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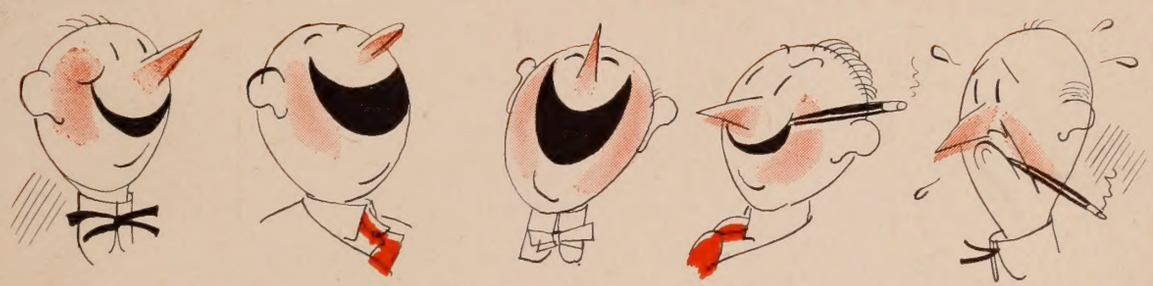
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MAY 2, 1925

Motion Picture News

Reg. U. S. Patent Office



4 OUT OF 5
BOOKED

Metro Goldwyn
The Talk of The Industry

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

Vol. XXXI No. 18

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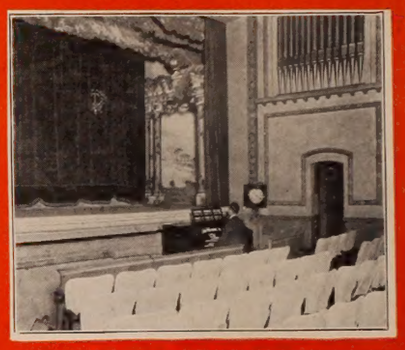
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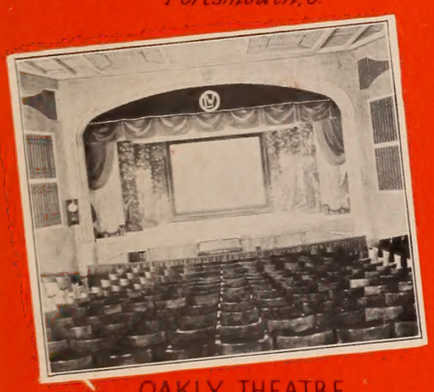
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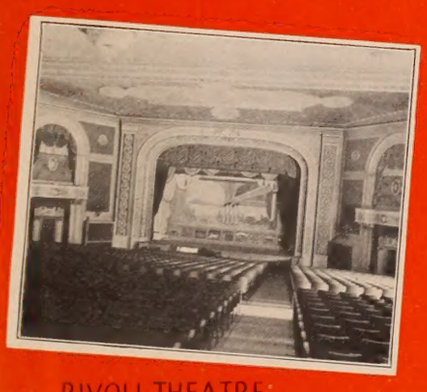
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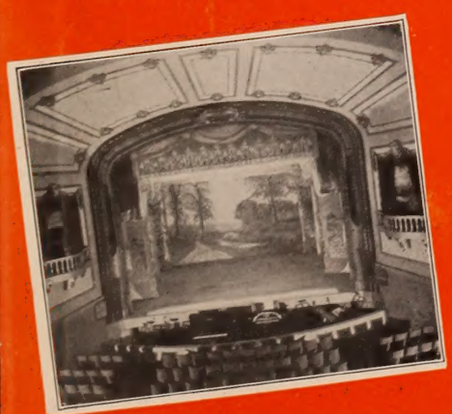
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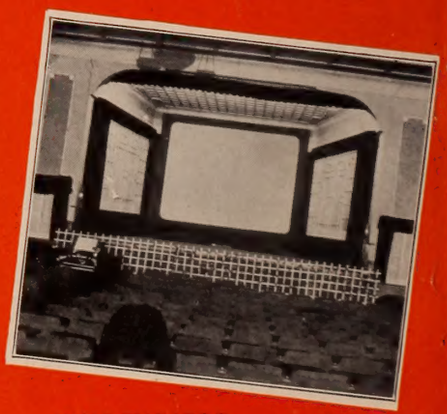
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Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

17 Big Paramount Pictures between Now and August

MADAME SANS GENE
THE CROWDED HOUR
THE NIGHT CLUB
ADVENTURE
EVE'S SECRET
THE MANICURE GIRL

OLD HOME WEEK
THE SHOCK PUNCH
LOST—A WIFE
MARRY ME!

and

LITTLE FRENCH GIRL
WELCOME HOME
ARE PARENTS PEOPLE?
GROUNDS FOR DIVORCE
LIGHT OF WESTERN STARS
PATHS TO PARADISE

ROBERT KANE PRESENTS
HENRY KING'S
"ANY WOMAN"
with
ALICE TERRY

A Paramount Picture





By Arthur Somers Roche. Screen play by Jules Furthman and Beatrice Van.

—and then The Greater Forty!

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EXHIBITORS HAVE

JUST BEEN SHOWING FIRST AND EXCLUSIVE PICTURES OF THE SENSATIONAL GOLD RUSH IN NEVADA, WITH ALL ITS EXTRAORDINARY SCENES OF ROMANCE AND EXCITEMENT. TO SHOW "THE NEWSREEL BUILT LIKE A NEWSPAPER" IS ONE WAY, MR. EXHIBITOR, TO MAKE SURE YOUR THEATRE WILL BE

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"THE SPICE OF THE PROGRAM"

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FILM EXCHANGES, Inc.

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

THE comedy on your program ought to entertain your patrons, of course; it ought to make them laugh; it ought to put them in a good humor to enjoy the rest of the show.

The comedy ought to do all these things. But it should do more than these. It should attract patrons to the box-office and make money for you.

It WILL do this for you if you choose your comedy wisely. Few feature stars are better known than LARRY SEMON. And only the best of features are better box-office drawing cards than

Larry Semon
SPECIAL COMEDIES



E. W. Hammons
Presents

LARRY SEMON

in

"The Dome Doctor"

The Dome Doctor could grow hair on a head of cabbage. And he can produce laughs from the coldest audience.

Directed by
LARRY SEMON

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

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729 Seventh Avenue, New York, N. Y.

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"THE SPICE OF THE PROGRAM"

Member, Motion Picture Producers and Distributors of America, Inc., *Will H. Hays, President*

"BALTO'S Race to Nome"

The soul-stirring dash to save plague-stricken Nome reenacted by

GUNNAR KASSON

and his immortal dog team headed by the heroic BALTO





No other event since the war has so aroused the world as did Balto's errand of mercy to save a suffering, dying city No other event has made such an appeal to the newspapers of the country or been given such space—day after day. The names of Balto and Kasson are on the tongues of the whole civilized world. "Balto's Race to Nome" will be the talk of your whole town—of every town.

You have one of the greatest box-office magnets of years in this two-reel

Produced by SOL LESSER

Educational Pictures SPECIAL

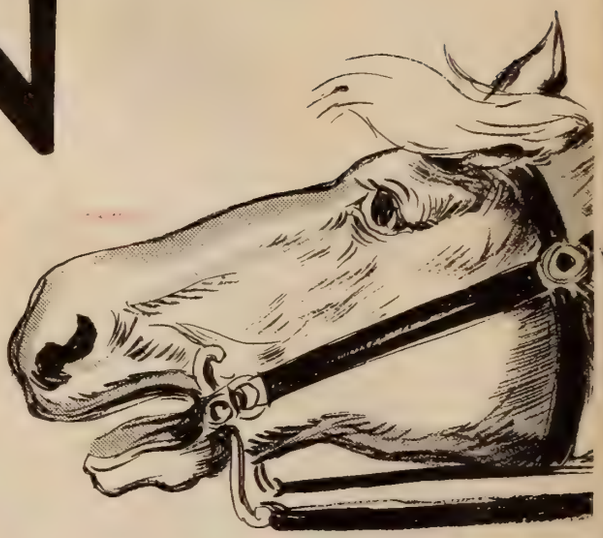
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E. W. Hammons President

Member,
Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

Educational Pictures
"THE SPICE OF THE PROGRAM"

PRISCILLA DEAN

in



The Crimson Run







ner



A vivid, romantic drama laid in post war Vienna written and adapted by Harvey Gates. Directed by Tom Forman. Interpreted by an exceptional cast in support of Miss Dean, including Alan Hale, Mitchell Lewis and Taylor Holmes.

A HUNT STROMBERG

personally supervised production

Produced by Hunt Stromberg Corporation
Charles R. Rogers, Treasurer

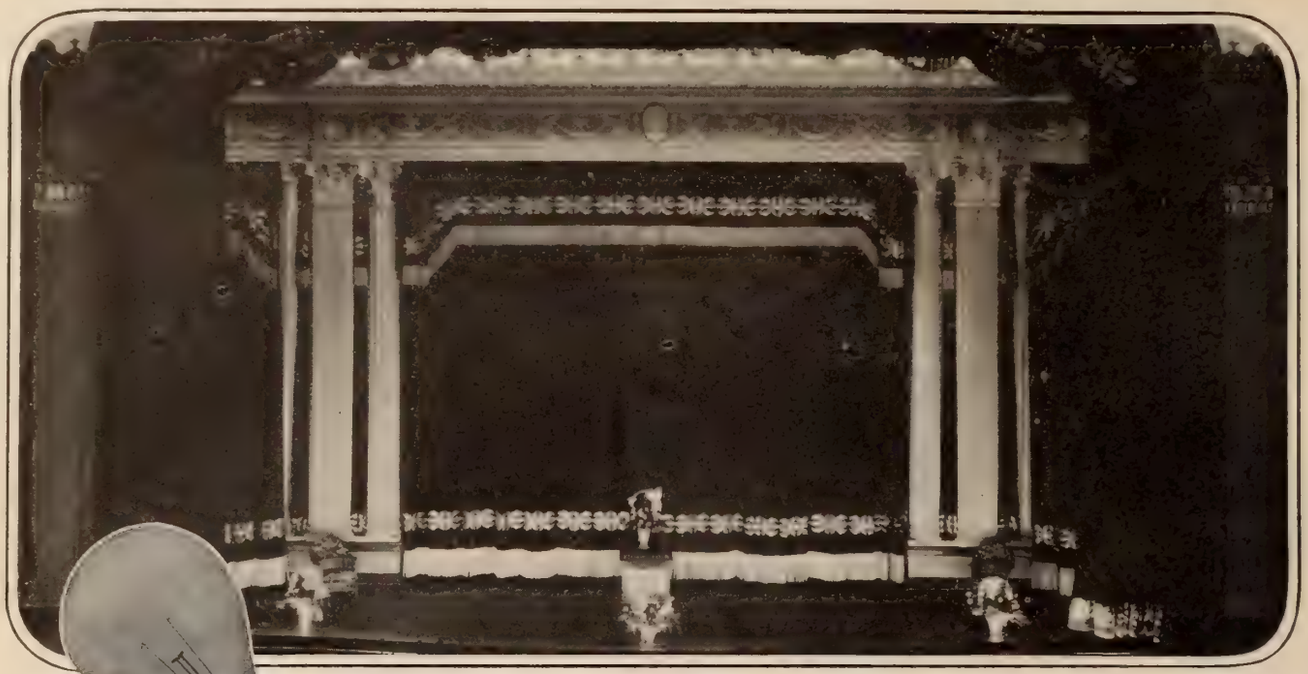
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Save 15% on Your Lamp Costs

A new $75 contract has been prepared that meets the needs of motion picture houses. It makes available a larger discount on Edison MAZDA lamps than would be otherwise obtainable.

Buying lamps on this contract not only saves you 15% but it also insures a constant supply of reliable lamps.

This contract can be made through any motion picture supply dealer selling Edison MAZDA lamps.

Light skillfully used adds to the attractiveness of any theatre. Experts can make light as flexible as music. They know how to fit light to a theatre as music is fitted to a play. They know the possibilities of light for beauty, for comfort and for effective display.

Many of the finest theatres in the country owe the effectiveness of their lighting to the skill of our lighting engineers. Now you can ask the advice of these same engineers without cost. Your theatre may be large or small, it makes no difference. Our staff of experts is at the service of everyone.

Put these men to work for you at once. They know all types of fixtures, and all kinds of lighting methods. They will plan your lighting to meet the special requirements of your theatre. They will advise you as to what sizes and types of lamps to use to get maximum lighting efficiency, and their advice will entail no obligation. Send for our booklet on theatre lighting. They are full of new ideas and suggestions, then at your request we will have a representative look over your present lighting and make recommendations for improving it.

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Edison Lamp Works, Harrison, N. J.

Check here ☐ Send me your free booklet on theatre lighting.

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Address .....

EDISON MAZDA LAMPS
A GENERAL ELECTRIC PRODUCT

54 from UNIVERSAL

FIFTY-FOUR FROM UNIVERSAL FOR the year 1925-26 on Universal's Second White List!

EXHIBITORS, I KNOW, WILL GREET THIS WITH UNUSUAL APPLAUSE and appreciation.

IT IS IN ANSWER TO THEIR REQUESTS, WHICH HAVE LITERALLY bombarded me, for more and more features for next year from Universal.

IT PROVES TO ME THAT THE FIRST WHITE LIST MADE GOOD IN performance on all its promises.

NOW THE SECOND WHITE LIST INSURES EXHIBITORS A GREATER amount of White Pictures for next year—the kind that lift mortgages off theatres.

IT GUARANTEES EXHIBITORS THE SAME WHITE TREATMENT AND white contracts that made dealing with Universal a pleasure. Everything above board—nothing up anybody's sleeve.

YOU WILL FIND 30 JEWELS AND 24 BLUE STREAK WESTERNS LISTED on the following pages. I won't try to tell you here about these pictures. I have not allowed my advertising director to try to sell you with copy. You will find only facts (and then more facts) listed about each of them.

YOU'LL REALIZE AFTER READING THAT THERE ARE SPLENDID titles—box-office titles—stars with drawing power and directors with records of money making pictures in the Second White List.

BEHIND THIS SECOND WHITE LIST, UNIVERSAL WILL LAUNCH A tremendous advertising campaign—the greatest and widest-spread ever attempted by this company.

YOU WANTED MORE PICTURES—I'VE GIVEN THEM TO YOU. You've praised the principles upon which we built the First White List and I've given you a Second White List.

Carl Laemmle

WHITE PICTURES—WHITE CONTRACTS—WHITE TREATMENT!

Turn here

CARL LAEMMLE'S SECOND

30 UNIVERS

Reginald Denny
in **California Straight Ahead**

by Byron Morgan
Cast: Gertrude Olmstead, Tom Wilson, Frances Raymond, John Steppling, Charles Gerrard, Fred Esmelton, Lucille Ward, Leo Nomis
A Harry Pollard Production

Rex Beach's
The Goose Woman
with **Jack Pickford, Louise Dresser**
Constance Bennett
heading a brilliant Cast including: Gustav Von Seyffertitz, James O. Barrows, George Cooper, George Nichols
A Clarence Brown Production

Hoot Gibson in Spook Ranch
by Raymond Shrock and Edward Sedgwick
Cast includes: Jules Cowles, Helen Ferguson, Robt. McKim and Frank Rice
Directed by Edward Laemmle

Virginia Valli and Eugene O'Brien
in **Siege**
Serialized in Collier's and published as a novel
by Samuel Hopkins Adams
Cast: Mary Alden, Marc MacDermott, Beatrice Burnham, W. H. Turner, Kingsley Benedict, Spottiswoode Aitken
A Svend Gade Production

Norman Kerry
in **Lorraine of the Lions**
with **Patsy Ruth Miller**
and a fine supporting Cast including: Philo McCullough, Joseph J. Dowling, Harry Todd and Doreen Turner
Story by Isidore Bernstein
An Edward Sedgwick Production

Laura La Plante in The Teaser
with **Pat O'Malley**
From the Wm. A. Brady Broadway Stage Success by Adelaide Matthews and Martha M. Stanley, with a Cast including Wyndham Standing, Margaret Quimby, Hedda Hopper, Walter McGrail, Vivian Oakland, E. Alyn Warren
Directed by William A. Seiter

House Peters in The Titans
with **Ruth Clifford**
Supporting Cast includes: Mrs. Lou Tellegen, Jere Austin, Gertrude Clair, Lionel Belmore, Ray Hallor.
From the Novel by Charles Guernon,
Directed by Edward Sloman

Reginald Denny
in **Where Was I?**
From the Magazine Story by Edgar Franklin
Directed by William A. Seiter

Hoot Gibson
in **The Arizona Sweepstakes**
by Charles A. Logue
Cast: Helen Lynch, Emmett King, George Ovey, Philo McCullough, Kate Price, Kingsley Benedict
Directed by Clifford Smith

Dorothy Canfield's
The Home Maker
with **Alice Joyce** and **Clive Brook**
Supported by a Cast including: George Fawcett, Mary Campbell, Martha Mattox, Jacqueline Wells
A King Baggot Production

Glenn Hunter in The Little Giant
with Edna Murphy and David Higgins
Supporting Cast includes: Jim Bradbury, Jr., Jean Jarvis, Leward Meeker, Louise Mackintosh, Thomas McGinn, Dodson Mitchell, Peter Raymond
From the Saturday Evening Post Story "Once a Peddler" by Hugh McNair Kehlar
A Will Nigh Production

Laura La Plante
in **The Plot Thickens**
with **Alexander Carr**
From the Saturday Evening Post Story "Doubling for Cupid" BY NINA WILCOX PUTNAM
Directed by Frank Griffen

Mary Philbin in Stella Maris
BY WILLIAM J. LOCKE
A Charles Brabin Production

White Pictures — White Contracts

WHITE LIST

AL JEWELS

My Old Dutch
by Albert Chevalier and Arthur Shirley
with **Pat O'Malley**
and CULLEN LANDIS
A Lawrence Trimble Production

Hoot Gibson
in **A Hero on Horseback**
Adapted from the Novel, "A Daughter of the Dons"
by William McLeod Raine
Cast: Virginia Browne Faire, Georgie Grandee,
Cesare Gravina, Otto Hoffman
Directed by Herbert Blache

Reginald Denny
in **The Whole Town's Talking**
From the Stage Success
by John Emerson and Anita Loos

On the Frontier
with **Norman Kerry**
by Ralph Spence
Directed by Edward Sedgwick

Peacock Feathers
with **Jacqueline Logan** and **Cullen Landis**
FROM THE NOVEL BY TEMPLE BAILEY
with a supporting Cast including:
George Fawcett, Edwin J. Brady, Carolyn Irwin, Ward Crane,
May King, Prince Troubetzkoy
A Svend Gade Production

Two Blocks Away
with **George Sidney** and **Charles Murray**
THE STAGE PLAY BY AARON HOFFMAN

Hoot Gibson in **Kings Up**
by Ralph Spence
Directed by Edward Laemmle

House Peters in **Snowbound**
Even greater than his previous successes, "THE STORM" and
the "TORNADO"

Mary Philbin
in **Sally In Our Alley**
by Johns Chickering

Reginald Denny
in **This Way Out**
Novel by Frederick Isham

Laura La Plante
in **The Love Thrill**
By Byron Morgan

Hoot Gibson
in **Chip of the Flying U**
From the Novel by B. M. Bowers
Directed by Herbert Blache

Norman Kerry
in **Under Western Skies**
To be filmed during the 1925 Pendleton Roundup

The Still Alarm
Adapted by Harvey O'Higgins
From the famous Stage Play by Joseph Arthur and A. C. Wheeler
Directed by Edward Laemmle

Virginia Valli
in **Sporting Life**
and All-Star Cast
Famous Drury Lane Melodrama by Seymour Hicks and Cecil Raleigh
A Maurice Tourneur Production

His People
with **Alexander Carr**
Story by Isidore Bernstein

Hoot Gibson
in **The Calgary Stampede**
Directed by Herbert Blache

– White Treatment

☛ *Turn here*

24 BLUE STREAK

Made and Released

8 Starring JACK HOXIE

He rides like a Centaur—
he loves like a Romeo

Two Fisted Jones
Bustin' Through
The White Outlaw
The Demon
Lightning Jack
Looking for Trouble
The Border Sheriff
Peace Medicine

8 Starring ART ACORD

A Fighting Fury With the Sky
as the Limit

Sky High Corral
Out of the Flood
Triple Action
Rustlers' Ranch
The Set Up
The Scrappin' Kid
The Terror
Western Pluck

KEEP TIME OPEN—UNIVERS

WESTERN FEATURES

by UNIVERSAL

8 *Starring* JOSIE SEDGWICK

A Beauty
Who Can Ride Like the Wind

The Call of Courage

The Blue Blazers

The Desperate Game

Chasing Trouble

Daring Days

Tucking the Truth

The Escape

The Boundary Line

THREE big popular stars in Western pictures—each to be starred in a series of eight westerns, of five reels each. Widely popular stories and proven directors combine to make these pictures stand out sharply with all the tang of the outdoors, all the thrilling excitement and breath-taking action that make Blue Streak Westerns the standard of action quality and drawing power.



The Trade-Mark of Good Westerns

AL HAS THE PICTURES

Turn here

6 Adventure Pictures

10 Episodes Each



The Sign of the best Serials

Produced and Released by Universal

1. *PERILS OF THE PRIMITIVE*
featuring BONOMO
with MARGUERITE QUIMBY

This is a story based on "Swiss Family Robinson." Mr. Laemmle is more enthusiastic about this serial than any serial released in many a year. There isn't a child living that can read that hasn't read this book. It's an ideal story for Bonomo, as it combines plenty of feats of strength with stirring adventures with wild animals. *Directed by* Francis Ford.

2. *ACE OF SPADES*
WILLIAM DESMOND
with MARY McALLISTER

You know what's happened with THE RIDDLE RIDER with William Desmond. This is proving to be one of the most successful serials released since Eddie Polo's. William Desmond is the serial star today. He stands alone! THE ACE OF SPADES is another fast moving Western picture, laid in Oklahoma during the last big "land rush." The coast reports the first episode is a knockout. *Directed by* Henry McRae.

3. *THE SCARLET STREAK*
featuring BONOMO

Following "The Ace of Spades" comes THE SCARLET STREAK which is Bonomo's second serial of our next year's schedule. This is a story based on the "death ray" which has consumed pages of space in the papers throughout the world. This will be a big production as we plan on making it very high class, and will probably be the most expensive serial made during the year.

4. *THE WINKING IDOL*

Our fourth serial is THE WINKING IDOL, stirring Western dramas of the Aztec country written by Charles Van Loan, a famous author. The cast for this picture has not been settled as yet, but will likely include William Desmond, our Western "ace."

5. *THE PHANTOM ISLAND*

From the stirring novel of adventure and mystery by Frank R. Adams. With a great cast, a famous director and a tremendously thrilling story, it is certain to be a tremendous asset at all box offices.

6. *STRINGS OF STEEL*

STRINGS OF STEEL is by Phillip Dutton Hurn and Oscar Lund, a romance of the development of the telephone. The coast is extremely enthusiastic about this story and say that it will make one of the best serials we have ever released.

You'll say it again and again—UNIVERSAL Has the Serials

---

52 CENTURY COMEDIES

2 Reels Each—1 Each Week

12 STARRING

WANDA WILEY

The twinkling, hoydenish beauty that wins every patron's heart

12 COMEDIES OF

BUSTER BROWN

Featuring Arthur Trimble. There isn't a grown-up or kid in the land that wouldn't walk a mile for these

12 STARRING

EDNA MARIAN

She's pretty—she can act—she can coax a laugh from a confirmed grouch. Yep, she satisfies

6 STARRING

AL ALT

Supreme laugh-maker—the man who can bring a smile where gloom grew before

4 FEATURING

CHARLES KING

And CENTURY FOLLIES GIRLS

A comedian from the word go, with a beauty chorus that could win an easy place on Broadway

6 STARRING

EDDIE GORDON

The comedy find of the year, the real sensation in laughing circles. He's a favorite everywhere

52 Bull's Eye Comedies

1 REEL EACH—52 PER YEAR

CHARLEY PUFFY

The first few comedies by Puffy are a whale of a success. He's a real, joyous, compelling merry-maker, and it won't be long before he'll have one of the largest followings of any comedian in the country. His work merits our highest enthusiasm.

ARTHUR LAKE

He made a big success in "Sweet Sixteen Comedies," and every thing he has done is eagerly awaited by a faithful following. This series gives him remarkable opportunities to catch the elusive laugh and bring home the bacon.

A new star, as yet unannounced, will complete this series. Several prominent stars are under consideration, and a selection will soon be made. The result will make every exhibitor happy.

Variety for every type of house--Always from Universal

Turn here

12 NEW GUMPS

2 Reels Each—One Every Month

With a Ready-Made Audience of Millions

You know what the first twelve did for you—they cleaned up everywhere. Unprecedented publicity, a nation-wide tie-up with 227 newspapers, and real rib-tickling comedies made this Gump series a winner in every house. This new series is even better. It's a joyous event to patrons eager for more heart laughs.

STARRING

JOE MURPHY

From the famous cartoons by **SIDNEY SMITH** With **FAY TINCHER** and **CHESTER MORGAN**

52 MUSTANG WESTERNS

2 REELS EACH

STARRING

ED COBB FRED HUMES

and two other stars to be announced

Real program builders, these two reel Westerns are making themselves pay their way many times over in every house that plays them. They're thrilling, full of excitement, and filled to the hilt with the breeze of the West. They're box-office certainties.

Made and produced by Universal

104 International News

2 ISSUES EACH WEEK

International News is weekly rendering extraordinary service to exhibitors in giving them exclusive features at no extra cost. Scoop after scoop attests its dominance in the field. And it is advertised daily to more than twenty million readers in all Hearst newspapers. When you book International you know you will receive the utmost in service and box office power.

Released by Universal

Quality and Quantity — Universal Short Features

TIFFANY

12 PRODUCTIONS FOR 1925~1926 12

M. H. Hoffman announces TIFFANY'S BIG TWELVE PRODUCTIONS will be based on the following novels by famous authors—

"LIGHTNING"
by Zane Grey

"THE DUMB HEAD"
by Rupert Hughes

"SOULS FOR SABLES"
(suggested by GARLAND & CO.)
by David Graham Phillips

"THE LODGE IN THE WILDERNESS"
by Sir Gilbert Parker

"MORGANSON'S FINISH"
by Jack London

"THE TRAVIS COUP"
by Arthur Stringer

"THE WRONG COAT"
by Harold McGrath

"THE LUCK SERUM"
by Gouveneur Morris

"TALE OF A VANISHING PEOPLE"
by Rex Beach

"THE LIFE OF A WOMAN"
by De Maupassant

—AND TWO OTHER CELEBRATED NOVELS TO BE ANNOUNCED—

Production titles subject to change for greater box office value . . .

* * * * * * * *

INDEPENDENT EXCHANGES—Secure full details of Tiffany productions and franchise plan before closing for next season's product.

Remember, Exhibitors will ALWAYS find play dates for BIG PICTURES!

* * * * * * * *

TIFFANY PRODUCTIONS INC.

M. H. HOFFMAN VICE PRES.,

1540 BROADWAY, NEW YORK CITY.

ERNST LUBITSCH · · HARRY BEAUMONT · · WILLIAM BEAUDINE · ·

DARRYL FRANCIS ZANUCK · · BESS MEREDITH · · HOPE LORING AND LOUIS LIGHTON ·

WARNER BROS.

and

Progress

OUR COUNTRY—Independent and the marvel of the world in progress. Independence and progress go forward hand in hand together. The independent *must be* progressive—he must offer the world something better in order to exist.





CHARLES A. LOGUE · · G. GARDNER SULLIVAN · · HANS KRAELY · ·

· MILLARD WEBB · · · JAMES FLOOD · · ROY DEL RUTH ·

· HERMAN RAYMAKER · · · ALAN CROSLAND · · · GEORGE HILL ·

Trail Blazers!

Warner Bros. have blazed the trail of motion picture progress with new ideas and new accomplishments which have carried the industry to new and greater successes.

You remember "My Four Years in Germany"—"School Days"—"Why Girls Leave Home"—"Main Street"—"Brass"—"Where the North Begins"—"Tiger Rose"—"Beau Brummel"—Warner Pictures which gripped the public from coast to coast and filled your theatres.

It was Warner Bros. who first recognized the genius of the European master of screencraft, Ernst Lubitsch, and through him brought a new technique to the American screen. It was Warner Bros. who secured the association of David Belasco in the filming of his dramatic masterpieces. It was Warner Bros. who first discovered in best-selling books a new source of unsurpassed screen material. And Warner Bros. have always blazed the way in the aggressive exploitation of motion pictures.

These achievements are a matter of screen history and show that Warner Bros. have been the real pioneers in motion picture progress.

With ample finances, Warner Bros. today are able to carry through a pre-arranged production schedule of a magnitude heretofore impossible. The 1925-26 Warner program is by far the biggest in Warner history. It will set new standards of screen achievement—new records of box office successes.

Don't be in a hurry to make your bookings. Bigger and better things are coming—FORTY WARNER Classics—40 Winners. Wait for the winners!

WARNER BROS.
Classics of the Screen

· JULIEN JOSEPHSON · · CHUCK REISNER · · FRED NEWMEYER ·

THE REAL



A Hobart Henley production, with Eleanor Boardman, Adolphe Menjou, Conrad Nagel. Story by Benjamin Glazer.

A Monta Bell production with Norma Shearer, John Gilbert, Conrad Nagel. From Helen R. Martin's novel.

A Reginald Barker production with Alice Terry, Conway Tearle. From the William Vaughn Moody stage classic.

A Robert G. Vignola production with Eleanor Boardman, Matt Moore. From Katharine Newlin Burt's story.



King Vidor's production with Eleanor Boardman, Pat O'Malley, Harrison Ford. From Lawrence Rising's novel.

Elinor Glyn's production of her novel. Directed by King Vidor with Aileen Pringle and John Gilbert.

A Robert Z. Leonard production with Conrad Nagel, Lewis Stone, Marguerite De La Motte. From the famous stage play by Samuel Shipman.

A Frank Borzage production with Alice Joyce, Percy Marmont. From Zoe Akins' play.



Roland West's production with Lon Chaney and Johnny Arthur. From the stage success by Crane Wilbur.

Rupert Hughes' production of his stage play with Norma Shearer, Conrad Nagel, Renee Adoree, Walter Hiers. Directed by Alf Goulding.

Fred Niblo's production of his story, with Ramon Navarro, Enid Bennett, Wallace Beery.

A Victor Seastrom production with Lon Chaney, Norma Shearer, John Gilbert, Tully Marshall. From Leonid Andreyev's play.

STUFF!



Rupert Hughes' production with Sally O'Neill. Directed by Alf Goulding.

A Hobart Henley production with Eleanor Boardman, Lew Cody, Conrad Nagel. Story by Carey Wilson.

A Marshall Neilan production with Blanche Sweet, Ronald Colman, Lew Cody. From Gerald Beaumont's story.

A Robert G. Vignola production with Pauline Frederick, Conrad Nagel, Mae Busch. From Louis Joseph Vance's novel.



Based on David Belasco's famous stage comedy by Roi Cooper Megrue. Presented by Joseph M. Schenck.

An Elinor Glyn production with Lew Cody, Harriett Hammond, Renee Adoree. Directed by Victor Schertzinger.

A King Vidor production with John Gilbert, Aileen Pringle, Eleanor Boardman. From Cyril Hume's novel.

A Victor Seastrom production with Alice Terry, Lewis Stone. From Alphonse Daudet's novel.



Metro Goldwyn

The Talk of The Industry

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

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¶ YOU will thrill before one of the most marvelous spectacles in nature when you adventure with us

WHERE THE WATERS DIVIDE

¶ YOU will get a smile and a wholesome respect for the most perfect food when you see what we show

CONCERNING CHEESE

¶ YOU will want to go where you can set up housekeeping with only a teakettle as folks do in nature's outdoor kitchen

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No pictures ever made have offered so wide and varied nor such universal

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Night Letter	

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HOLLYWOOD CALIF 20

850 TENTH AVE NEW YORK NY

WILLIAM FOX HAS GIVEN IN THE IRON HORSE A PRODUCTION THAT IS UPLIFTING TO ANY THEATRE STOP IT DRAWS PEOPLE TO THE BOX OFFICE IN ALL WALKS OF LIFE THAT THE EXHIBITORS HAVE NEVER SEEN BEFORE STOP REGARDLESS OF THE PUBLICITY CAMPAIGN THE EXHIBITOR MAY MAP OUT THE MOUTH TO EAR ADVERTISING OF THIS GREAT EPIC WILL PACK ANY THEATRE STOP WE ON THE EIGHTH WEEK AT GRAUMANS EGYPTIAN THEATRE WHICH WAS HOLY WEEK PLAYED TO ABSOLUTE CAPACITY STOP THE EGYPTIAN THEATRE SEATS EIGHTEEN HUNDRED OF WHICH TWELVE HUNDRED SEVENTY THREE SELL AT ONE DOLLAR AND A HALF STOP I HAVE PERSONALLY HEARD PATRONS SAY THEY HAVE SEEN THE IRON HORSE THREE TIMES AND THAT IS GOING SOME WHEN THEY PAY A DOLLAR FIFTY PER SEAT AT THE BOX OFFICE STOP IT IS A PICTURE THAT IS DOWN TO EARTH AND ONE THAT EVERY HUMAN BEING ENJOYS STOP THE IRON HORSE IS ONE OF THE GREATEST PICTURES I HAVE EVER SEEN

SID GRAUMAN

THE IRON HORSE

4th MONTH AND GOING STRONG

GRAUMAN'S EGYPTIAN THEATRE

HOLLYWOOD, CALIFORNIA

FOX FILM CORPORATION

THE NEWSPAPER CRITICS



The Wizard of OZ

THE WORLD'S FAMOUS FANTASY

with

LARRY SEMON

Dorothy Dwan, Bryant Washburn, Charlie Murray, Virginia Pearson.
Mary Carr, Joseph Swickard, "Babe" Hardy and G. Howe Black.

NOTICE TO EXHIBITORS! *"The Wizard of Oz"* is the biggest comedy spectacle ever released. It is the biggest Independent production of the year. With 25 years of prestige as a book and play behind it, this remarkable picture is duplicating on the screen it's phenomenal hit on the stage and printed page. "THE WIZARD OF OZ" will work wonders at your box-office. You'll need it!

COMMUNICATE WITH

CHADWICK PICTURES CORPORATION

WROTE THIS AD!

The audience not only laughed until the tears came but they roared until they coughed.
F. W. Mordaunt Hall in *"The New York Times"*——

"Shrieks of delighted laughter greeted Larry Semon's "Wizard of Oz". B. S. Moss deserves thanks for bringing "The Wizard of Oz" to the Colony. If you have no youngsters of your own, borrow one for "The Wizard of Oz"
Louella Parsons in *"The New York American"*.——

———and the kiddies were not the only ones who enjoyed it, either. Grown ups all around me guffawed all through the picture and I joined them whole heartedly. There's a bona fide laugh in nearly every scene and most of them are of the howl variety. "The Wizard of Oz" which is put out as a Chadwick picture is one of the best Comedies seen on Broadway in along time. You can't afford to miss this picture.
George Gerhard in *"The N. Y. Evening World"*.——

"The Wizard of Oz" whizzes in enchanting fashion. They shrieked uproariously at this speedy version of Frank Baums quaint fantasy. We enjoyed this picture—and then some. It's different. For clean cut, novel, splendid entertainment don't miss Larry Semon in "The Wizard of Oz.
Dorothy Herzog in *"The Daily Mirror" N. Y.*——

Of one thing there can be little question, that is the popular appeal of the picture . The audience at the Colony enjoyed the antics of the Scarecrow and Tin Woodman loudly and emphatically.
Richard Watts, Jr. in *"The Herald-Tribune" N. Y.*

It's good fun, well produced, and one is given all the thrills of a cyclone, ferocious lions and underground caverns. Grown ups in the audience howled just as much as the children.
Rose Pelswick in *"New York Evening Journal"*.——

THREE WEEKS AT THE *FORUM* THEATRE. LOS. ANGELES

NOW IN IT'S SECOND BIG WEEK AT THE *COLONY* NEW YORK.

729 Seventh Ave. New York City.



"'My Son is O.K. all through. A plot with many angles of appeal. A cast of real ability. A mounting pleasing to the eye at all times. A series of real punches and a climax that will drag'em to the edge of the seats. In a word, a real picture."

Motion Picture News

EDWIN CAREWE
presents
Nazimova
In a picturization of Martha Stanley's stage Success
"MY SON"
with
JACK PICKFORD
and a notable cast including
HOBART BOSWORTH, IAN KEITH,
CHARLES A. MURRAY, MARY AKIN,
CONSTANCE BENNETT, DOT FARLEY.
Directed by Edwin Carewe. *Scenario by* Finis Fox.
Asst. Director Wallace Fox, *Cameraman* L. J. O'Connell,
Art Direction John D. Schulze. *Film Editor* Laurence Creutz.

FIRST NATIONAL PICTURES

The Picture Made to Order
for Mother's Day *May 10th*

A First National Picture

Members *of* Motion Picture Producers *and* Distributors of America Inc.—Will Hays *President*

Foreign Rights Controlled by
First National Pictures Inc.
383 Madison Avenue New York

Motion Picture News

VOL. XXXI NEW YORK, MAY 2, 1925 No. 18

Chain Stores and Chain Theatres

THERE'S an interesting article on chain stores in a recent issue of the *Saturday Evening Post* —interesting because that development has a lot in common, apparently, with our chain theatre situation.

Here are some figures: "In 1923 these chain stores did eight per cent of the retail business of the United States, and they are growing furiously. The largest has 10,000 stores and has not crossed the Mississippi. It sold $350,000,000 worth of groceries last year" (nearly as much as the total sale of motion picture theatre admissions in the United States). "The greatest of the five and ten cent chains sold some $218,000,000 worth of goods in 1300 stores. One man who was running a general store in Kemmerer, Wyoming, in 1902, now has a string of 500 general stores doing a total business of some $75,000,000. A drug store chain has 300 stores in the United States and 700 in Great Britain. A tobacco chain operates 1200 stores and 1300 agencies in this country, and several hundred in Canada. There are restaurant chains, optical, hat, shoe and shoe repair chains, candy, florist, barber shop, orange drink, haberdashery, bakery and hotel chains, etc., etc."

The writer speaks of the real estate end of these group stores. The holdings are "enormous." Some make more money in real estate than over the counter. Huge capital and much shrewdness are needed, in this connection. Another parallel with the chain theatre of today, which is so largely a real estate matter.

* * *

Referring to manufacturer-owned stores (like our producer-owned theatres), the writer says: "As early as the sixties manufacturers seeking better and more economical distribution began to sell their products more or less exclusively through their own retail stores. A sewing-machine company, with 6000 branches scattered over the world, and a firm of makers of men's clothing, are examples of these manufacturers' chains, but they are tending to decrease."

* * *

And now, what are the other stores—the department stores and independent retailers—doing to protect themselves against the chain store aggression?

They are mobilizing, for one thing, especially the department stores; and here we have the parallel of our booking combines. Eighteen large department stores, from Seattle to Boston, and doing an aggregate annual business of $200,000,000, have organized a central buying office and research bureau in New York, with sample rooms and expert buying staff. In theory, says the writer, the association should buy on even terms with the chain store; "in practice it has not worked out so well."

* * *

But what the independent retailer is doing interests us most. How does he hold his own—if he does —without association of any kind?

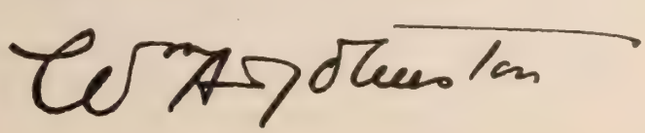
He, too, is pooling with other independent stores in the large centres, in some places with considerable success. But, mainly, and in all the smaller cities and towns, he is holding his own through his personality—so big a factor in the neighborhoods, and *through giving better service to his customers.*

And it seems to me that here is the answer for every independent exhibitor today. The man who is up on his toes, who gives the show, who gives the service, who counts in his community, who makes friends, who looks everlastingly after his patrons—can hold his own against any group combination.

Summing up, on how each community sticks to its own people and its own interests, the writer says: "And so with the chain stores, there's a limit to their usefulness, a point of diminishing return, and the enterprise of the independent retailer can pretty well fix that limit.

"The retailer who is worth his salt and the business worth saving will survive all the thousand-legged monsters that New York can hatch, just as long as noses come in assorted shapes and sizes, and some of us like corned beef and cabbage and others do not. Whether he is a hatter, a confectioner, a druggist or a department-store owner, he can give the public something that Unit 888 of the Consolidated Canned Stores never can duplicate.

"That something will be the flavor of his own personality."



AN EDITOR

The Week in Review

GLORIA SWANSON! We've seen Broadway mobs before, crazed by the appearance in person of picture stars, but nothing like the crowd of fanatics that assailed the Rivoli last week at the "five-dollar-a-seat" opening of "Madame Sans Gene." And it makes us ponder. Gloria Swanson, an attraction in herself, of course. But this greatly increased, for the moment, by her new name, "The Marquise;" not since the widely reputed engagement of Pola Negri and Charles Chaplin has any star publicity ever had such sweeping power. And then add this: the adept way in which Gloria has been handled ever since she reached these shores—her dinner dance at the Park Lane, her regal suite at the hotel (royalty never was so formal and aloof), the "five-dollar-a-seat" premiere. Very good, we'll say. Excellent!

As for the great stars today, and their salaries, and their pictures, and their forced prices to the exhibitor, etc., etc.,—well, realizing that the business is fundamentally one of personalities, we're not sanguine that the whole industry swings from them as it once did. Fact is, it doesn't. Stars are making fast these days. The woods are full of them. And we shall air our views along these lines, right or wrong. But anyway, that Broadway ovation was a humdinger.

* * *

THE printers took some sad liberties with our lead editorial last week. We said that the real issue today—back of booking combines, theatre chains, producer owned theatres, etc.—is "trustification"—not justification. Justification is too common in this business to incite editorials.

Talk to any independent exhibitor today, and he'll mention "trusts" in the first minute of conversation. He mentions it vaguely, but uneasily. He doesn't know what it is exactly, but he feels it as an ominous thing. He feels the lines closing in about him. Such and such a theatre group is approaching him from one side; another is creeping up from another quarter, or his competitor is already chained up. Naturally he worries—about the permanency of his business; whether he is going on as before; or whether he will or can sell out. Lots, I judge, are willing to sell, and afraid they won't. All of which is bad, if it keeps an exhibitor from concentrating on his job willingly, hopefully, happily. We ought to have the air cleared as quickly as possible. It's up to the leaders, like Sam Katz, to come out with speech or the printed word or both, and talk out like men—and like business men. If there is trustification (we use the long word, like M. J. O'Toole; it sounds worse than trust) let's say so and get it over with. If not, let's chase the monster back into his hole.

* * *

CHANNING POLLOCK'S play, "The Fool," which has created more discussion than any drama produced in recent years, becomes a vital moving picture because it has been approached with sympathy and feeling. The Fox forces have labored over a year to translate this play. Which is an indication of the sincerity behind it.

What is its subject matter? Simply that a rector refuses to subscribe to the ways of the flesh. He would conduct his life as Christ would if he lived on earth today. And the modern pharisees reject him. The picture follows the play in every detail and because it has richly dramatic elements—as well as a significant spiritual value, it will not lack in box-office appeal.

It will inspire finer thoughts. It will awaken humanities. For sheer emotional and spiritual tug no more impressive scene has ever been caught by a camera than when the rector's oppressors stand awe-stricken as the little cripple walks without her crutches. Here is the very soul of the picture. It took unbounded sympathy and feeling to make "The Fool." And Harry Millarde, who has "Over the Hill," and "If Winter Comes" to his credit, has again demonstrated that he is a flesh-and-blood director. Edmund Lowe is an ideal choice for the rector who was branded a fool by rich and poor alike. His restraint and dignity of poise in such a difficult role compel the greatest admiration. It is his best performance.

* * *

IT is always interesting to "see ourselves as others see us," through the eyes of those who come here from abroad to study the American picture industry, particularly when these visitors view us in a broad-minded and impartial manner. Such a one is Olaf Fonss, who arrived here the other day from Denmark to spend three months in studying the American stage and screen. Fonss has been sent here by the Danish government, which is desirous of building up and fostering its own cinema industry.

He brings a rich store of experience to the task. For years one of the leading figures in the Danish legitimate theatre, his talents later found expression on the screen as both an actor and a director. When the Danish film industry went into a slump, Fonss was invited by the Ufa people to Babelsberg, where he appeared in several pictures, including "The Indian Bridegroom," one of Joe May's most spectacular productions. He also appeared in the first picture to be directed by Murnau, whose latest work is "The Last Laugh." Paranthetically, he tells us that Murnau is not, as might be supposed, a German, but is of Scotch birth.

Having been here but a few days, Fonss has had little time as yet to visit our studios and see our pictures in the making, but he has seen many of them abroad and has the warmest admiration for them. The outstanding characteristic, in his estimation, of the American picture is its "tempo"—a certain dash and snap which foreign directors have failed, so far, to capture. At the same time, the European picture has certain good points of its own, and Fonss hopes, through his studies in New York and on the West Coast, to learn to com-

ON BROADWAY

By William A. Johnston

bine something of American "tempo" with the already existing European characteristics. It will be an interesting experiment, and will be undertaken as soon as he returns to Denmark this summer.

* * *

DR. HUGO RIESENFELD, at a luncheon the other day in honor of Al Christie and Bobby Vernon, touched upon the evil of too-long features. He was speaking, of course, of the necessity of well-balanced programs in the theatre. They are out of the question if features are too long. This is a subject we have often discussed; it needs to be stressed again — when producers are laying out production schedules for next season.

Of the value of comedy, the Doctor also spoke. Good comedies are indispensable; they should not be considered "fillers"—are not so considered by first-class showmen. The Doctor turned to Al Christie and said: "If I can aid you in getting more recognition for the work you are doing, I shall be happy to do so. But I don't think you'll need it."

* * *

WE have attended a number of exhibitor meetings recently. They are all interesting—even if the results aimed at seem difficult to discover sometimes. But one of them impressed us mightily—the luncheon in honor of Joe Seider, President of the Jersey M.P.T.O. It was an earnest gathering, with no politics discernible on the horizon. A report was presented, showing that Jersey is a traveling organization. Instead of waiting for the individual exhibitor to come to the organization, the organization goes to him. Board meetings are held monthly in different counties of the State; the directors have traveled on the way some 2,000 miles. Ninety-three per cent of the possible membership of the State is enrolled. These are the fruits of the Seider regime—and they are worthy of comment and praise. A sincere, modest, hard-working exhibitor leader is Joe Seider.

* * *

SOONER or later the day will arrive when directors will take heed of the good-natured kidding given them for constructing sets on such a large scale. Even now some of the most discriminate directors have stopped building drawing rooms as large as the Grand Central Station. Even the homes of America's wealthiest people are never constructed on huge ball-room proportions.

We have seen pictures supposed to represent homes of moderately wealthy upkeep which presented rooms large enough to stage a circus. And these moderately wealthy dwellers employed liveried butlers.

There is too wide a contrast between wealth and poverty in the reproductions on the screen. Wealth must be indicated in fabulous figures, while poverty must be recorded as approaching the dregs of life, visualized in squalid rooms, bare of plaster and furniture.

There's a vast middle class of America which is not represented often enough.

There is too little seen of our neighbors who live modestly and comfortably. Their homes are of modest proportions—and they don't employ an English butler who answers to the name of Watkins, Bates, or good old Dobbs. Very often they have a maid and a cook. Very often the housewife or her relatives do the work.

The rule that seems to be followed is that of spending money to represent a costly production. So the director is assigned to shoot a rich estate—and advised not to miss a thing, not even the sunken garden. The result is the society picture of people, fabulously rich—who climb magnificent staircases to their exotic boudoirs—who never live on a small, intimate scale.

The Social Register and the Blue Book show very few multi-millionaires and billionaires who could afford to maintain such mammoth menages. But screen directors have erred in believing that every picture that has a Croesus for a central character must have a palace of enormous rooms. And this in a day when interior decoration has taught the little sons and daughters of the rich that average-sized rooms, neatly mounted — without excess atmosphere—are those which are the most comfortable and charming.

The big drawing-room set should go—as out of the scheme of things. And the stoic butler in knee-breeches should take a vacation.

* * *

"THE Wizard of Oz" has been held over at the Colony Theatre, New York, for a second week. A good picture, this. It was the attraction at the Forum in Hollywood when we visited that theatre last winter, and while we saw but snatches of the picture at the time, the crowds of children and their happy faces as they came out told the story. Now we have seen the picture. It needs no further review; or rather, it needs only a reporter's review. You have but to listen to the roar of delight from some thousand youngsters to know that it catches right on.

* * *

WE do a lot of talking and wondering about what the radio will do to the motion picture—for it and against it. Perhaps we have missed the big point; and, in this connection, perhaps, we might take a leaf from the book of Governor Smith of New York State. When a vital issue arose in the State's affairs, he talked to the public over the radio and sent the politicians to the woods.

The motion picture is a vital thing. As we have often pointed out it isn't merely a piece of merchandize made and sold; it is something that makes public opinion. What could be more vital?

So what we have in mind is this: if the trade politicians go too far, if the human desire to dominate in trade goes over the bounds—why somebody is going to tell the public about it. Over the radio. Already nine great

(*Continued on Page* 1933)

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The Greater Movie Season

EVERY branch of the industry ought to get wholeheartedly behind Mr. Hays' plan for a National Greater Movie Season. It is a drive in which all can unite. Certainly, there can be no justified division of opinion on this matter.

A concerted campaign at the beginning of the new picture season is a tremendous undertaking. It means registering with the public the importance of the picture year 1925-1926, for one thing, and getting the new season away to a flying start. It also means bigger box-office returns, and a unified effort to put the industry in the strongest possible favor with the public.

Seasonal drives have been extremely successful in several localities, notably on the West Coast, where they have become institutions. Now the effort is to be nation-wide in scope—an excellent idea—a big idea, deserving of the utmost success.

An extensive advertising and exploitation campaign has been mapped out. It will shortly be put into effect. Tie-ups on a national scale; newspaper, magazine and trade paper advertising will be employed under expert direction. Nothing will be left undone, so far as the Hays organization is concerned, to make the campaign completely effective.

The participation of the theatres is vital to the success of the plan. Already a large number of exhibitors have declared themselves in its favor, and have announced that they will co-operate actively.

There will be working committees in every key city, under whose direction the plan will be put into effect regionally. The national exploitation organization, headed by Jerome Beatty, loaned to the Hays office by Universal, will have charge of the details of the drive.

It is clearly up to everybody to lend his help in the undertaking. By so doing he will be aiding the most important of all jobs—the creating of additional good-will throughout the country. Much good work has already been done in this direction. Here is a practical opportunity for every exhibitor in America to become part of a great movement, in which he will benefit locally, and at the same time contribute to the success of a national effort.

The Greater Movie Season idea ought to be made permanent throughout the year. It is a fine idea to inaugurate the new season with a big drive, but let's see to it that the campaign is carried right along for the whole season. There should be no let-down in activity.

If indications are worth anything—and they certainly are—there will be more good pictures next season than ever before. They deserve intelligent and forceful advertising, exploitation and presentation, week in and week out.

So we say: let's all get busy in the campaign to put the new season over with a bang—and then keep up the effort.

Static and Summer Business

IN VIEW of the unquestioned importance which radio now occupies in the amusement field, it seems to us that the arrival of warm weather introduces a new factor into the summer business situation, and one that should be borne in mind by the exhibitor in planning his campaign for the summer months.

The competition of the automobile is greatly increased with the arrival of warm weather — but that same weather which makes automobiling so pleasant makes radio the very reverse. Already static has begun to mingle its noisy disturbances with the incoming programs, and the radio engineers are pretty well baffled regarding a solution of the problem.

That would seem to mean that a good many families who have been sitting home evenings "listening it" will receive considerably lessened pleasure the next few months from that source. While the great outdoors will undoubtedly take up much of the time thus left free—is it not logical to assume that those folks are in the frame of mind receptive to interest in some other form of amusement?

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PICTURES AND PEOPLE



Having been 'most everything else in the film business, J. L. Johnston, publicity manager for Frank Lloyd, recently played a Northwest "mountie" in "Winds of Chance" (First National).

BOBBY IS ENTERTAINED

BOBBY VERNON, Christie star, was the guest of honor at a luncheon given by Educational, under the able direction of Gordon White, at the Astor on Wednesday. The affair was largely attended and marked the end of Bobby's first trip to the big town. Mrs. Vernon and Vera Stedman, the original bathing girl, were also guests, as was Al Christie, who gave a humorous account of studio activities on the Coast and incidents in Bobby's pilgrimage to N'Yawk.

Dr. Hugo Riesenfeld, who stressed the importance of comedy subjects in the building of a well-rounded theatre program, and Danny of Film Daily were the other speakers.

Al Christie told a bit of inside history that is not generally known. When Bobby Vernon left the Sennett forces, there was another who departed at the same time—Gloria Swanson. Both came to the Christie lot and offered their services. Bobby was accepted, because, according to Mr. Christie, he asked less salary than Gloria.

The guest of honor made a pleasing talk and created a very pleasing impression.



Eighty per cent. of her fans voted for bobbed hair, so Evelyn Brent had her tresses sheared the other day, and will be seen thus in "Flash Annie" (F. B. O.).

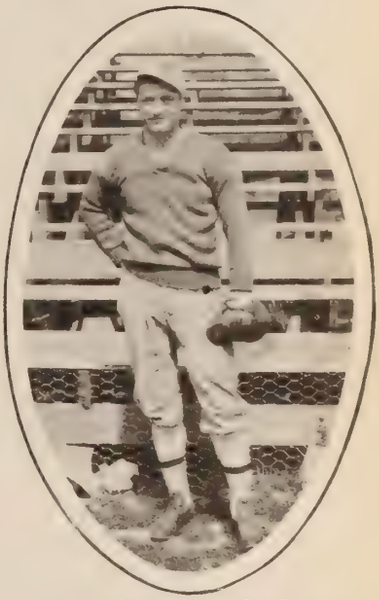


Ben Lyon, on location with the "Winds of Chance" (First Nat'l) company, found time for a few winter sports, for which he brought a suitable costume.

THE BOY GROWS OLDER

JACKIE COOGAN is growing up. The child movie hero has struck New York with his first pair of long trousers which in their light gray with a blue stripe become him very well. The rest of the "toot" ensemble features a light sport coat and a sport cap. When he was seen leaving the Grand Central Terminal (the interior of which is imitated quite frequently by ambitious directors) Monday morning he carried a golf bag containing a dozen clubs. And he caught a taxi for the Hotel Astor.

At noontime when the strollers are doing their heavy promenading —when the actors in from the road saunter along with press notices in hand—Jackie was caught eating his luncheon. The pedestrians stopped. And immediately a crowd formed to watch Jackie put



Just now Tom Mix, the Fox star, is in Europe, but we're running this as a reminder that he has a crack baseball team of his own awaiting his return.



Pandro Berman, son of the F. B. O. general sales manager, and an assistant director with the Evelyn Brent unit, with Alberta Vaughn, "Pacemakers" star.



Nicholas M. Schenck, vice-president of Metro-Goldwyn, registers satisfaction at signing Lillian Gish to a contract to appear in M-G-M productions.



Maurice Elvey, the distinguished British director, now under contract to Fox, plans a scene with Alma Rubens for "She Wolves" (Fox).



Jack Dempsey and Estelle Taylor affix their signatures to a contract with Associated Exhibitors to make "Manhattan Madness," Oscar Price (centre) representing the company.

on the feed bag. The youngster was too busy putting away the strawberries and cream to pay much attention to the congested throng outside. He is here for ten days—to play golf and see the Giants. Last Tuesday he journeyed up to the Pelham Country Club to play a round.

He registers real anger if he makes it over 110. The little star has swung a mashie for several years—and knows all the fine points of the game. It's a cinch that he could give some of the entries in the film tournament a large handicap and trim them.

BETTER IF NOT BIGGER

IT'S a real artistic "lay-out" which Universal has used in the building of their new projection room at the Fifth Avenue offices. They have, seemingly, been guided by one idea—to provide—Bigger and Better chairs. And their slogan could easily be—Comfort and Service.

It's like stepping into a miniature theatre to see the indirect lighting which sheds soft colored hues on the walls and ceiling—these having been designed on an Italian *motif*. Gone are the days of the stiff-backed chairs—and the school room atmosphere. The reviewers, seated so comfortably, can forget for an hour the swivel chairs and the jumping keys of the typewriter.

Nothing is lacking in Universal's new projection room except a small symphony orchestra and a pipe organ. It is a pleasure to enter it and be wafted away on the wings of adventure and romance. Mr. Laemmle, Messrs. Cochrane, Mr. Gulick, Mr. Beatty, Mr. Goldstein, Mr. Bate—we thank you. The service is performed.

UNDER DIFFICULTIES

SOMETIMES it happens that stories are written under difficulties. Any good newspaper man will tell you of how he scored a scoop or two when he had nothing but a dirty cuff and a piece of black crayon to do his stuff. Balzac wrote in a garret often at a freezing temperature—and Walt Whitman dashed off his essays and poems whenever the mood overtook him—Lincoln wrote the immortal Gettysburg address on the back of an envelope while journeying by train to Gettysburg. Inspiration chooses strange places for expression.

Which brings us to John Goodwin, author of "Without Mercy" which will be the first of the series of Metropolitan productions to come through Producers Distributing Corporation. He originated a new type of sanctum sanctorum. He had been a sailor for several years and writing the story he selected a space 'tween decks on a submarine chaser where he could wrap a leg around a chair and bang away on his typewriter.

The story did not reach the reading public until two years ago, but it was written during the war and while the submarine chaser was patrolling the waters off the coast of Belgium. The strange part of it is—not one bit of so-called "war stuff" is used in the entire action.

IN MEMORIAM

DAVID POWELL, a motion picture actor, long associated with leading parts, died the other day in a New York sanatorium following a nervous break-down which was complicated with pneumonia. Dave (as he was called by all his friends) had a winning personality which made it a pleasure to know him. He was modest and unassuming—and always a gentleman.

As an actor he entered into the spirit of every role assigned him and because of his naturalness and sincerity he made his characterization into a real flesh and blood figure. His services were always in demand because he had personality and background.

Dave Powell was born in Wales and came to America about ten years ago. After several appearances on the stage he became associated with motion pictures, never leaving them once he had made up his mind to follow the fortunes of the screen.

His principal association was with Famous Players—and he went to England to act in their English productions when the producers operated a studio over there. He played in "The Siren Call," "Anna Ascends," "Missing Millions," "Glimpses of the Moon," "The Spanish Jade," "Her Gilded Cage" and a host of other productions.

PAPA HANK

HANK MANN needn't take off his trick moustache and his trick clothes when he comes off the set. He will have use for them at home in keeping little Miss Mann amused. Hank was a papa for ten days and didn't know it. The stork visited the Mann menage when Hank was on location. When he returned someone greeted him with "Hello Pop" — and he rushed home to see his newly arrived daughter — an eight pounder. When he bounded through the door — as Hank has a way of doing — Mrs. Hank said: "Here, you take the baby for a *change* and walk her around for a while." Hank's moustache drooped, but he obeyed."



The current issue of International News contains shots of the rum runners at work, obtained by a daring photographer. At the left is the crew of a typical Coast Guard 75-footer; center, the cameraman with the gyroscopic camera which enabled him to get the shots; and right, the runners loading a rum ship.



First photo to be transmitted across the country by telephone, received in New York from San Francisco by E. B. Hatrick of International Newsreel and Howard Dietz of Metro-Goldwyn. It shows Louis B. Mayer, presenting a make-up box to Marion Davies.

WITH AUTHOR! AUTHOR!!

WITH the cry of "Author! Author!!" Hugo Ballin steps forward and takes his bow. He has a book published by Watt and Company the title of which is "The Broken Toy." Ballin being a native of Hollywood, the studio town figures quite prominently as the background of the story. Since the director has been away from the screen for many months it's a cinch that his spare time was spent in dashing off the novel.

FOR CHARITY

ANY function which is conducted for the sake of charity is worthy of the highest tribute. So in giving a big family party with a dance, a carnival and other attractions at University City, and donating the proceeds to charity, the Universalites have done the Sporting Thing.

The party took place on the gigantic stage built at the studio for "The Phantom of the Opera," and was in the nature of a farewell to Carl Laemmle, who left several days later for New York after several months' visit in Los Angeles. The affair was called the "Carl Laemmle Centennial Jubilee" in honor of the tenth anniversary of Universal.

Stars, directors, technical workers, writers, executives, clerks, cutters, cameramen and all the other workers got together on the dance floor and rubbed sholders at the carnival. It was exclusively a "family party" with only Universal employees present. Mr. Laemmle doubled the proceeds taken in at the carnival in Universal's donation to charity.



One of the dinosaurs in "The Lost World" (First Nat'l) heard that the Rothacker Chicago Plant was celebrating its fifteenth anniversary, whereupon "Dinny" broke loose from the corral and headed west to convey regards from Earl Hudson and the rest to Watterson R. Rothacker, who is indicated by an arrow, if you can find the arrow.

SALUTING THE MAJOR

SATURDAY Evening, May 9th, Major S. L. Rothafel "Roxy" of radio fame, will be given a testimonial dinner by the New York Sojourners, Chapter No. 13—a Masonic organization comprised of officers of the Army, Navy and Marine Corps, who are either active, retired, or in the reserve forces. Brigadier General Amos A. Fries, Chief of the Chemical Warfare Service of Washington, will be one of the principal speakers. The dinner will be given in recognition of the Major's services in supplying radio sets for wounded veterans of the World War in government hospitals.

IN APPRECIATION

IN appreciation of the splendid assistance of the technical workers in making Barbara La Marr's new picture, "The White Monkey," the star doubled as a hostess the other evening and gave the boys a party. Each worker was presented with an individual remembrance of the occasion—and employees of the studio showed their gratefulness by giving the star a silver loving cup on which was engraved a fitting tribute of their high regard for her.



Johnny Hines signs for a series of comedies to be released through first National, while C. C. Burr, his producer, and Richard A. Rowland, production manager for F. N. look on.

A BIRTHDAY PARTY

TULLY MARSHALL, one of the veteran actors of the screen, was given a birthday party the other evening—the party being sponsored by Earl Hudson and twenty members of his staff and their wives. They all motored over to the country clubhouse of the New York Athletic Club, Travers Island, and sat down to a shore dinner. When the coffee and cigars had been served a big birthday cake was brought on and the candles were lighted. As Tully wouldn't reveal his exact age Earl placed thirty-three candles on the cake.

Among those who sat in and repeated the old favorite—"Many happy returns of the day"—were Mr. and Mrs. Richard A. Rowland, Marion Fairfax (Mrs. Marshall), Milton Menasco, Mr. and Mrs. Fred Stanley, Mr. and Mrs. Jack Jungmeyer, Mr. and Mrs. Joseph Poland, Mildred Early, Raymond Harris, Eugene Clifford and Harold Hall.

FOOLING THE CRITIC

IT happens occasionally that a player who, given a characterization calling for a liberal use of make-up, presents such a realistic performance that even the critics are fooled. Take Charles Stevens for example. For the work he did in "Recompense" he was unwittingly paid the highest compliment possible by one of the newspaper critics who reviewed the picture.

Said the reviewer: "A negro actor of much power but unnamed on the program gave a fine touch to the scenes in the African trading post."

Well, the "negro" was Charles Stevens whose color happens to be white, but so thoroughly did he catch the characterization that it was no wonder the critic was fooled. He is now appearing as Don Q's servant in Douglas Fairbanks' new picture of that name—and it is safe to say that in his ability to make up so realistically his characterization promises to be one of the best in the play.



Bill Cody, star of Independent Pictures Corp., and Adele S. Buffington, scenario chief, just before starting "Love on the Rio Grande."



Balto, himself! The famous dog hero of the thrilling race to Nome, now appearing in "Balto's Race to Nome" (Educational) which Sol Lesser is producing.



One of the first photos to be released showing Mary Pickford nn her old familiar type of role in "Little Annie Rooney" (United Artists), now in production.

"LEFTY" MAURICE BATTING FOR "LEFTY"

"LEFTY" FLYNN has lost his nickname—which he acquired back in those bright college years at Yale when he booted the pigskin for long flights with a talented left hoof or tossed it to Kilpatrick, the end, with a sweeping left arm.

The sales powers of F. B. O.—who keep their commercial fingers incessantly upon the pulse of the exhibitor and his public—have decided that he should carry the dignity that comes with stardom and so will re-christen him with his rightful monicker, Maurice. He may get away with it—and he may not.

Buck Jones tried to call himself Charles for a time, but Buck was the name the fans wanted. And Buck he became in short order.

Hoot Gibson tried to call himself Ed (the name bestowed him at birth) for a time, but the name, Hoot, was too colorful to forget. And so Ed was discarded, pronto. Now "Lefty"—it's up to you.

THE VALENTINO MEDAL

THE Valentino medal for the best screen acting of the year has been awarded to John Barrymore for his performance in the title role of "Beau Brummel." The decision was made by the critics on the leading newspapers and magazines throughout the United States. Valentino donated the gold medal and announced that he would present one every year. Any player is eligible to win it with the exception of Mr. Valentino, himself.

The NEWS was requested to cast votes for first, second and third prizes. We decided in favor of Emil Jannings for his performance in "The Last Laugh." But Valentino's sheik of publicity plotters—Joe Jackson—wrote us that inasmuch as the German picture had not been shown outside of New York while the contest was being conducted Mr. Jannings could not be considered.

Our choice for second prize went to Norma Talmadge, who bore out our judgment by running an exceptional race. Not only did she finish second for first place, but she captured both second and third places with her work in "Secrets." This isn't the picture that captured us so much as "The Lady."

Our third choice was Lillian Gish for her work in "The White Sister." She captured two votes for first place and five for second place.

Seventy-five critics voted on the award—and Barrymore received fifteen votes which carried him under the tape, while Norma collected nine votes for first, eleven votes for second and nine votes for third place. Other players in the first place group included Lon Chaney, Douglas Fairbanks, and Milton Sills. The runners-up to Miss Talmadge for second place were George Billings, Lillian Gish and Douglas Fairbanks. Her rivals for third honors were John Barrymore, Milton Sills and Lon Chaney.

The also-rans included Adolphe Menjou, John Gilbert, Viola Dana, Mary Pickford, Glenn Hunter, Rod La Rocque, Willard Louis, Ernest Torrence, J. Farrell McDonald, Gibson Gowland, Betty Bronson, Richard Barthelmess, Gloria Swanson, Ben Alexander, Percy Marmont, Pauline Frederick, Lois Wilson, Ronald Colman, Charles Ray, Theodore Roberts, Agnes Ayres and May McAvoy.

THERE'S A REASON

THERE'S a good reason for Watterson R. Rothacker, the champion globe-trotter, Pullman passenger and steamship tourist celebrating the fifteenth anniversary of the Rothacker Film Company. At an impromptu party in the Chicago studio he counted up the figures on "The Lost World"—and he is willing to tell the world—and we're here to second the motion that the picture is a real financial success.

And here's a little history. The film version of Conan Doyle's novel is Mr. Rothacker's first venture in the superproduction field. His original amusement enterprise, incidentally, was the dancing movie in which Mr. and Mrs. Vernon Castle made their screen debut many years ago. We will also record these facts. From the Rothacker organization came the first idea of laboratory service to back up laboratory output; the fastest ultra-speeds ever made; the plan for "The Miles of Smiles" during the war; the first movie of boiling metal; the first projection of pictures on board an airship; the first movement to increase American exports through movies; and the first experimentation toward synchronization of the radio and motion pictures. Some achievement.



Ernest Pascal, noted author, in his villa in southern France, where he is writing a novelization of "Hell's Highroad" (Producers Dist. Corp.).



The leading role in Zona Gale's "Faint Perfume" (B. P. Schulberg) will be played by Alyce Mills, a lovely young screen newcomer



Madge Bellamy, appearing in "Wings of Youth" (Fox) wears a strikingly beautiful coat in the new Barancuka fur, which is the very latest thing.

Vitagraph Company Purchased By Warner Bros.

Announcement of Big Deal Comes as Surprise

WARNER BROTHERS, INC., has purchased Vitagraph and all its subsidiaries. Announcement of the closing of the deal, which came as a complete surprise to the industry, was made by Harry M. Warner on Wednesday, April 22.

The deal has been quietly pending for some time, announcement said. Warners take over Vitagraph's fifty exchanges—twenty-six in the key cities of the United States, 4 in Canada, 10 in England and 10 in Continental Europe.

Mr. Warner announced that this was not an amalgamation but an outright purchase, as his company had acquired the controlling interest of Albert E. Smith, Commodore J. Stuart Blackton and the Estate of William T. (Pop) Rock, represented by John B. Rock, who were the organizers of Vitagraph twenty-eight years ago.

In taking over Vitagraph, Warner Brothers become producers in New York as well as Los Angeles, as they acquire the Vitagraph studio in Flatbush, a twenty acre studio in Hollywood and a large laboratory. They likewise come into possession of what is considered the greatest library of motion pictures in the world, consisting of the output of Vitagraph throughout its long history, its newly-purchased stories and pictures in the making, besides valuable real estate and other considerations.

In connection with the purchase Harry M. Warner gave out the following statement:

"We have bought the controlling interest of the Vitagraph Company of America. Negotiations were concluded today. It is not an amalgamation. Vitagraph passes absolutely into the hands of Warner Bros. Heretofore we lacked personal touch with the exhibitors. We are taking over Vitagraph to distribute our future product over the world through its offices. We will go ahead with the work Vitagraph has planned for this year, finishing their pictures, taking over their contract players and their other contracts.

"Warner Bros. in the last six months has gathered a roster of famous stars including John Barrymore, Lowell Sherman, 'Syd' Chaplin, Monte Blue, Marie Prevost, Irene Rich and some twenty others. It became necessary for Warner Bros. to go direct to the theatres to do business. We shall go ahead with Vitagraph's plans and our own plans just as though nothing had happened. As the deal was just completed today I can not go into further details at this time except to say that no motion picture company is as well entrenched in the mind of the public as Vitagraph. By Warner Bros. acquiring this, it will make our firm one of the most formidable motion picture organizations in the world."

The history of the Vitagraph Company of America was told in a notable series of articles recently published by MOTION PICTURE NEWS. Some of the highlights follow: In 1895, J. Stuart Blackton, then a reporter, was sent by the New York *World* to interview Thomas Edison, who was experimenting with "continuity pictures." When Blackton returned he told Albert E. Smith with whom he was rooming that he had learned the process of a new art. From a musty old Latin dictionary they coined the word "Vitagraph." In February, 1897, they formed the American Vitagraph Co., the initial form of the Vitagraph Co. of America, and it entered into business life.

Warner Bros. started with a small theatre in Newcastle, Pa. The Warner boys entered the production field with a program of six pictures, that grew last year to twenty and announcement has just been made that forty pictures had been planned for the coming season of 1925-26. Thirty pictures had been announced by Vitagraph for next season.

Barran Lewis, Publicity Director of Vitagraph, gave out the following announcement, signed by Albert E. Smith, president, and John B. Rock, vice-president, of Vitagraph:

"The control of Vitagraph Company of America and Vitagraph, Inc., has been turned over to Warner Brothers. The following are now the officers of the abovementioned company: Chairman of the board of directors, Albert E. Smith; president, Albert Warner; vice-president, Samuel E. Warner; treasurer, Herman Starr; secretary, Abel Cary Thomas; assistant secretary, A. I. Seigel; comptroller, Walter Bonyon; general manager and assistant treasurer, Samuel E. Morris.

"Business will continue as heretofore. You have the biggest opportunity of your lives, as you know a combination of the two companies will give you product which heretofore has been impossible for Vitagraph to deliver. It is our desire that you co-operate in every way possible with the new management. The co-operation that we have received from the whole organization is sincerely appreciated, and it is our wish that the same co-operation of spirit on your part shall continue."

Mr. Lewis has transmitted this message to all branch managers of Vitagraph, and has urged sincerest co-operation on their part.

Ontario May Lift German Film Ban

Board of Trade Working to Ameliorate Stand Taken Against German Made Features

THE combined efforts of several film bodies in Ontario are being directed toward a move to secure an ameliorated stand on the part of the Ontario Provincial Government toward German-made features. Throughout the years since the war, the Ontario Government, through its Ontario Board of Moving Picture Censors, has held its hatred toward all things German. Though other Provinces of Canada, including French-Canadian Quebec, have softened toward German film productions, passing them for the usual theatre presentation with certain minor restrictions, Ontario has maintained a strict ban against pictures of German origin.

The latest picture to be refused admittance to Ontario is "The Last Laugh," starring Emil Jannings. Even though this is a film comedy, the Ontario Censors, headed by Major A. S. Hamilton, has refused to consider the picture under any circumstances and the feature has gone begging.

The Canadian Division of the Motion Picture Producers and Distributors Association, together with the Canadian Film Board of Trade, both with headquarters at Toronto, have been working for some time to secure the lifting of the ban on German films, the issue being waged on the desired acceptance of "The Last Laugh" for Ontario.

The matter is extremely important to Canadian film distributors because the big bulk of the moving picture business in the Dominion is centered in Ontario. Moreover, in various ways, the various Canadian Provinces take the cue from Ontario to a large extent. If Ontario decided to lower the bar without restriction toward German features, then the situation with regard to pictures from that country would be more generally eased all round.

One German picture did slip into Ontario several years ago, but there was a big outcry on the part of war veterans' organizations and on the part of several newspapers, one particularly being the Toronto Telegram, which has strongly pro-British tendencies.

Hays Delivers Important Address

Asks Support for Industry's Present Constructive Policies in Address Before Philadelphia Women

TALKING to about one thousand thoughtful and influential women, at the Women's City Club of Philadelphia last Monday, Will H. Hays, president of the Motion Picture Producers and Distributors of America, adopted a strongly affirmative and aggressive attitude along the lines of "What's Right With The Movies!"

Today there is very much to be proud of and very little indeed to apoligize for in regard to motion pictures, he declared.

"Everything will be entirely all right," he said, "if you and others like you will give us your understanding, your appreciation for what has been done, your sympathy with our problems and your broad-minded and constructive advice and cooperation."

Of especial interest to exhibitors was a declaration made by Mr. Hays as to motion pictures in schools and in churches. He told the women of efforts which are being made to bring about a supply of strictly pedagogical pictures for use in the class rooms of schools; and he told also of a survey which is being made by an educational foundation of religious films for possible use in churches. Then he said:

"It must be remembered, however, that the pedagogic picture and only the pedagogic picture, belongs in the schools. The strictly religious picture and only the strictly religious picture belongs in the churches. What we call the entertainment picture does not belong and in my opinion should not be shown in either church or school.

"To show entertainment pictures—the sort we see in the motion picture theatre—either free or at a low price or at whatever price, in school or church, is to set up an altogether unfair, unjust and uneconomic competition to the theatre owner whose livelihood comes from the showing of pictures, who has a large investment in his property, his building, his music and his film rentals, and who pays extra-high taxes, insurance rates and the like from all of which the churches and schools are free. Remember he is engaged in an essential business."

Speaking of the present state of the industry Mr. Hays said: "Never have the standards of artistry and wholesomeness in motion pictures been so high as they are right now. Never has the business of making, circulating and exhibiting motion pictures been on so firm and substantial a basis as it is at this moment. Never have the spoken and written comments about motion pictures been so favorable or so helpful as they are at present."

The best way for picture patrons to be assured of a continuing supply of excellent pictures, Mr. Hays told his audience, was to support the good ones which are already in existence, to make them profitable to the exhibitor and thereby to encourage the making of more good ones.

He told the women they must always remember that the making and showing of motion pictures is a business—"just as much as the making of automobiles or shoes or steel bridges. It cannot endure nor progress without proper returns upon the investments of its multitude of stock holders." He said:

"The producers and exhibitors are only too eager to provide the best quality of pictures, if they will be properly patronized. It is a sad fact that some of the most splendid and artistic motion pictures ever made have failed of commercial success because of the lack of patronage of the very type of men and women that constantly complain about 'bad pictures'."

In relation to the so-called problem of the child and the movies Mr. Hays declared that pictures are not now and never will be intended especially for the twelve-year-olds. Then he told his hearers of the "Saturday Morning Movies" which his Department of Public Relations has arranged in cooperation with exhibitors for showing in all the key cities and many other places this summer. That plan he said was a complete answer to the situation of the child and the motion picture.

Inaugurate Children's Programs at Eastman

A SERIES of special programs for the children will be inaugurated at the Eastman theatre, Rochester, Saturday morning, April 25. The purpose behind these programs, which will be given every Saturday morning, is to provide at a very low cost, pictures selected for juvenile entertainment.

These programs carry the personal endorsement of Will H. Hays, president of the Motion Picture Producers and Distributors of America, with which organization arrangements have been made, and they also carry Mr. Hays' guarantee to parents that they are the finest, cleanest sort of entertainment. Each performance will start at 10 A. M., and will last until noon. Special police and trolley accommodations will be in effect to facilitate handling the children.

M.P.T.O.A. to Create Trade Bureau

Action Will Be Taken at Milwaukee Convention to Advance Interests of All Independents—Committee Meets With Producers

A Trade and Commerce Bureau, for the furtherance and protection of the interests of all independents—producers, distributors and theatre owners—will be created at the Milwaukee Convention of the Motion Picture Theatre Owners of America, according to present plans.

The foundation has already been laid, through meetings held by a special committee of the M.P.T.O.A. with independent national producers, distributors and state rights organizations.

The committee consists of L. M. Sagal, of New Haven, Conn.; Harry Davis, of Pittsburgh; R. F. Woodhull, Dover, N. J., Chairman of the M.P.T.O.A. Board of Directors; A. A. Elliott, Hudson, N. Y.; and Sydney S. Cohen, New York, Chairman of the Administrative Committee of the organization.

A statement issued this week from National Headquarters declares this committee "will have a definite and encouraging report to submit to the theatre owners' at the convention. "The heads of these film companies will also be present in person at Milwaukee to lend their aid in carrying out definite lines of business co-operation. In addition, a detailed report of all the film product available for the theatre owners of this country and Canada for the coming season will be presented to the convention.

"It is purposed to develop a Trade and Commerce Bureau in order that the mutuality of interests of all independents in the industry—producers, distributors and theatre owners—may be furthered and advanced and enabled to function along these lines that will bring the greatest protection to all.

"At the recent conference of the Board of Directors of the organization in New York, the Administrative Committee was vested with full and complete authority to arrange for all convention plans, and the program of arrangements which is now being completed promises to be one of the most interesting exer offered a convention."

Another statement issued from National Headquarters declared that a coalition of the independent forces would be made at Milwaukee. It continued: "The Independent Motion Picture Producers and Distributors will hold a convention in Milwaukee at the same time and meetings held between representatives of these two bodies indicate that definite working agreements will be perfected.

"Repeated efforts have been made in as conciliatory a manner and with as cooperative a purpose as possible to bring about better understandings between the larger Producer-Distributor forces and the Exhibtors. Not only have the agreements reached been violated but the agressions complained of have multiplied in number and increased in importance until now the integrity of the Industry is threatened.

"The patience with which these breaches of confidence and unfair and confiscatory business processes have been met, have had no mitigating effect on the instigators of these outrages but on the contrary, seems to stimulate their fanatical capacity to grasp everything in sight in our Industry and crush all who might in any way oppose their imperial sway.

"It is time that the independent forces in our Industry wrote a new Declaration of Independence."

Competition Running High For Comedy Stars

New Precedent in Laugh Output Is Predicted

By Edwin Schallert, Editor Los Angeles Times Pre-View

WATCH for the comedy output of the larger studios this year. It's going to be of astonishing proportions, setting an entirely new precedent. The fun-makers, so-called, are big headliners on the forthcoming programs,—especially with Charlie Chaplin's "The Gold Rush" now in sight—and nearly all of the prominent feature-producing companies have been endeavoring to add one or two of them to their quota of stars.

It would appear that Paramount has gathered together the most pretentious group thus far, with Harold Lloyd and Douglas MacLean releasing through their organization, and Raymond Griffith, a contract player, groomed for a stellar place as well. The first Lloyd picture is to be made as soon as Harold returns from a trip to New York in about three weeks, and MacLean's story will be shortly announced.

Ray Griffith is already one of the most highly favored of the screen's newer personalities. He has won his spurs through a series of productions in supporting roles chiefly by his ingenious pantomime and gags, and is now consistently featured.

His experience stretches away back to the Keystone days, when he was both a director and a gag man, as well as a player. *All around experience counts.*

His presence is quite a contrast to that of most of the other comedians. He has made a forte of dress-up clothes, and if there is any prop in the way of garb that he uses frequently, it is the silk hat such as he wore in "Forty Winks." In fact, that silk hat may be exploited with safety since it promises to be part ofhis regular make-up.

Harry Langdon's destiny seems a little unsettled just at present, and that is rather unfortunate, since he is really one of the biggest bets. He is under contract to Sennett, and it is understood that his pictures will be released until at lease next November by Pathe.

It is reported, though, that he has received offers from various other organizations, any one of which might result in his starring regularly in feature-length films. The production that he is at present making, "His First Flame," may be released as a five-reeler. Pathe is known to be desirous of establishing him in that way.

Syd Chaplin appears to be the star comedian for Warner Brothers just now. They feel sure that he can duplicate the hit that he made in "Charley's Aunt," and though "The Man on the Box," his first starring film with them, is entirely different, it is a story of good possibilities.

Fred Neumeyer, who has directed many of Lloyd's successful pictures, will act in that capacity for Chaplin. "Chuck" Reisner is helping on the story, with Charles Logue, who adapted "Ponjola" and "The Lost World." It is to be a modernized version of the Harold MacGrath novel, and will probably have a big chase finish. Later on, it is not beyond the range of possibility, that he will do another female impersonation similar to "Charley's Aunt." It is said that a story is being considered with this in view.

It is a rather striking fact that the growing vogue for comedians is also bringing a demand for their appearance in pictures based on stage play and literary material. In the past, comedians have depended altogether on their own invention. They have never dealt in the box office value of titles. Douglas MacLean is the only one who has consistently used stage successes, and strictly speaking he did not begin as a gag comedian.

Buster Keaton has evidently found beneficial the use of adaptations. He is following "Seven Chances," taken from the Belasco stage production, with "Battling Butler," also from a New York play that enjoyed favor about two years ago. This has a prize-fight plot, and Buster is going back to his regular comedy costume, loose oversize pants and pancake hat. He departed somewhat from this routine in "Seven Chances," this picture having undoubtedly been made with a view toward building up his feminine patronage. He has nearly always been a more popular star with men than with women.

MacLean's gain in popularity is proof of what good consistent hard work will do. He has gathered together a very excellent organization. They thresh out thoroughly the picture from beginning to end, and strive to make each gag just as new and as effective as possible. From a very unpretentious beginning, he has gradually climbed up into the big-league star class.

The sort of comedies he first made at Ince's were of a very light order, but fashioned according to the feature pattern, and without any particular stress laid on the gags. They were not so successful, outside of "Twenty-Three-and-a-Half Hours Leave."

"The Hottentot" marked the real change in his style, and brought him back into the spotlight. The scene where he clung to the horse's tail during the race was his first big venture into comedy hokum, and it appeared to be significant of good fortune. Consequently he has a "horse's tail"—that is a similar touch of hokum—in nearly every picture that he makes, like the runaway auto in "The Yankee Consul," the chase in the old rig in "Never Say Die," the rolling and bounding snowball in "Introduce Me."

MacLean will probably keep right on with a similar type of picture under his new releasing contract. The recipe has proven good, and when comedians do find the right recipe they have a much better chance of sticking to it, as a rule, than the players in the dramatic features. Lloyds very consistent and high average of popularity is perhaps ample indication of how well he has been able to classify himself in the public mind through the consistent quality of his pictures. He seldom, if ever, goes very far wrong at the box office, and it is his enormous money-getting power that has been responsible, as much as anything, for the attention that is now being given to the comedians by the producers.

All but completed now is Charlie Chaplin's feature, "The Gold Rush." Nobody knows quite yet in how many reels it will be released (Charlie's plans always being subject to change up to the last minute), but ten seems to be about the settled number. Some of the final shots have been photographed on board ship near Los Angeles in the past few weeks, and practically all that remains now are some retakes and the cutting and the editing.

It has been all of a year since Charlie started the picture, but it will be a year well repaid if the comedy lives up to the anticipations that are being held for it. His method is still quite independently his own, and though he would give the efficiency experts insomnia and heart failure, his productions are always epoch-making.

If they watched "The Woman of Paris," directors and stars are going to flock to see his latest production. It may not mean so much as an influence because Chaplin's comedy style is too much his own, too individual, but anything that he offers is bound to be a tremendous stimulus. This will be particularly true of so elaborate and pretentious a film as "The Gold Rush."

Not even a dramatic story can be made today without some comedy relief, and the popularity of the majority of films during the past year has been in direct ratio to the amusement that they have afforded. Douglas Fairbanks never neglects humor in his films, and he is going to have plenty of it in "Don Q" blending with the thrilling romantic appeal. Mary Pickford, too, is going to renew the humor and pathos that established her fame in "Little Annie Rooney." It is a true old-time story with gags and gayety for her.

Metro-Goldwyn-Mayer appear to be giving much attention to the brightening of their features with comedy. They have used George K. Arthur's personality adroitly in pictures like "The Lady of the Night" and

(*Continued on page* 1934)



WEEKS MADE DISTRIBUTION HEAD
Appointed by Paramount Chief

COMING as a climax at the end of the first day's session of the Paramount international sales convention at the Hotel Roosevelt last Thursday was the announcement by Sidney R. Kent that George W. Weeks, had been appointed general manager of the distribution department. Mr. Weeks, who has been in the Paramount home office about four years until this promotion, was divisional sales manager of the mid-west division.

Born in Ann Arbor, Mich., where his father was a prominent business man, Weeks began his career handling advertising campaigns, and at one time was associated with the tunnel project under the Detroit River, connecting Detroit and Windsor. About seventeen years ago he entered the motion picture business with John H. Kunsky of Detroit and became supervisor of five Kunsky theatres. It was in this capacity that Weeks bought from Adolph Zukor the first two Paramount pictures ever released "The Prisoner of Zenda," and "Queen Elizabeth." Later, Weeks was salesman for the old General Film Company, and following that held the Universal franchise for Michigan. He also at one time held the Metro franchise for the state and was a member of the board of directors of that company. He joined Famous Players as a salesman in the Detroit office, was promoted to manager of the St. Louis branch, and was then made general manager of the Famous Players Canadian interests. It was in this capacity that Weeks opened all the Famous Players exchanges in Canada. He left four years ago to come to the home office as divisional sales manager.

Exhibitors Must Guard Film
Albany Film Board Holds Them Responsible for Lost or Stolen Reels

UNDER a ruling last week by the Albany Film Board of Trade, exhibitors will be held responsible for all film in their possession and will be called upon to pay for any that is lost or stolen. The decision is of much importance, particularly in the Albany territory, as setting forth the stand which will be taken by the several exchanges in demanding payment for lost films.

During the past two or three months, considerable film has been stolen in Albany, Schenectady and Cohoes, and there has been a difference of opinion between the exchanges and the exhibitors as to just who would stand the loss. The situation became so acute a month ago that a private detective was engaged by the exchanges combining and meeting the expense, in an effort to apprehend the thieves.

Several months ago a number of films were stolen from the Colonial theatre in Albany. This house is one of the Berinstein chain and is managed by George Roberts. The film belonged to the Pathe exchange. Mr. Roberts was before the Film Board of Trade last week and after listening to both sides, the Board decided that the exhibitor would be called upon to meet the loss.

Almost immediately following the decision the Albany Film Board of Trade sent the following letter to the 400 or more exhibitors served by the exchanges in this city:

"There is an old saying that 'it is of no use to lock the barn door after the horse has been stolen.' You will admit that it does little or no good to lock the stable afterward, that is so far as the loss of the horse is concerned.

"As an exhibitor, you should look carefully into the manner in which your film shipments are made or handled before one or more are lost and you are forced to pay for the same.

"Examine your contract and you will see that in case of lost, stolen or destroyed film in your possession you will be obligated for its payment. You would not think of leaving other merchandise laying around as carelessly as you do film. This is why we are sending you this friendly tip to lock the stable before the horse is stolen."

Northwest Exhibitor Body Quits Board of Trade

The Northwest exhibitor organization has withdrawn from the Minneapolis Film Board of Trade. The move is regarded as a follow-up of the attacks launched at the Minneapolis convention, where several exhibitors made complaints over alleged violations of the uniform contract. An effort is being made to have the exhibitor representation on the board made up of theatre owners who are not members of the Northwest organization.

Comerford Company Buys Garden In Pittston

The Comerford Amusement Company has purchased the Garden theatre at Pittston, Pa. The house is being managed for the company by L. A. Clark, of Scranton.

Western Penn. Convention Held at Washington

Adoption of a resolution against block-booking featured the early sessions of the annual convention of the motion picture theatre owners of western Pennsylvania, held at Washington, Pa., this week. Indications were that Dennis A. Harris, of Pittsburgh, would be re-elected president at the concluding session on Thursday, which was still in progres when Motion Picture News went to press.

The exhibitors were welcomed by the Mayor of Washington, and all the city officials. Speeches were made by President Harris, Mike Rosenbloom, M. J. O'Toole, president of the national organization, R. F. Woodhull, chairman of the M. P. T. O. A. board of directors; Charles C. Pettijohn, general counsel of the film boards of trade, and others.

Mr. Harris, in a speech against block-booking, urged exhibitors not to be alarmed over the question of product, but to give their play dates carefully. Mr. Pettijohn declared that the film companies were not trying to do what the exhibitors think they are. While block-booking was a vital issue, it was not as bad as it looks, he said.

Harry Davis charged that a clique of producers was attempting to create a theatre monopoly. Delegates were urged not to sign booking agreements but to wait until after the Milwaukee convention.

Florida Bill Provides Additional Tax

A bill has just been introduced before the Florida Legislature, that would place a tax of 10 per cent of the amount of admission charged to all places of amusement in the state. The taxes so collected would be added to the fund for county schools.

Every form of amusement would be hit by this bill should it pass, as shows, theatres, dance halls, circuses, carnivals, side shows, pool rooms and in fact every form of amusement are mentioned in the bill.

The provisions of the act do not affect the present licenses on these amusements. A penalty of a fine, not to exceed $500 or imprisonment in the county jail for a period not to exceed six months are provided for the manager of any place of amusement who fails to remit the amount of the tax to the comptroller on or before the 10th day of the month following.

Producers Association Adds New Members

THE membership of the Association of Motion Picture Producers was increased at the meeting last week when the Pickford-Fairbanks, Cecil B. De Mille and Harold Lloyd corporations were added to the list.

In addition to electing these companies to membership the coast body unanimously adopted the report of its Committee on Employment Facilities, recommending that the association maintain and operate a non-profit central casting office for the employment of extras. The committee was composed of John E. McCormick, chairman; Joseph M. Schenck, Irving G. Thalberg, Jack Warner and Fred W. Beetson.

Exhibitors Enlist In Greater Movie Season Drive

Hays Plan Gets Big Backing Throughout Country

THE announcement by Will H. Hays that the Motion Picture Producers and Distributors of America, Inc., would sponsor a nation-wide celebration of the opening of Greater Movie Season in August has met with response from exhibitors throughout the country.

Telegrams and letters are coming in from exhibitors pledging their support in the campaign and announcing that they are ready to start at top speed the moment the opening gun is fired.

Walter Hays of Buffalo, President of the M. P. T. O. of New York State, wired Mr. Hays as follows:

"Greater Movie Season campaign has my heartiest approval but to be successful in stimulating public interest in our theatres the collective strength of the exhibitor body must back it with energy. It is our duty and for the best interest of all to concentrate our resources to make this movement an impressive one.

"The exhibitors in the State of New York without exception should bend every effort to make the Movie Season of 1925 a memorable one."

M. E. Comerford of Scranton wrote Mr. Hays:

"I have just learned of your plans for promoting a National Greater Movie Season and I want to congratulate you upon this splendid movement and to pledge by whole-hearted support.

"Such a campaign as you are undertaking is sure to be of tremendous value to every motion picture theatre owner and will build lasting good will for the industry as a whole.

"You can count upon all my theatres to join in the celebration."

From David Cohen of Binghamton, N. Y., came a prompt pledge of support in a letter to Mr. Hays, as follows:

"I want to be among the first to pledge my support of the Greater Movie Season Campaign. It is a splendid movement that will be of immense value to every exhibitor in the United States.

"Every exhibitor should get back of your organization in this campaign so as to make the opening of Greater Movie Season a tremendous success in every community."

The cooperation of the Motion Picture Theatre Owners of Kansas and Missouri is assured by R. R. Biechele of Kansas City, President of the Kansas-Missouri organization in the following telegram to Mr. Hays:

"In my opinion the Greater Movie Season Campaign should be given complete support by all branches of the industry. I feel that exhibitors throughout the United States should take advantage of this opportunity in stimulating and creating the interest of the public which will result in benefits to all concerned.

"It is needless to discuss further the benefits that will be derived through an intensive cooperative campaign of this nature.

"I can assure you the fullest support and cooperation of the Motion Picture Theatre Owners of Kansas and Missouri."

The Hays organization, assisted by the publicity, advertising and exploitation forces of all the member companies, is going full blast in its work of making national tie-ups, enlisting the cooperation of all national organizations and is preparing an elaborate campaign of publicity and advertising material for the use of exhibitors in their local campaigns.

First National Men in Convention

Franchise-Holders and Executives Assemble at West Baden for the Annual Session

THE annual meeting of First National was convened last Tuesday at West Baden, Ind. Sessions were to be held through three or four days, the meeting terminating with the election of officers to serve for the next year.

The home-office group were joined in New York by many franchise holders from nearby cities, the contingent starting from that city on Monday afternoon.

The assemblage was addressed by Richard A. Howland and Earl J. Hudson on the subject of production, while E. A. Eschmann talked on sales.

The home office executives who left New York Monday included A. Rowland, E. A. Eschmann, Guy Morgan, Earl J. Hudson, Mark Kellog, Sam Spring, C. S. Pinkerton, Robert W. Perkins, E. Bruce Johnson and Florence Strauss.

Others who constituted the party leaving New York were: Harry Crandall, Washington, D. C.., Count Cippico, Turin, Italy; Harry O. Schwalbe, Philadelphia; John McGuirk, Philadelphia; Robert Lieber, Indianapolis; M. L. Finkelstein, Minneapolis; N. H. Gordon and Louis Gordon, Boston; Moe Mark, New York; A. M. Fabian, Newark; B. F. Stapleton, Ottawa; Fred Desberg and E. Mandlebaum, Cleveland; D. W. Henderson, New York; James B. Clark, Pittsburgh; Irving Lesser, Dr. A. H. Giannini, R. D. Craver, Charlotte; Charles C. Burr, Paul C. Mooney of P. D. C.; D. J. Chatkin, Educational; Capt. Baynes, and Harvey Day, Kinograms.

Those who went to West Baden from their home cities were: Sam Katz, Max and Barney Balaban, Tom Boland, Oklahoma City; W. P. Dewees, Vancouver; Frank Ferrandini, Richmond; C. S. Jensen, Portland, Ore.; Abe Blank, Des Moines; Watterson R. Rothacker, Chicago; E. V. Richards, Jr., and Julian Soenger, New Orleans; Col. Fred Levy, Louisville; I. H. Ruben, Minneapolis; J. G. Von Herberg, Seattle; John H. Kunsky, Detroit; Adolph Ramish, Los Angeles; Harry T. Nolan, Denver; Thomas Saxe, Milwaukee; Spyros Skouras, St. Louis; Abe and Mike Gore and Sol Lesser, Los Angeles.

An Editor on Broadway

(*Continued from page* 1923)

stations can be hooked up; others already can tune in, *as* MOTION PICTURE NEWS has demonstrated. Soon there will be a nation wide outlet for one man's voice with half the population listening in. What power is encompassed here! If one man owned all the newspapers in the land his front pages could not command such an audience.

So if a picture that the public should see or wants to see is withheld by any unfair grip upon trade avenues —say, theatres or distribution—why, the radio will pretty nearly tell the mob about it. And the mob will move till their eyes see what they would see.

What a glorious age this is! And how it does move along—over precedents and the ways and means devised from time to time by mortal man.



WEST COAST THEATRES MERGED

Bowles Acting as General Manager

THE 122 theatres in California of West Coast Theatres, Inc., formerly divided into two districts, are to be amalgamated into one complete chain with Archie M. Bowles acting as general manager of the entire circuit. The move to unify the two districts was acted upon by the board of directors in executive session Wednesday, April 15th.

The West Coast theatres heretofore have been grouped under two main divisions, the northern and southern. The Southern division included those houses from San Diego up to and including Bakersfield, while the northern link took in the theatres from Fresno to Sacramento.

Bowles, who is now in charge of the entire chain, was formerly general manager of the northern branch. The southern division was under the management of Harry C. Arthur, who has resigned to take general charge of a new organization being formed by Frank R. Wilson, president of the M. P. Capital Corporation, to purchase and finance picture theatres.

Mr. Bowles, who was born in California and is 34 years old, has had a meteoric career in the industry. He began as a theatre manager and then joined a distributing company as salesman, later becoming an exchange manager. He joined the Turner and Dahnken company, which was bought out by West Coast, at which time Mr. Bowles became associated with the latter company. He introduced the Fanchon and Marco "Ideas" in stage presentation on the Pacific coast along with other innovations in theatre management.

Kansas-Missouri Program Set

Last Minute Arrangements Are Completed for Convention in Kansas City

THE last minute arrangements of the M.P.T.O. Kansas-Missouri convention, to be held in Kansas City, Baltimore hotel, April 27-28, have been completed, the program outlined, invitations issued and, in general, a convention which will dwarf all others in the Kansas-Missouri territory is just around the corner awaiting its beckoning.

The tentative program follows:

MONDAY.—9:30 a. m., Registration; 10:30 a. m. Address of Welcome by Mayor Albert I. Beach of Kansas City and presentation of the key of the city to exhibitors.

11 a. m. Roll call and reading of the minutes of the seventh annual convention; 11:30 a. m. Appointment of committees; Noon—Luncheon in Baltimore Coffee Shop.

1 p. m. Talk on exploitation by Howard E. Jameyson of the Miller theatre, Wichita, Kansas; 1:45 p. m. Closed business session; 5:30 p. m. Adjournment; 8:30 p. m. Theatre party at Orpheum theatre.

TUESDAY.—10:00 a. m. Reports of committees; 10:30 a. m. Closed business session; 11:30 a. m. Address by Mrs. Eleanore C. Walton, chairman of the Better Films Committee of the Women's City Club of Kansas City.

Noon.—Luncheon in the Baltimore Coffee Shop; 1 p. m. Talk on parcel post shipment of films and proper methods of doing it, by post office representative; 2:30 p. m. Closed business session; 4.00 p. m. Election of officers; 5:30 p. m. Adjournment; 7:30 p. m. Banquet in Francis 1 room in Hotel Baltimore.

As to speakers, invitations have been sent to Will Hays, who was requested to send a representative in case he is unable to come; Dr. Burris A. Jenkins, pastor of the First Christian Church, Kansas City; Governor Ben S. Paulen of Kansas, Governor Sam A. Baker of Missouri, and Mrs. Henry N. Ess of Kansas City, president of the State Federation of Women's Clubs.

Following are the subjects which will be discussed at the convention: Report on revised uniform contract; concrete facts and figures on the music tax; review of recent legislative activities; report on joint board of arbitration; the carnival and tent show situation; school, church, park and non-theatrical opposition; producer owned and controlled theatres; road showing of features productions.

Manitoba Legislature to Offer Tax Changes

Premier John Bracken of the Manitoba Provincial Legislature announced officially a few days ago that he was not prepared to abolish the Provincial Amusement Tax but that he was prepared to make some concessions in the tax.

The exhibitors of Manitoba, represented by the Manitoba Moving Picture Exhibitors Association, the oldest of the film theatre organizations in the Dominion, have been actively engaged for months past in a campaign for the removal of the amusement tax. The best encouragement that the theatre managers have received so far, however, was the statement by the Provincial premier that he was not prepared to abolish it altogether but that he would consider some changes in its enforcement.

Albany Zone Committee is Appointed

Meyer Schine, of Gloversville, Louis Buettner, of Cohoes; Uly S. Hill, of Troy, W. W. Farley, of Albany and Robert Wagner, of Little Falls, New York, have been named as a committee to devise new by-laws for the Albany Zone Committee. They will also decide on the best day of the month for meetings of the Zone Committee, and likewise how frequently the Committee should meet. They will give consideration to a proposition calling for a further zoning of the Zone.

Competition Running High for Comedy Stars

(*Continued from page* 1931)

"The Exquisite Sinner," and on the strength of his ability as disclosed in these he is soon to have a big featured lead. In"Excuse Me" Bert Roach also showed much promise, and in fact almost stole this picture with his comedy.

John T. Murray is another whose appearances are worth watching for. He was a hit in "Madonna of the Streets" in a small part of the crook, Christie's feature-length comedy, "Stop Flirting."

Murray has had a long experience on the musical comedy and vaudeville stage, and didn't imagine that he had any claim on popularity in pictures until he came to the Coast about a year ago.

If they are going to start drafting comedians from the stage, there is absolutely no telling how much the producers will be able to add to the now all-important item of laughs on the screen.

Shirley Boosts Offer for Farley Interests

William Shirley, managing director of Farash Theatres, in Schenectady, N. Y., is reported to have offered W. W. Farley, the sum of $150,000 for his share in the company. Previous to this, Mr. Farley, it is said, had made Shirley an offer of $75,000 for his share.

Farley owns 50 per cent of the stock in the company, while Shirley owns 25 per cent, and William Rafferty, of Syracuse, the remainder. The company is now operating three of the largest houses in Schenectady, with a fourth closed.

Independent Producers Meet in Los Angeles

ENTHUSIASM for the future and confidence that bright prospects are ahead for the independent producers were expressed by members of the I. M. P. P. D. A., at a Booster Meeting held last week at the Ambassador Hotel in Los Angeles.

I. E. Chadwick, of Chadwick Pictures Corporation, president of the organization outlined the massive program on which the independents propose to operate during the coming year. Mr. Chadwick declared that the morale of the independent producers is now at the highest standard it has reached since the inception of the industry, and that in the future the produce from this field will compare favorably with the best productions of the so-called national distributors.

Jesse J. Goldburg, president of Independent Pictures Corporation, praised the work accomplished by the I. M. P. P. D. A. during the year past and stated with this cooperation he would double his production this year.

Other producers who took an active part in the meeting are Peter Andrews of Hercules Productions, Harry Cohn of C. B. C. Van Pelt Brothers, Frank Sanford and Anthony J. Xydies, President of Sunset Productions.

Samuel Bischoff, President of Bischoff Inc. and California Studios Hollywood, who is now producing comedies on a large scale became a member of the association.

Famous Adopts Bonus, Savings Plan

Will Add Twenty-Five Per Cent and Interest to Amounts Deposited With Company by Employees

THE Famous Players-Lasky Corporation has perfected details of an employees' savings and bonus plan, which has been under consideration for a long time past. It was announced by Sidney R. Kent, general manager of the company at the closing session of the international convention of the Paramount distributing department last week.

The plan contemplates a savings and bonus arrangement covering a period of five years and by its conditions 25 per cent over the full period will be added to the weekly deposits made with the company by employees. In addition they will receive 6 per cent compounded semi-annually on amounts saved. No employee, however, is permitted to deposit with the company more than 20 per cent of his salary.

Speaking of the plan, Adolph Zukor, president of the Famous Players-Lasky Corporation said:

"The directors of the Famous Players-Lasky Corporation, in recognition of the faithful and efficient service of its employees, announce this plan to enable employees of the corporation and its subsidiary corporations to participate in the profits of the corporation.

"The directors recommend participation in the plan in the belief that it affords an opportunity to share in the profits of the company on terms which provide an incentive to continued loyal service on the part of its employees, and which, at the same time, offers an investment opportunity sufficiently attractive to encourage thrift and saving.

"No employee is under any obligation to participate in the plan. The present standing or future prospects of an employee will not be affected in the least degree by his decision as to the plan."

The details of the Plan, as announced by the directors, are in part as follows:

The Plan shall be in force for five years from August 1, 1925 to July 31, 1930, unless sooner terminated by the Board of Director of Famous Players-Lasky Corporation, who shall have the right to terminate the Plan at any time. The operation of the Plan shall be under the direction of six Trustees appointed by the Board of Directors of the Corporation.

Any employee of the Famous Players-Lasky Corporation or of any of its subsidiary corporations may subscribe to the fund established hereunder any amount in even dollars not in excess of 20 per cent of the compensation paid him at the time of such subscription, provided, that such employee shall have been continuously employed for the six months immediately preceding. The amount of the subscription of each employee shall be deducted from his salary on each pay day, a receipt issued therefor and shall be paid to the Trustees and credited to his account with the Trustees. No employee will be permitted to subscribe to an amount in excess of $200 per week.

Concurrently with the making of any such deduction, the Corporation shall pay to the Trustees as a bonus an amount equal to 25 per cent of such deduction, which shall be credited to the account of the employee with the Trustees.

The amounts so deducted and the bonuses paid by the Corporation shall constitute a fund which the Trustees may in their discretion invest and reinvest in securities of Famous Players-Lasky Corporation or of any other corporation, or in securities of any municipality, state or government.

Upon the termination of the Plan, the entire fund shall be distributed to the participating employees in cash or in securities, in the discretion of the Trustees, in proportion to the amounts then standing to the credit of their respective accounts with the Trustees. The accounts shall be adjusted from time to time at such time as the Trustees may, in their discretion, determine, and at the time of each such adjustment, the net income of the fund since the preceding adjustment shall be credited to the accounts of the then participating employees in proportion of the amounts then standing to the credit of their respective accounts with the Trustees.

The Trustees appointed by the Board of Directors are: Adolph Zukor, Jesse L. Lasky, Elek John Ludvigh, Sidney R. Kent, Eugene J. Zukor, and Robert C. Montgomery.

Activity Continues in Theatre Field

Famous Players Canadian Corp. Adds More Houses—Rothchild, Butterfield, Lucas and Others Expand Interests

IMPORTANT developments in the theatre field were reported this week. The Famous Players Canadian Corporation is rapidly adding to its list of houses, which is approaching the hundred mark. The concern has acquired the theatres formerly operated by Theatrical Enterprises, Ltd., at Woodstock, St. Catherines and Chatham, Ontario.

F. P. Canadian Corp., of which N. L. Nathanson is Managing Director, has also acquired the only legitimate theatre in Fort William, Ontario. The company already operates the Orpheum and Royal Theatres, picture houses in the town.

Announcement has been made at Toronto that Mr. Nathanson has organized another subsidiary for Famous Players in the Trans-Canada Bookings, Ltd., virtually to take the place of Trans-Canada Theatres, Ltd., of Montreal, which is now defunct. The new concern will look after English releases and other attractions, it is understood, along the lines originally intended by the defunct company.

Two houses have been secured by purchase from the liquidator of Trans-Canada Theatres, Ltd., by Famous Players recently and more are to be acquired, thus releasing Trans-Canada from liquidation. The houses acquired were the Grand, London, Ontario, and the Grand, Kingston.

A development of importance on the West Coast is the announcement that the Herbert L. Rothchild Entertainment organization will build six or seven modern, high price picture theatres in and around San Francisco in the next year or so. One of the finest theatres in the West will be built in the business section; the others will be neighborhood houses. Construction has already been started on the house at Eighth and Irving Streets. Another will be built at 17th and Geary. The Rothchild company owns four large houses in the main business section of San Francisco. Mr. Rothchild stated that only first class pictures will be run in the new theatres and that the houses will be the last word in modern construction.

In the Middle West, Ascher Brothers have sold the Capitol Theatre, Cincinnati, to the Capitol Theatre Company which is controlled by the Libson theatre interests, of which I. Libson is president. The theatre has been operated for the last three years by Libson, under a forty year lease. The Capitol was built four years ago by Ascher Brothers, who operated it for a year.

W. S. Butterfield circuit has added to its list of theatres by acquiring the Martha Washington in Ypsilanti, Mich., from Mrs. Florence Signor. This is the largest theatre in that city, having a capacity of 800 seats.

In the South, Arthur Lucas, prime factor in General Enterprises, Inc., operating the new Egyptian Theatre, Greenville, S. C., and controlling factor in a number of independent enterprises in the Southeast, has secured control of the State and Superba Theatres at Raleigh, N. C. The Lucas enterprises now control fifteen theatres and plan to annex twenty more in the next few months.

E. J. Sparks, of Jacksonville, Fla., who recently sold a string of seventeen houses to Universal, has bought the Lyric Theatre at Gainesville, Fla. It is reported that Mr. Sparks is negotiating for the Temple Theatre, Ocala, Fla., and that he will probably close a deal for it soon. The report also is that he is in a deal for the Milane Theatre, Sanford, Fla.

When Mr. Sparks sold the seventeen houses to Universal he retained his theatre holdings at Lakeland and Leesburg and has since bought the Grand at Palatka from Louis Kalbfield.

Iowa Exhibitors Converted to Shipment of Film by Express

NUMBERS of Iowa exhibitors have been converted to the idea of sending film by express and those who have been using express in the larger towns are requesting the express shipments. In from thirty to fifty per cent of the shipments, however, the exhibitors are insisting on the parcel post method. Most of the exchanges are doing the majority of their shipping by express and sending film by parcel post only at the request of the exhibitors. "Send it by parcel post" is as a rule the request of the small town exhibitor, who does not demand the greater service of the express.

The report given to the Des Moines Film Board of Trade from the exchanges shows a variance in the experience of the different branches. Metro Goldwyn reported requests that film be sent by express. Famous Players reported that the exhbitors prefer parcel post and prefer it even without the promise of special handling. Half of the exhibitors have requested Pathe for parcel post shipments immediately with the receipt of express shipments. Universal is giving the exhibitor just what he asks for without any argument. And the majority are asking for parcel post, especially the small town exhibitor. Premier reports that the majority of their shipping is being done by express but not without some protests, probably from thirty per cent. The Educational branch seems especially besieged with requests for parcel post shipments.

It is the local understanding that the parcel post shipments will be made with a continuance of the service given before the change of the post rates and that special service will be given in handling film even when the twenty-five cent handling charge is not paid or sending the film as first class matter.

Two Bills Pass Penn. Session

Anti-Daylight Saving and Heating Measures Are Approved by the Lawmakers

OUT of about twenty bills relating in one way or another to the motion picture industry that were introduced in the biennial session of the Pennsylvania Legislature which adjourned finally on Thursday, April 16, in the capitol at Harrisburg, only two survived to pass both branches of the law-makers, the rest going down to defeat chiefly through being smothered in the committees to which they were referred.

Of the two that passed both houses the more important was the Derrick-Grimes bill, favored by the picture interests, which is designed to make really effective the existing anti-daylight saving law of 1923, and the other was the less important measure of Senator Krause, of Philadelphia, which makes it lawful to heat theatres with warm air systems, whereas heretofore only steam and hot water systems were sanctioned by law. The Krause bill already has been signed by Governor Pinchot, thereby becoming a law.

The anti-daylight saving bill, however, had not been acted upon by the Governor at the time he left Harrisburg, shortly after the close of the Legislature, for a brief vacation at his country home at Milford, Pike county. He has, however, until May 16 either to attach his signature to the measure or to reject it.

This bill was passed finally by the Senate, on April 13, by a vote of 36 to 10, the House having previously approved it. It is in the form of an amendment to the law of 1923 and prohibits the display of any except Eastern Standard time on clocks on any public highway or in any other public place within the Commonwealth of Pennsylvania. The 1923 law made it unlawful for any municipality of the state officially to adopt a daylight saving schedule, but this proved ineffectual in preventing the use of daylight saving time because in cities where business interests desired to do so they simply changed the clocks without any municipal ordinance approving such action. The proposed new law is designed to prevent even unofficial display of any except Standard time.

Of the more important measures that went down to defeat in one way or another, one was the bill which would have placed control of billboards containing theatrical or other advertising, under control of the State Highway Department which would have had authority to prevent such advertising along any highway, on the theory that billboards would constitute a source of danger by diverting the attention of drivers of motor vehicles from the road. This bill died in committee.

$30,000 Damage by Fire in Theatre at North Bay

The interior of the New Royal Theatre at North Bay, Ontario, was gutted by fire on April 5, the origin being due to a short circuit in the balcony of the theatre, it is believed. The fire, which resulted in a damage of $30,000, was one of the largest that has occurred in North Bay in recent years. The manager, John Blanchet, was at his summer home at Trout Lake when the blaze took place, but returned quickly to the city. A portion of the roof fell in and the balcony was destroyed. Other sections of the building were saved by the automatic sprinkler system. The theatre, which seats 1,100, is being rebuilt and will be reopened in July, according to an announcement by Mr. Blanchet.

Kleeblatt Opens New Print Plant in New York

A new printing plant, equipped with the latest type setting machines and automatic presses, has been opened at 351-5 West 52nd St., New York City, by Erwin S. Kleeblatt, president of the Erwin S. Kleeblatt Press. The plant will be devoted to motion picture work exclusively.

New Companies Chartered in New York State

Companies incorporating in the motion picture business in New York state during the past week, and receiving charters from the secretary of state, included the following, the amount of capitalization and the names of the directors being given:

The International Playhouse, Inc., $50,000, B. S. Herkimer, I. Kraft, New York; A. V. Nyholm, Brooklyn; Treadwell Productions, Incorporated, capitalization not specified, S. Treadwell, W. O. McGeehan, J. Murry, New York city; Paras Court Amusement Corporation, $5,000, S. F. Scotto, Joseph and A. N. Parascandola, Brooklyn; Weinsoff Amusement Corporation, $5,000, Borach Kessler, Jacob Weinsoff, B. Ettinger, Brooklyn.

The First Night, Inc., $10,000, Rose Rosenblum, C. F. Collins, S. R. Golding New York city; Ferri Movie Co., Inc., $5,000, Attilio and Romio Taliaferri, Max Ecker, New York city; The Grand Chrystie Corporation, $5,000, Nathan Schulman, J. Rovenger, Samuel Goldstein, New York city; The Congress Film Corporation, capitalization not stated, Alex Smith, Jr., Edward White, Joseph Clifford, New York city.

Legal Ban Removed From New S. F. House

Legal obstacles in the way of construction of the new Pantages theatre at Hyde, Market and Fulton streets, San Francisco, were swept away when the judge dissolved an order restraining Alexander Pantages and W. B. Wagnon, owner of the site, from constructing a building. Sol Levis, theatrical man, had obtained a lease upon 20 feet of the Market street frontage of Wagnon's property, to be used for a 400 seat show house, prior to the leasing of the same piece to Pantages. Levis sought to have the court compel Wagnon to carry out his prior lease contract.

The judge held that numerous decisions had held that it was part of the court's duty to supervise construction of a building to make certain that terms of a contract were being carried out. Whether Levis has been damaged and to what extent, remains to be decided later. The entire state was interested in this.

T. O. C. C. in Booking Deal, Is Report

ACCORDING to the film daily, the Theatre Owners' Chamber of Commerce of New York is planning to line up a big group of member theatres in a booking deal with three important distributors to combat the domination of the Producer-Allied circuits in this territory.

The story declares that the T. O. C. C. is seeking to get together 80 to 1,000 booking days for product which would be assured by the Production Alliance. This would give an asured flow of pictures for first runs in the neighborhoods, with the Piccadilly Theatre as the show-window on Broadway.

The distributors, it is further declared, would franchise the pictures for a period of years. The movement is described as aimed at the so-called "Big Three", and it is said the T. O. C. C. will propose to the Milwaukee convention that the plan be put into effect on a national scale.

Injunction is Sought by George Skinner

Preliminary hearing on the application of George A. Skinner, of New York, for a preliminary injunction against the Educational Pictures Security Corporation and the president and directors of the corporation has been set for May 1 before Chancellor Wolcott in Wilmington, Del.

The complaint alleges that a contract was entered into in 1920 with E. W. Hammans, one of the defendants. He agreed, it is alleged, to serve as president and director of the corporation and its subsidiaries and to devote all his time during business hours to the corporation's affairs.

It is charged that Mr. Hammons entered into contracts with other organizations in violations of the terms of his contract. The complainant seeks to have Mr. Hammons decreed to pay the corporation or subsidiaries such sums as may be due them to reimburse them for all damages claimed to have been sustained because of the alleged breach of contract.

Indiana Indorsers Elect New President

At the annual meeting of the Indiana Indorsers last week Mrs. Arthur Twining of Fort Wayne was elected president of the organization, succeeding Mrs. David Ross, who became first vice-president. The Indorsers are an organization of women who are opposed to censorship, but who indorse photoplays they think should be seen by the men, women and children of their state.

Close to five hundred members and guests attended last week's session, which was addressed by Robert Lieber, Milton Sills and Laurence Hitt. Sills made a splendid address on censorship and was enthusiastically received by the delegates.

Steffes Explaining Plan At Regional Meetings

The plan and operation of the Allied Theatres Circuit, new booking combine organized in Minneapolis, is being explained and outlined at a series of regional meetings conducted by W. A. Steffes, head of the organization. Meetings have been held in St. Cloud, Brainerd, Alexandria, Wadeno and Fargo.

Plan Movie Exposition for Berlin

A MOTION picture and photographical exposition is to be held in Berlin, Germany from September 25th to October 10th, inclusive, this year. Included in the exhibition will be sample studios, and theatres, fashion shows, home movies, special studios for scientific, industrial and trick films, booths for operators, fire extinguishers and studio theatre equipment of all descriptions.

German producers, distributors and theatre owners have already contracted for a large amount of space, and a number of French concerns have agreed to show their wares. Patronage is being sought from American producers and distributors. Information regarding space and other particulars may be had from Wolff M. Henius, local representative of the Lichtbilduhne at 1482 Broadway, New York City.

New Exchange Building for Albany

ANOTHER building to house motion picture exchanges is to be erected in Albany, according to an announcement made during the past week by W. W. Farley, a well known exhibitor and who will be one of the owners of the building.

The structure will be located in the business center of the city and close to Film Row. It will be seven stories in height and will have a frontage of 75 feet and a depth of 140 feet. Work will start at once. Some few weeks ago, there was another announcement from New York interests to the effect that they would erect a similar building in Albany, but whether this will now go through in view of the statement forthcoming from Mr. Farley is unknown. Albany has about thirteen motion picture exchanges at the present time, and these with one exception, are nestled together in what is generally known as "Film Row." While one or two of these occupy their own buildings, the others rent quarters and no doubt when the new building is erected, it will house practically all of the exchanges.

John H. Springer, Veteran Showman, Dies

John H. Springer, one of the oldest showmen in this section died April 16th at his home in Apthrop, 79th Street and Broadway, New York City. His death was caused by heart trouble.

Springer was born in the year of 1852 in the state of Iowa and first started his business career in the printing and lithographing business in Chicago. Later on in New York, he at one time had seven companies of the "Black Crook" on the road, as well as the other shows. After this he operated the Grand Opera House in Brooklyn and New York. He was also a pioneer in the automobile business, manufacturing the old Kidder steam car which was later made into a gasoline propelled car and manufactured by the Springer Motor Vehicle Co.

He also engaged in the early real estate deals around the Washington Heights section of New York, and at the time of his death was the manager of the Springer theatre Co. operating the 77th Street theatre, the Symphony at 95th street, and the Adelphi at Broadway and 89th street.

Montreal Will Show Free Educational Pictures

Free moving picture shows are to be presented in Montreal, Canada's largest city, during the summer months at local moving picture houses under the auspices of the administration as an educational feature for the people.

At a meeting of police and public safety officials at Montreal on April 15, arrangements were made for the free shows at various moving picture theatres in Montreal and adjacent corporations every Saturday morning during the warm weather. At this gathering several appropriate moving picture features were screened for the officials.

The police departments of Montreal and the suburban cities, Westmount, Verdun and others are behind the move as well as the Province of Quebec Safety League, all of which departments were represented at the meeting.

Henry Carr Dies Suddenly in Buffalo

Buffalo and western New York theatre men were shocked to learn of the sudden death in Buffalo on Saturday, April 18 of Henry J. Carr, manager of Shea's Court street theatre in the Queen City of the Lakes. Mr. Carr was widely known in theatre circles. Born in Lewiston, N. Y. 50 years ago, Mr. Carr went to Buffalo during his youth and obtained an appointment to the Postal Service and for several years was in charge of the old Cold Spring post office. In 1905 he was tendered the management of the Shea Court Street theatre by his brother-in-law, Michael Shea. He accepted the position and upon the incorporation of Mr. Shea's Buffalo amusement interests some years ago, he was elected to the vice presidency.

Mr. Carr is survived by his widow, formerly Miss Millicent Martin of Buffalo, three sisters, Mrs. Michael Shea, Mrs. Edward Carney and Miss Elizabeth Carr, and two brothers, John, manager of Shea's North Park theatre, and Edward. The funeral was held Tuesday morning, April 21 from his residence 33 Laurel street and later from the new Catholic cathedral on Delaware avenue. Elaborate floral pieces were sent by the Buffalo Theatre Managers' association, Buffalo Zone, M. P. T. O. of N. Y., and exhibitors and theatre men from nearby towns.

Merchants Purchase Land to Reopen House

Merchants of Perth Amboy, New Jersey consider a theatre in operation quite a business adjunct, so they purchased a tract of land adjoining Walter Reade's Majestic and resold it to him for half price that he might enlarge the present house, build an entirely up-to-date theatre and keep it in continuous operation.

The plot of land is 100 feet by 100 and the property is said to have been held at $135,000. Plans have been drawn for the new house and work on it will start about May 15th. The Majestic has been closed for some time. Reade also operates houses in Asbury Park, Red Bank, Long Branch, Trenton, Plainfield, New Brunswick and Perth Amboy.

New Film Publication to Enter Field

MOTION PICTURES TODAY, a new film publication of which Arthur James will be President and Editor, has been incorporated at Albany, with a capitalization of $50,000. Merritt Crawford, who will be vice-president and publisher and H. G. Kosch are named in the incorporation papers.

The publication, which will be a trade news weekly, will make its appearance early in May, it is understood.

Arthur James and Merritt Crawford are well-known in the industry. The former was publicity and advertising director for Metro and Fox, and subsequently editor of Moving Picture World. Mr. Crawford, who also has had wide publicity experience, was Managing Publisher of Exhibitors Trade Review and one of the founders of that publication. Mr. Kosch is a New York attorney.

Creelman Adapting De Mille Vehicle for La Rocque

James Ashmore Creelman has been engaged by Cecil B. DeMille to make the screen adaptation of "The Coming of Amos," the William J. Locke story which will be used as the first starring vehicle for Rod La Rocque.

Cast Completed for "Off the Highway"

Hunt Stromberg has completed the cast which will appear in "Off the Highway," an adaptation of the Tom Gallon novel "Tatterly," which will be made under the direction of Tom Forman for the Producers Distributing Corporation program.

The complete cast includes Marguerite De La Motte, Wm. V. Mong, John Bowers, Charles Gerard, Gino Corrado, Buddy Post, Joseph Swickard, and "Smoke" Turner. The script for the picture was written by Dorothy Farnum. George Benoit is in charge of the camera work.

Prod. Dist. Corp. Names De Lorenzo Manager

Paul C. Mooney, vice-president in charge of distribution of Producers Distributing Corporation, has appointed Frank De Lorenzo branch manager of the Omaha exchange of the company. De Lorenzo is well known in the territory, having been formerly connected with a branch in Omaha. More recently he has been in Milwaukee, where as manager for Selznick he lead that company's exchanges in sales and collections for a period of seven months.

Flinn Back From Coast Conferences

AFTER seven weeks of daily production conferences, John C. Flinn, vice-president in charge of production for Producers Distributing Corporation is back from the coast and will shortly announce the release program for the coming season.

Flinn has been in continuous conference with Cecil B. DeMille, Al Christie, Hunt Stromberg, A. H. Sebastian, Frances Marion, William Sistrom and Renaud Hoffman on stories, stars, directors and supporting casts that will contribute to the program.

Lillian Gish Waits First Story Selection

As soon as executives of Metro-Goldwyn-Mayer have decided upon a story for her, Lillian Gish will leave for the coast to make her initial production under her new long term contract just signed by her and the producing company. A number of important works are under discussion for her and a selection will be made in the near future. One of the staff of fifteen directors under contract to Metro-Goldwyn-Mayer will direct Miss Gish.

Columbia Pictures Signs Reeves Eason

Harry Cohn of Columbia Pictures Corporation has signed Reeves Eason to direct productions for that company for the next two years. During the term of his contract he will direct exclusively for Columbia. His latest picture is "Fighting the Flames."

George Fawcett Playing Two "U" Roles

George Fawcett is playing in two Universal pictures at the same time in Universal City. He has the role of the doctor in "The Home Maker" with Alice Joyce and Clive Brook and plays the uncle in "Peacock Feathers," starring Jacqueline Logan and Cullen Landis.

"Don't" is New Title for Rupert Hughes Story

"Don't" is the new title of the Metro-Goldwyn-Mayer picturization of the Rupert Hughes story, "The Girls' Rebellion." It was originally called "The Rebellious Girl" and is being directed by Alf Goulding under the personal supervision of the author.

Sally O'Neill has the title role in the picture with John Patrick playing opposite her. In the supporting cast are James Morrison, De Witt Jennings, Bert Roach, Evelyn Peirce, Estelle Clark, Buddy Messinger, Ethel Wales and Ella McKenzie.

Milton Sills Edits First Astor Production

Milton Sills turned film editor recently when he was engaged to edit "The Lover's Oath," first of a series of productions to be made and released by Astor Distributing Corporation. Sills spent considerable time in editing the production and cooperating with the title writer.

"The Lover's Oath" has as its featured players Ramon Novarro and Kathleen Key. It was produced by Ferdinand P. Earle under the original title of "The Rubaiyat."



Douglas Fairbanks in scenes from "Don Q," his new production for United Artists.

Newspaper Story Next for Emory Johnson

Emory Johnson's next melodrama for F. B. O. will be a newspaper story temporarily titled "The Last Edition." Much of the action will probably be taken in the plant of a San Francisco newspaper, with Ralph Lewis in the leading role. It is expected the picture will go into production shortly and that it will be about six or eight weeks in the making. The story was written by Emilie Johnson, mother of the producer.

Following the completion of "The Last Edition," Johnson and his mother will depart for Sweden, where scenes will be shot for the production to follow "The Last Edition."

Four Directors Will Make Schulberg Pictures

Four directors will work exclusively for B. P. Schulberg Productions this year and will handle all eighteen pictures provided for in the schedule. Three of these have already been signed up and a fourth will place his signature on a contract this week.

Gasnier will be assigned one group of stories. This will be his fourth year as a Schulberg director. James P. Hogan will be retained for the year and will direct at least four of the series. Frank O'Connor has also been placed under a contract which will extend through next season's activities.

Luchese Establishes a New Exchange in Philadelphia

Anthony Luchese, who recently retired from the De Luxe Film Company, a Philadelphia independent exchange, has formed the Liberty Film Corporation which will operate as an independent exchange in the Eastern Pennsylvania, Southern New Jersey and Delaware territory. Headquarters of the new company will be at 1339 Vine St., Philadelphia.

Jack Mulhall Signed for "Classified"

Jack Mulhall has been signed by Corinne Griffith Productions as leading man for Miss Griffith in "Classified," her next picture for First National release. It is an adaptation from a short story by Edna Ferber. Photography will start April 27th with Al Santell directing.

Mary Pickford to Make 3 Productions This Year

MARY PICKFORD plans to make three pictures this year for United Artists distribution. Upon the completion of "Little Annie Rooney," now being filmed and which she expects to finish in June, Miss Pickford will immediately start on another production of a story now being prepared by Winifred Dunn. The play it is said will provide the star another ten-year-old role. A third story is under discussion with Ernest Lubitsch, who will direct the picture.

The announcement of her plans to make three pictures this year has stirred an amount of enthusiasm equal to that which greeted her decision to return to the ragged-girl roles when she selected "Annie Rooney" as her next vehicle.



Charles Chase in scenes from "Bad Boy," a two-reel Hal Roach comedy released by Pathe.

Leave For Session On Coast

Seventy Paramount Executives Boarded Train Monday for Los Angeles Meeting

HEADED by Adolph Zukor, Jesse L. Lasky, and Sidney R. Kent, the New York contingent of the executive members of Paramount's international convention of the department of distribution left Monday aboard a special section of the Lake Shore Limited, bound for Los Angeles for the final sessions of the convention, which are to be held at the Hotel Ambassador. The special which carried the convention members from Chicago to Los Angeles stopped at Kansas City to pick up the midwest sales forces.

Gloria Swanson and her husband were members of the party which left Monday. The star and the convention members arrived in Los Angeles in time for the premiere there of "Madame Sans-Gene" at the Million Dollar theatre Friday night.

Those who made up the party which entrained at New York are the following: Adolph Zukor, Jesse L. Lasky, Sidney R. Kent, I. Blumenthal, J. H. Seidelman, P. Harrison, H. W. Walker, Earl St. John, Jno. E. Kennebeck, Phil. Reisman, N. L. Nathanson, Carl York, Walter Lemat, A. Osso, Mr. Hurell, Ben Stiles, G. Hurworth, Jno. L. Day, Jr., M. Ferraud, John Cecil Graham, Jno. W. Hicks, Jr., E. E. Shauer, M. A. Shauer, H. B. Franklin, Bogart Rodgers, M. H. Lewis, G. M. Spidell, G. B. J. Frawley, M. Letsch, S. Pizzaro, Mr. Carmichael Sothami, Mr. Goldman, J. E. Mansfield, Mr. Brinch, O. V. Traggardh, C. E. McCarthy, J. D. Clark, G. W. Weeks, W. R. Fraser, A. M. Botsford, R. Holman, C. Saunders, O. Dillenbeck, Mr. Geyer, Mr. Heubert, E. J. Zukor, Dr. E. Stern, H. Wobber, Mr. Rosebaum, Mr Zukor's valet, Gilbert Miller, Miss Nolan (secretary) Miss Schwell, (maid) Gloria Swanson, Marquis De la Falaise, W. Wanger, Allan Dwan, Mr. R. Rosson, Forrest Halsey, Mr. Rosenfeld, Mr. Josephs.

Arthur W. Kelly Treasurer of United Artists

At a meeting of the Board of Directors of United Artists Corporation held this week, Arthur W. Kelly, vice-president, was elected treasurer to fill the office made vacant by the recent resignation of Maurice G. Cleary.

Mr. Kelly, who was formerly connected as an executive with several companies controlled by the Gould interests, made his entry into the motion picture industry as business manager of a unit producing pictures for First National under the supervision of Earl Hudson. Later he was appointed by Charles Chaplin to represent him. Mr. Kelly accompanied Joseph M. Schenck on his recent trip to Europe to investigate foreign film markets.



JOHN BARRYMORE MEDAL WINNER Is Awarded Rudolph Valentino Trophy

JOHN Barrymore for his acting in "Beau Brummel" has been awarded the Rudolph Valentino medal for the best performance by any screen actor during 1924. The decision was made by critics on leading newspapers and magazines throughout the United States.

Seventy-five critics voted on the award and their votes were widely scattered, Barrymore received fifteen votes, while Norma Talmadge received nine for her performance in "Secrets." On the vote for first, second and third choices Barrymore received twenty-seven against Miss Talmadge's twenty-nine. Among the other votes for first place Lon Chaney received six for "He Who Gets Slapped," Douglas Fairbanks four for "The Thief of Bagdad" and Milton Sills three for "The Sea Hawk."

Valentino donated the medal last year and announced at that time he would give a medal annually for the most meritorious performance on the screen. Any player is elegible to win with the exception of the doner. The medal is of gold and was designed by William Cameron Menzies. John Barrymore is at present in London where he is appearing in "Hamlet."

Laemmle Returns From Coast

Universal Chief Completes Plans for Busiest Season in Company's History

CARL LAEMMLE, president of Universal Pictures Corporation returned to New York last Saturday from Hollywood, where he has been for the past three months reorganizing the production staff and securing stories and players for the coming season.

Laemmle is enthusiastic over prospects and says production exceeds by thirty percent that of any other season in Universal history. There are thirty Jewels contemplated for next year, all are purchased and the great majority have been placed in production at Universal City.

In addition to the Jewels there will be twenty-six Blue Streak Westerns, six adventure stories in fifteen to eighteen episodes each, twelve two-reel Gump comedies, fifty-two Century Comedies, fifty-two Bulls Eye Comedies, fifty-two Mustang Westerns, and two International News Reel releases a week. This makes a total of between seven hundred and eight hundred reels of pictures.

The Universal chief waxes enthusiastic over "The Phantom of the Opera," which opens on April 28th at the Curran Theatre in San Francisco. Laemmle says the Phantom will surpass the "Hunchback of Notre Dame."

A number of players were signed for the Universal stock company during Laemmle's stay on the coast. These include Louise Dresser, Jason Robards, Marion Nixon, Lola Todd, Prince Youcca Troubetzkoy, Marceline Day, Josie Sedgwick, Margaret Quimby, Cesare Gravina, Georgie Grandee and Charles Puffy.

Whitman Bennett to Star Jane Novak

Jane Novak has been signed by Whitman Bennett to star in a series of five pictures for release through Arrow Film Corporation. The titles have not yet been announced but it is said the stories will be lavishly mounted

F. B. O. Studios Are Active

Productions of All Descriptions Are Under Way for the Coming Season

FEW studios on the coast are showing signs of more activity than F. B. O. Short subjects, westerns and productions of nearly all descriptions are either under way or being prepared to go into work.

Leo Meehan is preparing to start shooting on the second of his pictures from the novels of the late Jean Stratton-Porter, and Emory Johnson is finishing the script for his new special, which will be a newspaper story.

Fred Thompson is completing the final scenes for "The Bandit's Baby," a comedy drama of the open spaces, and Evelyn Brent is starting her sixth starring vehicle, a crook melodrama adopted from Bayard Veiller's stage success, "The Chatterbox." Ralph Ince is directing. Lefty Flynn has started "High and Handsome" with Harry Garson directing.

Director Wesley Ruggles has completed the eighth of the "Pacemakers" series starring George O'Hara and Alberta Vaughn. This will be followed by two two-reel series, the first the work of Sam Hellman and the second from the new Witwer stories.

Tentative plans are going forward for the filming of the first of the LauraJean Libbey stories, recently acquired by F. B. O., but no definite starting date has been set.

Yakima Canutt will shortly start work on a new series of westerns under the supervision of Ben Wilson, and Bob Custer, having finished "The Texas Bearcat," is preparing to start a new one.

Arrow Changes Title of Alaska Picture

Arrow has changed the title on its Alaska-made picture and it will be released in the immediate future as "North of Nome" instead of "The Eternal Frontier," under which title it was produced. The picture was made in its entirety along the Yukon.

The cast is headed by Robert McKim, while the leading feminine role is enacted by Gladys Johnston, selected by a group of native Alaskans as the most beautiful girl in the territory.

The picture, which is said to have been almost a year in the making, was directed by Raymond K. Johnston from a story by Harvey Gates.

Cadman Writes "A Lover's Oath" Music Theme

A special rhapsody for "A Lover's Oath," first of the product to be made by the Astor Distributing Corporation, has been written by Charles Wakefield Cadman, well known American composer. It is the general theme of the music that will go with all bookings on the film.

The composition is entitled Omar Khayyam, which is the theme of the photoplay, in which Ramon Novarro and Kathleen Key play the leading roles. Ferdinand P. Earle adapted the poem to the screen and directed the production.

"American Pluck" is Being Edited and Titled

"American Pluck," the first George Walsh picture for Chadwick Pictures Corporation, has been completed and is now being edited and titled by Ralph Spence, who also prepared the screen adaptation. It will be released by Chadwick immediately following "The Wizard of Oz," first of the Chadwick product for the 1925-26 season.

Walsh will start work shortly on a new picture under the direction of Scott Dunlop. Joan Meredith, Wampas Baby star will probably have an important role

Wilson Makes Color Films of Charity Pageant

Sering D. Wilson, president of Sering D. Wilson & Co., Inc., producers of short subjects in natural colors, made several scenes of a rehearsal for "Why Not?" a musical comedy to be given for charity by a group of Philadelphia society people at the Little Theatre in that city. The pictures were made with the Wilson-Wetherald color camera. The stunt was arranged for purposes of publicity and exploitation of the new color process.

Albert Warner to Be Married in May

THE approaching marriage of Albert Warner, of Warner Bros., to Mrs. Bessie Segal, was announced this week. The marriage will take place in May. Mrs. Segal is the daughter of Moe Levy, and her husband, who died about a year ago, was a close friend of Mr. Warner. The two families have an acquaintance dating back many years. Mr. Warner is one of the best liked executives in the motion picture industry, and his friends are showering him with congratulations.

Cavanagh Will Exploit the Neilan Productions

P. A. Powers has placed Raymond Cavanagh in charge of publicity, exploitation and advertising of Marshall Neilan Productions, the new independent producing organization recently formed by Powers and Neilan. Their first picture will be "The Sky Rocket," from the Adela Rogers St. Johns novel, with which Neilan will launch Peggy Hopkins Joyce on her screen career.

Cavanagh, who has long been prominent in the exploitation of pictures, has already started organizing his staff. He has with him Burton Rice, well known artist, and Pauline Morgan, a fashion writer.

Young Collier Signs Long Paramount Contract

Paramount has signed William Collier Jr., to a long time contract and is already considering several important parts for him following the completion of his present role as the prodigal son in "The Wanderer."

Collier, twenty-three years old, is the son of William Collier, noted playwright and stage comedian. He has already gained considerable prominence in a number of picture productions, and is said to have his most impressive role in " The Wanderer."

"Anything Once" is Ready for Release

Jack Weinberg, president of Classplay Pictures Corporation, has his first production, "Anything Once," ready for distribution. The cast is headed by Tuliy Marshall, Gladys Walton and Arko, the European police dog, and also includes Harold Austin, Francis McDonald and Mathilde Brundage.

The picture is in five reels and is a semi-comedy-dramatic romance. The film is an adaptation of Nate H. Edwards novel of the same name.

Division Managers of F. B. O. in Session

HARRY M. BERMAN, General Sales Manager of Film Booking Offices, announces that a meeting of the division managers of the company will be held at the Hotel Astor, New York, on April 26th, 27th, 28th, 29th and 30th, for the discussion of sales and advertising policies covering F. B. O.'s 1925-26 Fall and Winter program.

The division managers who will attend are: Charles Rosenzweig, Manager of F. B. O.'s New York Exchange; E. J. Smith, of Buffalo; C. E. Penrod, of Indianapolis; M. P. Weisfeldt, of Minneapolis; Cleve Adams, of Chicago; A. A. Schmidt, of Los Angeles, and P. C. Taylor of Toronto, Canada.

Berman will preside at the five day meeting. Among the F. B. O. executives and officials who will attend the meeting are:

Colvin W. Brown, of the Executive Committee; Nat G. Rothstein, Director of Advertising, Publicity and Exploitation, John Brownell, East Coast Scenario Editor, Lee Marcus, Assistant to Berman, Al Boasberg and Carl Goe of the Sales Promotion Department, and Harry Osborne, Assistant Advertising Manager.

This meeting will act as a forerunner of the sales meeting to be held in Chicago about May 1st, at which all branch managers will be present.



JOHNNY HINES IN NEW SERIES
Will Be Starred By First National

JOHNNY HINES is to be starred in a series of features which C. C. Burr will produce for First National distribution. The contract for the Hines group was signed recently between Burr and First National.

The pictures will be of the type in which the star has specialized for some time and in which he has built up a large following among the picture patrons.

Production of the first feature under the contract will begin next month. It will be made under the direction of Charles Hines, who has directed several of the star's recent pictures. The play will be based on a popular novel, the announcement states.

Mr. Hines, who is not yet thirty years old, is a native of Golden, Colo. He was educated in Pittsburgh and at the College of the City of New York. He began his screen career with Peerless-World. Among other productions which he has made are "A Scrap of Paper," "Neighbors," "Hearts of Gold," "The Little Intruder," "Eastward Ho!" the Torchy comedies for Educational, "Sure Fire Flint," "Burn 'Em Up Jones," "Luck," "Little Johnny Jones" and "Conductor 1492."

Fox Finishes Current Program

"Everyman's Wife" Last of This Season's Specials in Cutting Room—New Films Started

THE cameras at the Fox studios in Los Angeles have cranked their last scene for the current program of that company. The completion of scenes for "Everyman's Wife," which is now being edited by Director Maurice Elvey, has released all of the studio facilities to the work of making the specials and short features which will be produced for the 1925-26 schedule of Fox Film.

Only three specials for this year's list remain to be shipped from the studios. These are all in the cutting room, where in addition to Elvey, W. S. Van Dyke is working on a print of "Hearts and Spurs," a Buck Jones starring vehicle, and Edmund Mortimer is editing "Scandal Proof," in which Shirley Mason is starred.

The program which Fox will present during the 1925-26 season has not been specifically outlined as yet. It will be headed by "The Iron Horse." Other pictures for the new program which have been completed and exhibited at pre-release engagements are "As No Man Has Loved," the adaptation of Edward Everett Hale's "The Man Without a Country," and the screen version of Channing Pollock's stage success "The Fool."

John Griffith Wray, one of the most recent acquisitions to the Fox directorial staff, and who will make at least two specials for next season's schedule, has been assigned to direct the production of "Marriage," the H. G. Wells novel which will be the first work of that author to be adapted to the screen. The selection of Mr. Wray, who has an illustrious record as a director, to film the work makes it evident that the Fox officials intend giving the celebrated English writer an auspicious introduction to pictures.

In addition to these and the John Golden plays selected for filming, it is known the new program will include two John Ford productions, "Kentucky Pride," and "The Fighting Heart;" and the Tom Mix special "The Everlasting Whisper," "Timber Wolf," in which Buck Jones will star, and "Durand of the Bad Lands," also starring Jones; and adaptations of "East Lynne," and "Havoc."

The first three of the Golden Unit of Clean American Plays which are to be filmed are "Lightnin'," "The Wheel," and "The First Year."

First of Banner Series in Production

Director Ben Verschleiser started production on the coast Thursday of "The Love Gamble," first of a series of six pictures to be produced by Banner Productions, for distribution through the Henry Ginsberg Distributing Corporation. The cast is headed by Irene Rich and also includes Robert Frazer, Pauline Garon and Arthur Rankin. Sam Briskin of Banner is supervising production.

"The Love Gamble" is an adaptation from the novel by Mazie Greig and depicts night life in Boston. Ray H. Leason is outlining the advertising and exploitation campaign for the picture.

Holland Commissions Two to Film Flower Show

Abe Meyer, Hugo Risenfeld's assistant, and Colonel W. F. Clarke have been commissioned by the Holland government to take motion pictures of the National Flower exhibit, which takes place in Rotterdam in May. They will be guests of the government during their stay there. The exhibit is held only once in ten years.

Two pictures are to be made by Colonel Clarke and Meyer. One will be along theatrical lines and the other of an educational nature. Queen Wilhelmina will appear in these films as will a number of the best folk dancers and actors in Holland.

Metro-Goldwyn In Conference

First Sales Convention Since Merger Brings Many Executives to New York

THE first annual sales convention since the merger of the Metro-Goldwyn-Mayer interests a year ago, is being held this week at the Hotel McAlpin, New York. It brought together representatives from every part of the United States and Canada.

The sessions opened Monday morning with Marcus Loew, president of Metro-Goldwyn presiding, and concluded with a dinner Thursday evening. Louis B. Mayer, vice-president in charge of production at the Metro-Goldwyn-Mayer studios came east to represent the producing organization, accompanied by Pete Smith, newly appointed director of publicity at the studios.

Extreme optimism and enthusiasm characterized the conference at which plans for the 1925-26 season formed the chief subject of discussion. The reports of district managers and branch managers were to the effect that in the past year the company has built up much good will among the exhibitors, through a consistent output of box office successes.

Louis B. Mayer discussed the "Quality 52" he will produce and stressed the necessity of complete cooperation between the studio and the man in the field. He said the present production activity at the studios was the greatest in the history of the organization, and spoke in particular of "Ben Hur," which he characterized as a new type of super production not made for the present alone, but for exhibition in years to come.

Emil Harder to Produce in Switzerland

Emil Harder has completed arrangements to produce a series of ten pictures at his new studios at Zurich, Switzerland, with American casts, technicians and writers. Harder and his staff will leave New York for Switzerland after the premiere of his latest picture, "William Tell," which follows "Charley's Aunt" into the Cameo in New York.

Among those already engaged by Harder for his productions in Switzerland are, Hoey Lawlor, scenarist, Paul A. Yawitz, who will establish a publicity bureau in Zurich; Louis Honegger, actor; and Gilda Kreegan, formerly star of "Little Jessie James," the Broadway musical comedy success.

The first of the pictures to be produced in Switzerland upon the return of the company is tentatively titled "The Danger Sign." It was written by Lawlor, who will also prepare scripts for five additional stories.

Earl Hudson A.M.P.A. Speaker

"Today's Reporter is Tomorrow's Successful Producer," He Tells Members

IN AN address before members of the A. M. P. A. at the weekly luncheon held in New York Thursday, April 16th, Earl Hudson, Eastern production manager of First National Pictures, declared that the potential film producer of the future is the publicity man with the background of newspaper experience.

"We read advertisements in the magazines and newspapers about courses in photoplaywriting, but I believe the greatest university in the training of men and women to fit them as creators of screen entertainment can be divided into three classes: First, there is the newspaper field, where one gets to know life and develops the art of writing. The next step is to the motion picture publicity and advertising departments, where one can focus his talent on the entertainment business and give play to his creative ability. From that point it is an easy step to the studio and scenario department. After that one should have had adequate experience for the production of motion pictures."

Exploitation and general advertising possibilities should be injected into a story before it is filmed, according to Hudson, who added that because of the short-sightedness of executives the efficiency of the publicity man is reduced 50 per cent when he is allowed to consider exploitation and advertising only after the picture is finished.

Attacks Daylight Saving in Canada

The second attack on Daylight Saving in Canada made in the House of Commons at Ottawa within recent days occurred April 16 when W. Black, Progressive member for the constituency of South Huron, Ontario, declared that "Daylight Saving is the greatest curse that this country has even seen.

"The Daylight Saving resolution passed by the Canadian House of Commons some years ago has done more harm and made more lazy men than anything on the statute books of the country," he declared. He favored the abolition of laws which enabled municipalities to change the clocks to summer time under a local referendum or by vote of the civic councils.

Black blamed Daylight Saving as one of the causes for financial stringency in Canada. A few days previously, A. J. Benoit, Federal member for a Quebec riding, had launched a similar attack against Daylight Saving on various grounds, calling on the Canadian Parliament to do away with any but Standard time.

"Zander the Great" Opens Los Angeles Engagement

Marion Davies in "Zander the Great," the new Cosmopolitan production, opened an indefinite run at the Criterion Theatre, Los Angeles, on April 18. Miss Davies and prominent members of her supporting cast in the picture attended the premiers, which attracted a large gathering of leading screen celebrities.

A special music score written by Victor Schertzinger and Ann Pennington in a series of dance numbers were among the special features which accompanied the first presentation of "Zander the Great."

Survey Shows 631 Theatres in Large German Cities

There are 631 picture theatres in nine of the large German cities, according to a survey published by "The Film Kurier," German trade publication. Berlin with a population of three and one half million has 351 picture houses. Hamburg has 54 theatres, or one for every 18,000; Munich, 53 or one for every 12,000; Cologne, 40 or one for every 15,000; Leipzig, 34 or one for every 17,700; Breslau, 31, one for every 17,000; Frankfort-Main, 35, one for each 13,000; Hanover, 23, which is one for each 13,500; and Stuttgart, 12, one for each 25,700.

"Human Cargo" Completed by Nicholson

Nicholson Productions has completed "Human Cargo," first of a series of special features to be made for the independent market. The story was adapted by A. Stone from his own book and deals with the activities of immigrant smuggling bands.

Robert Agnew and Gloria Grey are the featured players, and the cast includes Allen Sears, Carlton Griffin, William Orlamond, Tom Shirley, John Pringle and Dorothy Donald. Frank E. Nicholson directed.

Nina Romano Will Support House Peters

Nina Romano, who recently announced her secret marriage of some time ago to Lou Tellegen, will appear opposite to House Peters in "The Titans" for Universal. There are two of these feminine leads and the other will be played by Ruth Clifford. In the supporting cast are Jere Austin, Ray Hallor, Lionel Belmore and Gertrude Claire. Edward Sloman is directing the picture, which is one of the Jewel features of the White List.

Charlotte Merriam in Cast of Vitagraph Feature

David Smith, producing James Oliver Curwood's "Steele of the Royal Mounted" for Vitagraph, has selected Charlotte Merriam to play the role of Isobel. Miss Merriam has played leading roles in other Vitagraph productions

Cecil De Mille Insured for $1,000,000

THE Cinema Corporation of America, holding company of the Cecil De Mille corporation, announced last week that it had insured Cecil B. De Mille for $1,000,000.

Arrange Song Tieup for "Stop Flirting"

Producers Distributing Corporation has arranged a music tieup as an exploitation aid for "Stop Flirting," the Christie feature comedy soon to be released by that company. The firm of Breau and Tobias, music publishers, will soon introduce a song under the title "Stop Flirting," written in fox trot time by Russell Tarbos. The lyrics are by Henri Sloane. Under the arrangement with the music publishers the song will be featured in conjunction with the picture by means of window displays and other exploitation. The number has been cued into the musical setting written for the picture.

Gilbert Seldes Signed by Sawyer-Lubin

Gilbert Seldes, well known as a journalist and picture critic, has been engaged by Sawyer-Lubin to head their scenario department. Seldes has had wide experience as a dramatic, music and picture critic. He headed that department for the Philadelphia Evening Ledger and later became managing editor of the Dial, for which he is still dramatic critic. He is also critic for "The Nation" and a regular contributor on the pictures for Vanity Fair.

Elaine Hammerstein Has Lead in Fox Special

"Everyman's Wife," last of the Fox specials to be put into production at the west coast studios this season, has Elaine Hammerstein in the leading role, with Herbert Rawlinson playing opposite her. The production is being directed by Maurice Elvey. Robert Cain has been selected for the heavy part and Dorothy Phillips and Diana Miller are playing important character roles. The story is an original by Ethel Hill and Enid Hibbard.

Browning Starts Work on "The Mystic"

With the addition of Mitchell Lewis and Robert Ober to the cast, Tod Browning has started production on his own story "The Mystic" for Metro-Goldwyn-Mayer. Aileen Pringle and Conway Tearle have the leading roles. The picture is the first to be made by Browning under his new contract with Metro-Goldwyn-Mayer.

"Scandal Street" Bought for Arrow

"Scandal Street," a story by Frank R. Adams which ran serially in the Cosmopolitan Magazine, has been purchased by Arrow and will be produced by Whitman Bennett for Arrow release.

Betty Bronson to Appear in "Ben Hur"

THE role of the Madonna in "Ben Hur" is to be played by Betty Bronson, whose services for the part have been obtained by Metro-Goldwyn-Mayer through arrangement with Famous Players-Lasky. With Miss Bronson's selection for the madonna role the cast for "Ben Hur" has been virtually completed.



Scenes from the Ivan Abramson production, "Lying Wives."

20 In Warners' Stock Company

Have Long Term Contracts With Several Well Known Screen Players—Additions Swell List

THE Warner Brothers' stock company, which for the past three months has been steadily growing as new stars have been signed and those already under contract have been re-engaged under long-term agreements, now includes the names of twenty stars and featured players who will play in the leading roles of the pictures this company will make under the production schedule mapped out for next year.

The rate at which producers have been signing up screen players who have attained reputations as stars or featured actors has left few of the well advertised personalities of the pictures in the free lance ranks. Warners have taken a leading part in the producer activities in this direction, with the result that one of the largest stock companies assembled by any one producing organization is now enlisted under the Warner banner.

Among the male stars who have signed with Warners are John Barrymore, Lowell Sherman, Syd Chaplin, Huntly Gordon, Gayne Whitman, Kenneth Harlan, Matt Moore, Clive Brook, John Harron, Monte Blue, Willard Louis, John Roche, John Patrick, and Don Alvarado. The latter is the only newcomer to feature honors on the screen. He is a Warner "find" and officials of the company are enthusiastic concerning his future in pictures.

The feminine stars are Patsy Ruth Miller, Irene Rich, Marie Prevost, Louise Fazenda, Dorothy Devore and June Marlowe. Another Warner star is Rin-Tin-Tin, the dog actor which is to be featured in several pictures next year.

In addition to the players, directors and writers of recognized ability have been placed under contract.

Writers signed recently are Bess Meredyth and Charles Logue, and renewals for Hope Loring, Louis Lighton, Julius Josephson and Darryl Francis Zanuck have recently been signed. C. Gardner Sullivan.

Among the directors who will make Warner pictures for some time to come are Ernst Lubitsch, Harry Beaumont, William Beaudine, Millard Webb, James Flood, Roy Del Ruth and Herman Raymaker. Alan Crosland and Fred Newmeyer are specially contracted directors for one or more productions.

First National Names New Head of Omaha Branch

J. S. Abrose has succeded Leo J. McCarthy as Omaha branch manager for First National Pictures. Mr. McCarthy has been with First National in Omaha for six years as salesman and branch manager. On May 1 he will go to Chicago to begin his new work as buyer for the A. H. Blank Enterprises. The new position he will take has been created since the consolidation of the Blank interests with Balaban and Katz.

Mr. Abrose, the new First National manager in Omaha, has been with the sales force of the organization for the last two years, during which period of service he lead the Omaha First National sales staff.



Rin-Tin-Tin, the dog wonder in scenes from the Warner Brothers production, "Tracked in the Snow Country."

Mayer In East For Convention

Head of Metro-Goldwyn-Mayer Studios Says That Production May Be Increased

LOUIS B. MAYER, vice-president in charge of production of Metro-Goldwyn-Mayer's studios at Culver City, who arrived in New York this week to attend the sales convention of the company there, declared that his organization is at present engaged in the greatest production activity it has yet known. "There will be no let-down of production," he stated. "We are, on the contrary, planning an even heavier schedule.

"We have increased the equipment of our studios, and added new buildings, in preparation for the biggest production program our company has known," he continued.

"When I left the coast Fred Niblo was shooting important scenes of 'Ben Hur,' King Vidor had started 'The Big Parade' and Tod Browning 'The Mystic.' Bob Leonard was finishing 'Time, the Comedian,' Alf Goulding had Rupert Hughes' production of 'Don't' well under way, as Monta Bell had 'Pretty Ladies.' Reginald Barker was shooting interiors of 'The White Desert' after a location trip to the Rocky Mountains, and Edmund Goulding was hard at work on 'Wrath,' after a location trip to the Tehachapi Mountains. Marshall Neilan had completed 'Patsy,' and Hobart Henley was completeing 'Nothing to Wear.'

"Other units were ready to start work, and by the time I return to the coast several new productions will probably be under way."

De Mille Signs Rupert Julian

First Production of New Company Starts Under Iribe and Urson

RUPERT JULIAN, whose most recent directorial work was the production of "The Phantom of the Opera," the Universal special, has been engaged by Cecil B. DeMille. According to the announcement Mr. Julian will direct at least two of the pictures which De Mille is to make this year for Producers Distributing Corporation.

Camera work has been started on the first picture to be made at the new De Mille studios. It is being produced under title "Hell's Highroad," with Leatrice Joy in the starred role. Frank Urson and Paul Iribe are directing the work.

Among the principals in support of Miss Joy are Edmund Burns, Robert Edeson, Julia Faye and Helene Sullivan.

The story is an adaptation written by Eve Unsell and Beatrice Van of a story of the same title by Ernest Pascal. It is a society drama dealing with the adventures of a girl who believes that a background of wealth and luxury is necessary to marital happiness and who schemes to make her husband rich and influential. She succeeds in the venture, but on discovering that gold has usurped the place which love once had in her husband's heart, she reverses her tactics and brings about his financial ruin.

Lubitsch to Make "Waltz Dream" for Warners

The next Ernst Lubitsch production for Warner Brothers will be "A Waltz Dream," produced on a spectacular scale, according to the Warner offices. The story will be an adaptation from the famous opera by the Viennese composer, Richard Straus. Preparations for the production are now under way and Lubitsch is at work on the scenario, which he will prepare himself.

Steps have been taken to assemble the cast, none of whose members has yet been announced. Research work is being done for the purpose of obtaining the utmost accuracy of detail and local color. A competent staff has been selected to attend to the technicalities of uniforms, costumes and court etiquette.

Tod Browning Will Direct "The Mystic"

Tod Browning's next production for Metro-Goldwyn-Mayer will be an original screen story of his own, "The Mystic," with Aileen Pringle and Conway Tearle in the leading roles. This will mark the return of both Miss Pringle and Tearle to the Metro-Goldwyn-Mayer banner after a lengthy absence. Miss Pringle is a contract member of the organization, but she has been loaned to other companies since her appearence in King Vidor's "Wife of the Centaur."

A. Victor Smith Recovering From Appendicitis Attack

A. Victor Smith, of Vitagraph, has almost entirely recovered from a serious illness. Two weeks ago Friday he was stricken with appendicitis and the next day underwent an operation at the Flatbush Sanitarium, on Cortelyou Road, Brooklyn. The operation was performed by Dr. H. Kalvin and the improvement in his condition has been constant.

Lefty Flynn's Next to Be "High and Handsome"

Lefty Flynn's next picture for F.B.O. will be "High and Handsome," a story by Gerald Beaumont. This will be the second of a series of six comedy dramas the star will make for F.B.O. this season. Harry Garson is producing and directing the productions.

Elmer Clifton Will Direct Barthelmess

INSPIRATION Pictures has signed Elmer Clifton to direct Richard Barthelmess in his future starring productions for First National release. He will start on the picture to follow "Shore Leave," which went into production last week with John S. Robertson directing. Robertson, who has directed eight of the Barthelmess productions will take a vacation abroad following the completion of the present picture.

Clifton has had long experience both as an actor and in the directorial end. For nine years he was an actor and a directorial assistant to D. W. Griffith. He firmly established himself as a director with "Down to the Sea in Ships." He has also directed Barthelmess in the past. What the next production will be has not yet been determined upon.

Four Warner Units Working; Four More to Start Soon

Productions on the 1925-26 program from Warner Brothers is moving ahead at top speed. Four companies are now at work and four more will soon be doing camera work on pictures to be released on the new season's schedule of forty features.

Harry Beaumont is filming "Rose of the World," the Kathleen Norris story, in which Patsy Ruth Miller and Alan Forrest will be featured. "The Golden Cocoon" is being made under the direction of Millard Webb, with Helene Chadwick and Huntly Gordon in the principal roles. Rin-Tin-Tin is being directed by Herman Raymaker in "Below the Line," an original script by Charles Logue, and "The Limited Mail," a railroad melodrama with Monte Blue, Vera Reynolds and Willard Louis in prominent roles is being filmed by George Hill.

The four pictures in preparation are "The Man on the Box," "The Wife Who Wasn't Wanted," "Bobbed Hair," and the Ernst Lubitsch production to follow "Kiss Me Again."

Corinne Griffith is to Do "Classified"

Corinne Griffith is completing "The Marriage Whirl" for First National and will shortly start work in "Classified" for the same company. "The Marriage Whirl" is an adaptation from the J. Hartley Manners stage play, while "Classified" is from the story by Edna Ferber, recently published in the Cosmopolitan Magazine. The continuity for the latter is well along in preparation and work will get under way in a few weeks.

"White Monkey" Completed for First National

"The White Monkey," third of the series of Barbara La Marr features being made by Associated Pictures Corporation for First National release, has been completed at their Fort Lee studio, and cutting and titling of this important Sawyer-Lubin production is to begin at once.

Richard Talmadge Starts in "Twenty Years After"

Richard Talmadge started work this week for F.B.O. in "Twenty Years After." The screen story by James Bell Smith is based on Dr. Samuel Johnston's story "The History of Rasselas, Prince of Abyssinia."

Pete Smith in Charge of M-G-M Studio Publicity

PETE SMITH, one of the best known publicity men in the film industry, has been put in charge of publicity at the Metro-Goldwyn-Mayer studio. Smith will arrive in New York this week to confer with Howard Dietz, newly appointed director of advertising and publicity for the entire organization.

Pete Smith has been associated with the motion picture industry as a publicity man for many years. He has served as publicity director for several of the most prominent producers and distributors.

Charles Condon, who formerly handled the coast publicity, becomes one of the production managers of the Metro-Goldwyn-Mayer company.



One of the latest of First National's eastern production s is "Chickie," from which these scenes were taken

Fox To Hold Sales Convention

Twelfth Annual Session Brings Executives From All Parts of the World

THE Fox Film Corporation will hold its twelfth annual sales convention the week starting Monday, April 27th, with district and branch managers, salesmen and special representatives present from all parts of the United States, as well as twenty-five foreign representatives from all parts of the globe.

The program for the season of 1925-26 will be announced at the sessions, as well as the ambitious plans for future years. William Fox is returning from the west coast where he has been supervising the Fox specials for the past three months, and will preside at the convention.

James R. Grainger, general sales manager, will have his first opportunity to meet the large sales force. He will discuss with the delegates the sales plan for the Fall campaign which starts next August. Winfield R. Sheehan, general manager of the Fox organization will also be present at all meetings.

The following district and branch managers will be in attendance: O. E. Rieffel, Albany; George R. Allison, Atlanta; Harry F. Campbell, Boston; W. C. Rowell, Buffalo; J. M. Linn, Butte; B. S. Bryan, Charlotte; George F. Dembow, Chicago; Rudolph Knoepflo, Cincinnati; Ward E. Scott, Cleveland; P. K. Johnston, Dallas; Harry Cassidy, Denver; Frank D. Drew, Detroit; Harry J. Bailey, Indianapolis; M. A. Levy, Kansas City; R. M. Yost, Los Angeles; E. T. Gomersall, Minneapolis; James F. Dermody, New Haven; B. L. Dudenhefer, New Orleans; Louis Rosenbluh, New York; Anthony Ryan, Oklahoma City; B. B. Reingold, Omaha; Edgar Moss, Philadelphia; W. J. Kupper, Pittsburgh; George E. McKean, St. Louis; A. H. Schayer, Salt Lake City; H. J. Sheehan, San Francisco; J. J. Sullivan, Seattle; George T. Landis, Washington; Ira H. Cohen, Toronto.

In addition there will be the following salesmen and special representatives: W. J. Mahoney, Albany; G. E. Dickman, Buffalo; E. Grohe, Chicago; J. Lorentz, Chicago; B. F. Broyles, Dallas; I. Hirsch, Indianapolis; D. Griffith, Kansas City; L. Miller, Minneapolis; Harry Gibbs, New Haven; Joseph Schaeffer, Philadelphia; F. C. Bonistall, Pittsburgh; C. W. McKean, St. Louis; G. H. Oayne, Washington; Max Roth, George A. Roberts.

Eight for First National Near Completion

Within the next few days photography will be completed on four new pictures for First National release, with four others in the cutting room. Those for which concluding scenes are now being shot are, "The Desert Flower," starring Colleen Moore; "Soul Fire," starring Richard Barthelmess; "The White Monkey," starring Barbara La Marr, and "The Making of O'Malley," starring Milton Sills.

The four productions in the cutting room are, "Fine Clothes," with Lewis Stone, Alma Rubens and Percy Marmont; "The Talker," with Lewis Stone and Anna Q. Nilsson; "Just a Woman," with Conway Tearle, Claire Windsor and Percy Marmont, and "The Marriage Whirl," with Harrison Ford and Kenneth Harlan.



Lon Chaney and scenes from "The Monster," a Metro-Goldwyn picture produced by Roland West.

Independent Exchanges Buying

Three New States Rights Companies Figure Prominently in Recent Deals

THREE new independent exchanges recently formed by men well known in film distribution circles, figure prominently in new territorial purchases reported by states rights operators. The newly formed organizations are the Liberty Film Corporation of Philadelphia, formed by Tony Luchese; the exchange established in Boston to distribute in the New England states, by E. A. Golden, former district manager of Metro-Goldwyn; and the Capitol Film Exchange, Inc., Chicago, organized by Henri Ellman,

The Luchese company has taken the Rayart serial "Secret Service Sanders," and the series of Butterfly Comedies offered by that concern.

The Golden Distributing Corporation was the first to acquire territorial rights for "Lying Wives," first of the four Ivan Emerald Productions which Ivan Players, Inc., will produce this year. Golden also signed up for the product which Henry Ginsberg is offering on the independent market. The rights are for the New England states.

The Capitol Film Exchange has acquired the Northern Illinois and Indiana territorial rights for the six Columbia, six Waldorf, and six Perfection, pictures from Columbia Pictures Corporation.

The Renown Pictures, Inc., of New York, has lined up several important forthcoming independent programs for distribution in that territory. The company has contracted for the entire list of the Tiffany Big Twelve, the Truart "Blue Ribbon," "Novelty," and "Cinemolodramas" series. Four other features were also acquired recently by Renown.

Lumas Film Corporation has closed contracts for the six Gotham pictures with Oscar Oldknow, acting for the Southern States Film Corp., of Atlanta; and also with Preferred Pictures Corporation of Salt Lake City. The latter company has also acquired the Phil Goldstone output for next season.

Flax Brothers' Liberty Film Exchange of Washington, D. C., will distribute in their territory the two Rayart series "Battling Brewster," and "Secret Service Sanders." The latter production has been sold for the Texas, Oklahoma and Arkansas territory to Independent Film Service Company of Dallas, Texas.

Other sales by Columbia Pictures Corporation include a deal under which the Celebrated Players Film Co., of Milwaukee, will distribute the entire production program of the company for the 1925-26 season in the state of Wisconsin.

Foreign territorial deals reported include the sale by Ivan Players of "Lying Wives" to Exhibitors Alliance of New Zealand for that country and outlying territory. The Australasian Film Company has purchased the Australian and Straight Settlements rights for the Ivan production; while Max Glucksman closed for the Argentine, Paraguay, Uruguay, Chile, Peru, Bolivia and Brazil on the picture.

Glucksman also purchased the rights to "Justice of the Far North" from C. B. C. Film Sales Corporation for those territories.

A. G. Steen annouces the sale of the feature starring Charley Paddock, champion foot racer, and titled "9 3-5 Seconds," to the Inter-Ocean Film Corporation for all of the foreign territory. The foreign rights to the series of two-reel westerns, starring Tom Forman, were also sold to the Inter-Ocean company.

Independent to Film "The Test of Donald Norton"

Screen rights to "The Test of Donald Norton," a novel by Robert Pinkerton, have been purchased by Independent Pictures Corporation. It will be produced in the Hudson Bay country with Bob Custer as the star and will be one of two big specials which Independent will offer this year. Jesse J. Goldburg, president of Independent, states that $150,000 has been appropriated for the making of this production.

The Independent production program for the year calls for eight westerns starring Bob Custer, eight starring Bill Cody, eight "Big Timber" dramas, 26 single reel films to be known as "The Screen Book of Knowledge," and two specials.

Hines' "Crackerjack" Given Tryout

Johnny Hines latest starring vehicle, "The Crackerjack," was given a tryout showing at the Rialto Theatre, Whitestone, Long Island, last Wednesday night and is said to have met with the approval of a capacity audience. The picture followed the regular program of the house and was put on "cold" at 11 P.M. It was shown in ten reels and the audience is said to have remained until 1 A.M. to see the finish.

C. C. Burr, for whom the picture was produced, intends to cut it to about six and one-half reels and to have prints ready for play dates about the first of May.

Frederica Sagor to Adapt "The Plastic Age"

B. P. Schulberg has engaged Frederica Sagor to make the adaptation of "The Plastic Age," the Percy Marks novel which he will produce. The picture will be directed by Gasnier, who will start camera work as soon as he completes "Faint Perfume," the Zona Gale work which he is now filming.

Miss Sagor was formerly Eastern Scenario Editor for Universal.

Schulberg Signs Powell for "Faint Perfume"

B. P. Schulberg has signed William Powell to play the leading male role in "Faint Perfume," which Gasnier is now producing from the Zona Gale novel. He will play opposite Alyce Mills.

Three Series Planned for Truart

TRUART FILMS INCORPORATED, of which M. H. Hoffman is general manager, announces three series of four pictures each for the coming season. One of these will be known as the Blue Ribbon series and its four features are already under way. They are, "Marrying Money," "Salvage," "Age of Indiscretion" and "The Hurricane."

A second group will be the Novelty Series, in which will be featured Louise Lorraine, Rex, the wonder dog, and Black Beauty, the horse. The first of this series, "Wanderers of the Desert" is now being filmed. The third of the group Truart Cinemelodrama will consist of four thrill pictures.

Exhibitors Service Bureau



When the Bischof Department store in Crawfordsville, Ind., held a style show at the Strand theatre in connection with the run of "Fifth Avenue Models" (Universal), the store gave this attractive window display to advertise the show.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

Edward L. Hyman, Mark Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr., Finkelstein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Metropolitan theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines, theatre, Des Moines, Iowa.

W. C. Quimby, Managing Director, Strand Palace and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :
Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS.						
Thundering Herd, The	—	1	4	5	82	7,187 ft.
FIRST NATIONAL.						
If I Marry Again	—	1	6	4	78	7,400 ft.
Lady, The	—	—	5	6	86	7 reels
METRO-GOLDWYN.						
Great Divide, The	—	1	8	1	70	7,811 ft.
Rag Man, The	—	—	4	6	88	5,968 ft.
PROD. DIST. CORP.						
Charley's Aunt	—	—	2	10	95	6 reels
UNIVERSAL.						
Oh, Doctor	1	—	11	3	73	6,587 ft.

George E. Brown, Imperial theatre, Charlotte, N. C.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Manager Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Thomas D. Soriero, Supervisor of theatres, Universal Pictures Corp.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

See Complete "Check-up" May 9th

Teaser Placards Posted on "He Who Gets Slapped"

The Jefferson theatre in Springfield, Mass., recently put over a snappy campaign on "He Who Gets Slapped," handled by Louis W. Richmond of the Jefferson.

One week before the opening Richmond posted the city with placards reading "He?" and succeeded in arousing curiosity among the public. He then covered the Jefferson with these cards, thereby revealing the connection between these signs and the theatre. A ballyhoo consisting of a clown in an automobile decorated with gay circus banners announced the showing with great effect.

This clown passed out circulars among children at the schools for a face drawing contest which proved enormously popular among the kids. The circulars bore the outline of a clown's head above a wide Elizabethan ruff and announced that cash prizes and free tickets would be given to those who draw the missing features most skillfully. So much interest was aroused by this campaign that the local newspaper made a special news item of it.

Good "Lincoln" Display at Reasonable Expense

An attractive and business-pulling window display that ranks with the best sent in on "Abraham Lincoln," was that arranged by the management of the Home theatre, Oblong, Ill.

Two large, crossed American flags, with a portrait of Lincoln formed the background of the display. Against them were placed framed lithos, a special sign and a miniature log cabin. Small figures, cut out of the stills and lithos led from the log cabin to an "Abraham Lincoln" poster across the window. A trail of Lincoln pennies also led from the cabin to the poster, across the foreground.



Effective display pieces on "Wine" (Universal) by Manager Charles H. Amos for the run at the Alhambra theatre, Charlotte, N. C.

"Daddy's Gone a-Hunting" Given Extra Ad Space

When "Daddy's Gone a-Hunting" played at the Tower theatre in St. Paul, Minn., recently, Morris Abrams, Metro-Goldwyn exploiteer, popularized the showing by taking extra space in all newspapers, by arranging for several window displays, by distributing 2,000 heralds, and by setting up a special lobby display which featured cut-outs. A trailer was also used, and the town was literally posted.

The window displays featured Dunhill pipes, pearl necklaces, hand bags and traveling grips. All of these displays were in prominent locations and exhibited stills from the picture mounted on artistic announcement cards.

New Orleans Campaign for "Lincoln" Well Planned

"Abraham Lincoln" had a recent premiere in New Orleans, where it was given a brilliant presentation at the Liberty theatre by the Saenger Amusement company.

Three weeks in advance the groundwork for the campaign was laid out and supplemented at regular intervals with a definite release schedule.

Three units were the "drive theme" for the work: Educational, Industrial and Entertainment. The first embraced a tie-up with the schools; the second, with the various manufacturing plants employing large numbers of people; and the third, the public with its varying slants of a civic, patriotic and entertaining nature.

Five thousand bookmarks were printed up a week in advance for distribution at the Public library; a Drawing Contest in which embryonic artists from schools and other institutions participated brought thousands of answers and made page one position in the New Orleans States for eight consecutive days. Wayland Taylor, First National exploiteer, visited the Industrial plants and enlisted the aid of foremen and department heads in Americanism among their foreign employees as typified with the Democratic and humane spirit of Lincoln—the man.

Art and antique collectors were looked up to prepare an exhibition in relics, letters and souvenirs of the Lincoln period, which brought to light a dignified and startling collection. A preview five days in advance, to which were invited school teachers, editors, historians and the leading citizens of the city, was the medium for direct "opinion blanks" which were written out immediately after the picture was run. These were localized in the newspaper advertising and carried the personal recommendation of worth-while people.



Effectively arranged music window display on "The Great Divide" (Metro-Goldwyn) by Morris Rosenthal for the Majestic theatre in Bridgeport, Conn., in connection with the engagement of that picture.

Lighted 3-Sheets on Stage for "Love's Wilderness'

The outstanding unit of Manager Harry Hardy's campaign on "Love's Wilderness," at the Liberty, Greenwood, S. C., was the use of illuminated three sheets. One placed on each side of the stage with light thrown on during running of slides proves an excellent way of announcing a coming attraction to patrons, especially if this is done in advance. Manager Hardy displayed this paper on his stage five days prior to opening date.

The usual newspaper and billing campaign was started well in advance with distribution of heralds in the residental section by special carrier two days before opening.

Two excellent window displays were accured on the attraction with photos and stills from the picture.

A special lobby with a twenty-four sheet over entrance of theatre completed campaign.

Radio Night Put Over for "The Rag Man" Showing

When "The Rag Man" played recently at the California theatre in Los Angeles, Cal., the picture was popularized by H. D. McBride, Metro-Goldwyn exploiteer, and Publicity Director Ray Coffin of the California theatre, who held a special California theatre night over the radio, during which it was announced that free passes would we mailed to the writers of letters received commenting on the program. These letters had to be addressed to the California, and the winners were required to call at the theatre for their tickets. More than 1,500 replies were received.

Three thousand five hundred heralds were distributed and fifty pictorial 24-sheets were used as posting. Window displays also helped exploit the showing.



Illuminated lighthouse, cut-out, and ballyhoo on "The Lighthouse by the Sea" (Warner Bros.) at the Central theatre, Jersey City

Throwaway Card Issued on "Tornado"

W. T. Murray, manager of the Rialto theatre, Atlanta, staged a clever stunt in exploitation of "The Tornado." He had distributed a large number of neat little cards on which were printed on one side: "Nail Down Your Roof—'The Tornado' is coming." And through the card was stuck a long, sturdy nail.

On the other side was printed: "Leave the Baby with a Neighbor; Lock every door securely; See that the fires are banked properly; Then proceed to the Rialto theatre and see House Peters in that great sweeping melodrama, 'The Tornado'.

The cards, which were broadcast all over the city, in both business and residential sections, attracted a great deal of comment.

Heavy Posting Campaign on "So Big" in Nashville

Loew's Vendome theatre, Nashville, Tenn., which recently booked "So Big" put over the picture in the following manner. One week in advance of the screening, a film trailer was started. The interior lobby was decorated with various styles of posters, along with an attractive cloth banner, some ten to twelve feet long, hung just above the main entrance door. There were also a few cut-outs placed in the outer lobby entrance. The cut-outs were of heavy beaver board and contained a picture taken from a three-sheet of Wallace Berry and Colleen Moore.

Out in the front entrance, all three-sheet frames, along with two one-sheet frames, carried posters. Both of the three-sheet frames, were appropriately arranged with an attractive line of photographs in them. Just before the pictures screening, medium sized teaser ads were run in both of the Nashville papers. The Sunday edition of both newspapers, carried larger sized ads.

Just across the street from the theatre, facing Capitol boulevard, a large three-sheet sized cut-out was placed. This is the most conspicuous corner along Church Street, where hundreds pass throughout the day. The poster got its share of recognition. There were also several empty windows obtained on Church street, in which the advertising man for the theatre had one-sheets placed. The various sized billboards over the city, even in the outskirts, were properly taken care of.

An ample supply of window cards were also distributed, some being tacked, others going in merchants store windows. All street cars moving over the city carried quarter-sheet posters advertising the picture. There were also something like three to four thousand heralds distributed. Manager Wallace and W. P. Arnold, exploiter, handled the campaign.



Colorful lobby display on "As Man Desires" (First National), specially painted by the art department of the Strand theatre, Seattle, for the engagement.

YOUR IDEA

IN THE MAIL

RAY L. NILES, manager of the Unique theatre at Mitchell, S. D., writes that he is mailing a photo of his lobby display on "The Sea Hawk" and remarks that he awaits the book each week for the ideas in the exploitation department. The photo has not yet arrived, as frequently happens when they are mailed separately, but will receive attention as soon as it does.

The management of the Orpheum theatre, Ottawa, Illinois, sends in photos of its window tie-ups on "Peter Pan" and "The Golden Bed." These photos show that at least some of the merchants in Ottawa realize the mutual benefit to be derived from such tie-ups. Both displays feature an abundance of material on the photoplays, which means that the Orpheum theatre received real advertising value, while the stores, in return, received the undivided interest of all of the picture fans in Ottawa. Both displays were neatly arranged and were of the sort which should make it possible to go back to these same stores for further co-operation in the future.

S. S. Solomon, manager of the Republic theatre at Grand and Keap streets, Brooklyn, forwards a photo of the entrants in his Jackie Coogen impersonation contest. There were some 89 youngsters enrolled in the "Jackie Coogen Club," which must have given "The Rag Man" some mighty valuable exploitation.

Proof that theatrical advertising is maintained at a high level in Moline, Ill., is contained in a batch of screen ads received from Clarence L. Lucas, manager of the theatrical department of the Moline Daily Dispatch, who maintains this service for the paper's advertisers. The ads submitted are for the Le Claire theatre, and the pictures publicized are "Tess of the D'Urbervilles," Janice Meredith," "The Beauty Prize," "The Great Divide" and "He Who Gets Slapped." Stock material has been attractively used. The only special material is the theatre name slug—a good investment, by the way, for any house, large or small.

PUNCH IN SMALL ADS

OWING to high space rates, and other considerations, most New York photoplay advertising is limited to the "directory" style of copy—plain type announcements of a more or less routine nature. Now and then, however, in spite of all this, a campaign comes along which would be good in almost any city, and which has elements of novelty and punch that make it of interest to exhibitors outside of New York City.

Such a campaign, it seems to us, is that used in the newspapers of Manhattan during the run of "Charley's Aunt" at the Colony and Cameo theatres. Many of the ads were of the type being used generally about the country on this picture, but a few of the others departed from the beaten trail.



This photo shows how the dance tie-up on "The Wizard of Oz" (Chadwick) was carried out between the Colony theatre, New York, and Roseland.



The display of mirror mosaic vases in the foyer of the Brooklyn Mark Strand theatre, of which Edward L. Hyman is managing director. They were made at the theatre, bits of mirror glass being pressed into the composition of which they were formed. Colored spotlights play on them.

These ads used copy in a simple, chatty style that won attention from the very start and put the reader in a friendly frame of mind. They had sales punch, put over in a not too obvious way. The best part about them, from the standpoint of the small theatre manager, is that they can be duplicated without any special artwork, or at least imitated. A little type, some rule and a thumb-nail cut, and the trick is done. Whether you use it on this particular picture or not, the lay-out itself is worth saving for use at some future time. Frank Wilstach prepared these ads in conjunction with the theatre management.

CANARY CHORUS

ADDING considerably to the high standard of entertainment at the Queen Theatre, Galveston, is the new chorus consisting of five beautiful canary birds.

During the organ solo they delight the audience by their harmonious warbling, often topping the "blue" notes of the organist. Besides being entertaining and ornamental, these little songsters create an atmosphere of romance, a joy to both old and young.

Manager Collins is to be highly complimented in securing the services of such talented "artists."

SUMMER AND THE RADIO

THESE warm days are bringing in their train the first disturbing crackles of static. From now on, radio reception will grow steadily worse, until in July and August even the local stations will not come in without their accompanying static disturbances and distance reception will be virtually impossible.

If it is true that there are more than four million owners of radio sets (and there is not much doubt of it) is there not a very significant thought here for the theatre manager?

In the past it has been assumed that conditions for the picture theatres in the summer were going to be "tough," and plans have been lined up on that basis. But here are several million persons who have been receiving at least a portion of their entertainment from radio, who, during the next few months, will use this form of entertainment to a somewhat less degree. Are not many of them in a frame of mind where they can be brought to the picture theatre instead? It would seem to us that they are.

A worth while experiment along this line would be the running of some special copy in the newspapers, in your program or as a handbill, along this line. It would be neither wise nor necessary to knock radio. Merely use such lines as: "These summer evenings, when static fills the air, the Blank theatre is always a cool and pleasant place to while away the hours."

AND OURS

Another stunt would be to get out a throwaway headed: "Tips to Radio Fans. How to Avoid Static. The problem of avoiding static in radio programs has not been solved, But the picture programs at the Blank theatre are as clear and enjoyable as ever. Movies are an ideal form of light summer entertainment."

HOW BUFFALO DID IT

THE value of the screen and stage as instruments of uplift and education in the modern scheme of life, as well as their worth as agencies of amusement and diversion, was stressed during "Go to Theatre Week," celebrated by the theatres of Buffalo, April 19 to 25. Special programs were put on by every house in an effort to obtain record attendance. "Just as the Lenten season is one of deep devotion and abstinence from worldly things, so it is our purpose to make the after Easter period one of general rejoicing," said Al Beckerich, manager of Loew's State and president of the Buffalo Theatre Managers Association in announcing the idea to the Buffalo public. "We believe we can find no more fitting way to promote merriment and joy than to ask everyone to help by participation in 'Go to Theatre Week.'"

"However i pnlanning a 'Go to Theatre Week,'" said Mr. Beckerich, "it is not our plan to try and drive Buffalonians to the theatre, whether or not they wish to attend. Our real and only motive is to bring to their attention the great good the theatre of today is doing in every community, through furnishing needed wholesome recreation.

"The theatre has become a necessary part of the educational feature of American life, as well as an indispensable method of diversion. This educational feature is especially significant in the case of the schools. Much attention is being paid everywhere to the value of the screen and stage as mediums of instruction of children. The screen, particularly, is lending itself to the enlightenment of the young.

"There is small need of dwelling upon the necessity of mixing play with work. The millions who daily attend the theatres prove in happiness and increased business, or working efficiency, that nature demands a proper portion of both labor and recreation. Mirth and joy are as much a part of the necessities of life as fresh air and food."

In announcing "Go to Theatre Week," some 40 theatres of the city joined in placing a solid page ad in each of the Buffalo newspapers, one paper getting it Friday, another, Saturday, another, Sunday and so on until Tuesday when every paper had published the ad. The papers also carried special stories and Mayor Frank X. Schwab was prevailed upon to issue the following proclamation:

"Whereas, the week of April 19 to 25, inclusive, has been set aside as 'Go to the Theatre Week,' I, as Mayor of the city of Buffalo, hereby officially proclaim the week of April 19 as one of general observance of the 'Go to the theatre Movement,' and particularly urge citizens in general to co-operate.

"The theatre is recognized as a national institution wielding a tremendous influence for general good in this country. It affords a recreation that is greatly advantageous because it permits complete relaxation from business cares, keeping the mind occupied in a healthy way while the body is resting. There is also no question about the theatre being an educational asset to our civic life of today. It portrays the customs, dress and life of this and other days, with both film and stageland playing equally active parts therein.

"Buffalo points with pride to three of the finest vaudeville houses in the country, a great group of the best possible in picture houses and two first class legitimate theatres, across the boards of which the most gifted dramatic talent of the world has walked.

"Therefore, it is with real enthusiasm, that I indorse and participate in this 'Go to the Theatre Week,' and urge fellow Buffalonians to co-operate."

Great good came as a result of the week and it also brought back many folks who for some reason or other had dropped their theatre going habit. While few may have realized it, "Go to the Theatre Week" came during a season of terrible static disturbance in radioland, so that many undoubtedly were glad to desert the dials for the stage or screen.

EASTER ATMOSPHERE

EASTER week is past, but a description of the Easter presentation used by Manager John B. Carroll at the Victory theatre, Tampa, is worth while at this time for future reference in following years. Carroll frequently puts on material of unusual effectiveness, but it is only occasionally possible to stage presentations that will bring forth the spontaneous applause that this did.

The stage was arranged to represent an open field, the back drop being a scene of the outdoors. In front of this were a number of set pieces, with here and there a giant rabbit popping up from the grass. In the center of the stage was an immense easter egg, with smaller ones around it. When the curtain went up on this setting, lighted by colored spots from the booth, it never failed to bring a strong hand, and when the large egg, which was cracked thru the center, opened and disclosed a charming girl with a basket of flowers, there was another round of applause. The young lady came from the egg and rendered a couple of selections.

Carroll contributed a hundred passes to the Victory to go with the easter egg stunt. This brought him a lot of fine publicity as the papers played up the hunt and the Victory offering was of course mentioned in each writeup.

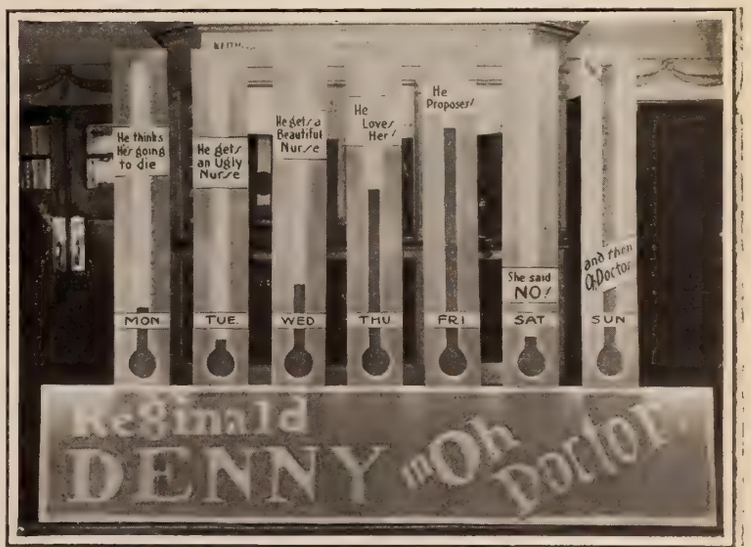
GET THE CHILDREN IN

CHRIS DEIBEL, manager of the Liberty theatre in Youngstown, is a great believer in bringing in the youngsters of the city. On a recent Saturday he put on the first of his special Saturday morning children's performances—and had 2,800 of them in his 1,650 seat house. The performance was scheduled to run from ten to eleven a.m. on Saturday.

At nine o'clock, Deibel says, there was a line in front of the theatre extending solid for three blocks. The show was free. Deibel turned the theatre over to the Youngstown newsboys. Then, with the newsboys as hosts, he invited all the other youngsters of the town to come as guests. The Vindicator tied up with Deibel for the stunt. The newspaper gave a double eight inch column to the story, on the front page, and in that front page space carried a picture of "The Great Circus Mystery," which was to be featured. This picture was a regular ad mat taken from the press book. Never has the Vindicator so wholly entered into co-operation with any exploitation idea.

The story read: "To Every Boy and Girl in Youngstown. You are invited to be our guest at a special performance of 'The Great Circus Mystery' to be given at the Liberty theatre at ten o'clock tomorrow, Saturday morning. This is made possible through the kindness of Manager C. W. Deibel. Come and bring your friends with you. Everything free. (Signed) The Vindicator Newsboys."

Deibel will offer special program adapted for children every Saturday morning from 10-11 at ten cents admission.



Ingenious lobby display piece on "Oh, Doctor" (Universal) by Frank H. Burns, expoitation director of the Beacham theatre, Orlando, Fla.

With First Run Theatres

NEW YORK CITY

Mark Strand Theatre—
Film Numbers—My Son (First National), Mark Strand Topical Revue (Selected), Shootin' Injuns (Pathe).
Musical Program — "Oberon" (Overture), "Un Peu D'Amour" (Vocal duet), "Pizzicato" (Dance duet), "El Relicario" (Ensemble), "Tango" (Dance duet), "Remember Me" (Soloist and Male quartet), "Jota" (Ballet Corps).

Capitol Theatre—
Film Numbers—Romola (Metro-Goldwyn), Capitol Magazine (Selected), William Shakespeare (S. R.).
Musical Program—Excerpts from "Shakespearean Operas" (Overture), Egyptian Ballet (Soloist and Ballet Corps), Bacchanale from "The Seasons" (Dance duet), Organ solo.

Piccadilly Theatre—
Film Numbers—Recompense (Warner Bros.), Piccadilly Pictorial (S. R.), Suds for Sunday Tale of a Glass (S. R.), The Mountain Streams of France (Scenic).
Musical Program — "Mignon" (Overture), "Liebestraum No. 2," "I've Found My Sweetheart Sally" (Organ solos), "Meditation" from "Thais" (Violin solo), "When Twilight Weaves" (Soprano and contralto duet.)

Rivoli Theatre—
Film Numbers—Madame Sans Gene (Paramount).
Musical Program—"Robespierre" (Overture), "Le Peuple S'Amuse" (Specialty with ensemble).

Rialto Theatre—
Film Numbers—Tides of Passion (Vitagraph).
Musical Program—Score for feature.

Astor Theatre—
Film Numbers—Free and Equal (S. R.).

Colony Theare—
Film Numbers—The Wizard of Oz (Chadwick S. R.), Colony Pictorial (Selected), "The Struggle for Existence" (Special reel).
Musical Program—Symphony jazz (orchestra), "Liztiana" (solo), "Indian Love Call" (Vocal solo), Pastelle Ballet (Albertina Rasch Girls—20), Organ solo.

Central Theatre—
Film Numbers—The Fool (Fox),
Musical Program—Special score for feature.

Criterion Theatre—
Film Numbers—Grass (Paramount).
Musical Program—Special score for feature.

Cameo Theatre—
Film Numbers—Charley's Aunt (Prod. Dist. Corp.), Cameo Pictorial (Pathe), Aesop's Fables (Pathe), The Shakdown Cruise of the U. S. S. Concord (Special reel).
Musical Program—Excerpts from "The Fortune Teller" (Overture), Cello solo and Organ.



Two-column art ad on "Wife of the Centaur" (Metro-Goldwyn) at the Capitol theatre, Cincinnati.

Lyric Theatre—
Film Numbers—The Iron Horse (Fox).
Musical Program—Musical Setting for feature.

BROOKLYN

Mark Strand Theatre—
Film Numbers—I Want My Man (First National); Remember When (Pathe), Mark Strand Topical Review (selected).
Musical Program—"Masaniello" (overture), "Ah Sweet Mystery of Life" from "The Fortune Teller" (tenor solo), "Sweetheart O' Mine" (soprano solo), "A Neapolitan Episode," "Carmela" (baritone solo), "Serenade" (soprano solo), "Caruli" (baritone, soprano and ballet), "March" (Queen of Sheba), (organ recessional).

LOS ANGELES

Cameo Theatre—
Film Numbers—Ports of Call (Fox), Speak Freely (Universal), International News.
Musical Program—Orchestra.

Forum Theatre—
Film Numbers—Dangerous Innocence (Universal), Wild Cat Willie (Educational), Forum News and Events (Selected.)
Musical Program—Organ selections.

California Theatre—
Film Numbers—The Cloud Rider (F. B. O.), Motor Mad (Educational), California Topical Review.
Musical Program—"No, No, Nanette" (Overture).

Criterion Theatre—
Film Numbers—Zander the Great (Metro-Goldwyn).
Musical Program — "Mamie" (Overture), "Evening Hymn" (Specialty), prologue to feature.

Hillstreet Theatre—
Film Numbers—Her Market Value (Prod. Dist. Corp.), Why Elephants Leave Home (Universal), International News, Aesop's Fables (Pathe).
Musical Program—Vaudeville.

Loew's State Theatre—
Film Numbers—Seven Chances (Metro-Goldwyn), Loew's State Pictorial News (Selected).
Musical Program—Medley of old selections.

Metropolitan Theatre—
Film Numbers—Code of the West (Paramount), Ship Shape (Educational), Pathe News.
Musical Program—"The Beautiful Galalhea" (Overture).

Million Dollar Theatre—
Film Numbers—The Spaniard (Paramount), Dynamite Doffie (Educational), Pathe News.
Musical Program — Medley of master selections.

Pantages Theatre—
Film Numbers—Chu Chin Chow (Metro-Goldwyn), Pathe News.
Musical Program—Vaudeville.

Rialto Theatre—
Film Numbers—The Air Mail (Paramount), Welcome Danger (Educational), Pathe News.

Egyptian Theatre—
Film Numbers—The Iron Horse (Fox).
Musical Program—Medley of Old Time favorites and prologue to feature.

CHICAGO

Chicago Theatre—
Film Numbers—Sally (First National), International News (Universal), Fashion Reel.
Musical Program—Selections from "The Merry Widow" (Overture), "Midnight Waltz" (Organ solo), Maria Montero (Spanish Dancing Specialty), Stage Prologue, including "The Ten English Rocketts," Jack Hanley, Comedy Juggler; and John Quinlan, Soloist.

Tivoli Theatre—
Film Numbers—Learning to Love (First National), News and Views (Universal and Pathe).
Musical Program — Syncopated Spring Festival Week—"Katharina," "Dragon Parade," "Venetian Carnival," "Tambourine Dance," "Kentucky Serenaders," and "Song Hits Revue," (Specialties and Presentations), Special Solo and Musical Numbers by Tivoli Orchestra.

Riviera Theatre—
Film Numbers—New Toys (First National), International News (Universal).
Musical Program—Louis Panico (Cornetist), "In The Latin Quarter," (Presentation), "Just An Old Bouquet" (Specialty), "Lolita" (Dancing Specialty).

McVickers Theatre—
Film Numbers—Adventure (Paramount), Newspaper Chuckles, Nature (Flower Show Reel), Aesop's Fables (Pathe).
Musical Program—"Flags of the Nation" (Overture), "Symphony of Blossoms" (Spec.), "Wooing of Columbine." (Specialty), Popular Melodies (Organ solo), "Procession of Flowers" (Presentation).

Capitol Theatre—
Film Numbers—Up The Ladder (Universal), Dinky Doodle (Selznick).
Musical Program—"Golden Fete Week"—"Rose Marie," (Overture), "The Spring Lawn Fete," including "Childrens' Games," "Moonlight And Roses," Miami Shore;" Jane "Taps" McKenna; (Spec.), "Under The Sea," (Specialty), "The Mysterious Screens," (Specialty), "The Le Fevres," (The Argentine Tango) "Blue Bird Land," (Presentation), "Macy and Scott;" "The Golden Finale," including "Orphans of the Storm March," "March of the Bulgarians," "Chocolate Soldier Trio," "My Hero," and "Grand Finale."

Senate Theatre—
Film Numbers—The Thundering Herd (Paramount), Boobs in the Woods (Pathe).
Musical Program—Art Kahn and Columbia Recording Orchestra (Overture Specialty), Helene Keller and George Riley—Ruth Pryor and Dancing Girls (Presentation).

Pantheon Theatre—
Film Numbers—A Kiss In The Dark (Paramount), Stereoscopiks (Pathe).
Musical Program — "20 Minutes On The Farm," (Specialty).

Woodlawn Theatre—
Film Numbers—The Thief of Bagdad (United Artists), News Weekly (Pathe), Comedy (Selected).
Musical Program—Selections from "Kid Boots" (Overture).

Monroe Theatre—
Film Numbers—Wings of Youth (Fox).

Orpheum Theatre—
Film Numbers—The Rag Man (Metro-Goldwyn).

Roosevelt Theatre—
Film Numbers—Romola (Metro-Goldwyn).

Randolph Theatre—
Film Numbers—Dangerous Innocence, (Universal), International News (Universal).

INDIANAPOLIS

Circle Theatre—
Film Numbers—A Cafe In Cairo (Producers Distributing Corp.), Circle News (International), Krazy Kat Cartoon (S. R.), Comedy (Educational).
Musical Program—Selections from "Rose-Marie" (concert orchestra), Miss Mary E. Case, (soloist), "Lady of the Nile" played by Desa Byrd.

Apollo Theatre—
Film Numbers—Being Respectable (Warner Bros.), Comedy (Pathe), News Reel Weekly (Fox).
Musical Program—Orchestra, soloist, and organist.

Colonial Theatre—
Film Numbers—The Last Laugh (Universal), Aesop's Fable (Pathe), Comedy (Universal), News Reel Weekly (Pathe).
Musical Program—American Harmonists.

DES MOINES

Capitol Theatre—
Film Numbers—Seven Chances (Metro-Goldwyn), Fox News, Aesop's Fables; Now or Never (Pathe).
Des Moines Theatre—
Film Numbers—Madame Sans Gene (Paramount), The Marriage Circus (Pathe).
Strand Theatre—
Film Numbers—Too Many Kisses (Paramount), Kinograms; The Pacemakers (F. B. O.)
Musical Program—"Oh, Katherina" (special organ number).
Rialto Theatre—
Film Numbers—The Folly of Vanity (Fox), The Spat Family (Pathe).

CINCINNATI

Capitol Theatre—
Film Numbers—Madame Sans Gene (Paramount), Capitol News (Selected), Topics of the Day (Pathe), Aesop's Fables (Pathe).
Musical Program—Orchestra.
Walnut Theatre—
Film Numbers—A Kiss in the Dark (Paramount), Sea Legs (Educational), Pathe News, Aesop's Fables (Pathe), Topics of the Day (Pathe).
Strand Theatre—
Film Numbers — The Crowded Hour (Paramount), Change the Needle (Pathe), Pathe News.
Lyric Theatre—
Film Numbers— Charley's Aunt (Prod. Dist. Corp.) continued, Pathe News, Aesop's Fables (Pathe).
Musical Program—Orchestra.
Gifts Theatre—
Film Numbers — The Beloved Brute (Vitagraph), Almost a Husband (Universal).
Family Theatre—
Film Numbers—Lady of the Night (Metro-Goldwyn), Fox News.

SALT LAKE CITY

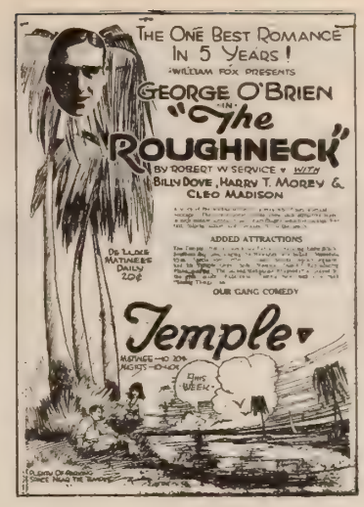
American Theatre—
Film Numbers — Idle Tongues (First National), Oh Boy (Educational), Newspaper Fun (F. B. O.), International News.
Kinema Theatre—
Film Numbers—Love and Glory (Universal), Queen of Aces (Universal), International News.
Orpheum Theatre—
Film Numbers—Ramshackle House (Prod. Dist. Corp.).
Pantages Theatre—
Film Numbers—Vanity's Price (F. B. O.).
Paramount-Empress Theatre—
Film Numbers — Madame Sans Gene (Paramount), Pathe News.
Victory Theatre—
Film Numbers—Code of the West (Paramount), Jubilo, Jr. (Pathe), Pathe News.

BUFFALO

Shea's Hippodrome—
Film Numbers—Charley's Aunt (Prod. Dist. Corp.), Paul Jones Jr. (Fox), Current Events (Pathe and International News.)
Musical Program—"The Fortune Teller" (Overture), Dane Claudius and Lillian Scarlet in the musical novelty, "The Call of the Sixties."
Loew's State Theatre—
Film Numbers—The Way of a Girl (Metro-Goldwyn), Fast Company (Pathe), Current Events (Pathe News).
Musical Program—Selections from "Be Yourself" (orchestra). Five acts of vaudeville.
Lafayette Square Theatre—
Film Numbers—So This Is Marriage (Metro-Goldwyn), Pathe comedy. Current Events (Fox News).
Musical Program — Overture to "Stradella" (Orchestra). Organ solo.
New Olympic Theatre—
Film Numbers—Let 'Er Buck (Universal), Unmarried Wives (S. R.), Puzzled by Crosswords (Universal), Current Events (International News).
Musical Program—Medley of popular hits (Organ).
Shea's North Park Theatre—
Film Numbers—The Great Divide (Metro-Goldwyn), The Sleep Walker (Fox), Current Events (Pathe and International News).
Musical Program—Selections from "The Dream Girl" (Orchestra).
Palace Theatre—
Film Numbers—Youth and Adventure (F. B. O.), Universal comedy. Current Events (International News).

SAN FRANCISCO

California Theatre—
Film Numbers—The Spaniard (Paramount), Felix the Cat (S. R.), Nineteen Years After (Universal), International News.
Musical Program — "Slavonic Rhapsody" (Overture), "Parade of the Wooden Soldiers" (Specialty), "Serenade" (Violin solo), "The Twilight, the Stars and You" (Organ).
Granada Theatre—
Film Numbers—Code of the West (Paramount), Easy Pickins (Educational), Market Street Twenty Years Ago (S. R.), Pathe News.
Musical Program—Special concert with singing and dancing.
Loew's Warfield Theatre—
Film Numbers—Seven Chances (Metro-Goldwyn), Wild Men Beasts of Borneo (Educational), Kinograms.
Musical Program—"Ideas Eccentric" (Fanchon and Marco idea including singing and dancing).
Imperial Theatre—
Film Numbers—Quo Vadis (First National) continued.
Union Square Theatre—
Film Numbers—The Last Laugh (Universal), continued.
Cameo Theatre—
Film Numbers—Soft Shoes (Prod. Dist. Corp.), Getting Trimmed (Universal), International News.
Musical Program—Oriental girl revue and California melody boys.
Beatty's Casino Theatre—
Film Numbers—Riders of the Purple Sage (Fox), Fox News. Pathe Review.
Musical Program—"Up and Down" (Will King and company of Fifty).
Strand Theatre—
Film Numbers—Forbidden Cargo (Paramount), Kinograms.
Musical Program—Five acts of vaudeville.
Pantages Theatre—
Film Numbers—The Rag Man (Metro-Goldwyn).
Musical Program—Seven acts of vaudeville.
Aztec Theatre and Egyptian Theatre—
Film Numbers—The Monster (Metro-Goldwyn).



Four-column ad on "The Roughneck" (Fox) at the Temple Theatre, Birmingham.

WASHINGTON

Rialto Theatre—
Film Numbers—On Thin Ice (Warner Bros.), Current Events (Universal), Crossword Puzzle (S. R.).
Musical Program—"Echoes From the Metropolitan Opera House" (Overture), "Concerto in B flat" (Beethoven), Guarino and Cooper in special songs.
Strand Theatre—
Film Numbers—The Midnight Girl (S. R.).
Columbia Theatre—
Film Numbers — Madame Sans Gene (Paramount), Current Events (Universal).
Palace Theatre—
Film Numbers — Man and Maid (Metro-Goldwyn), Current Events (Pathe), Boobs in the Woods (Pathe).
Musical Program—"13th Hungarian Rhapsody" (Overture).
Earle Theatre—
Film Numbers—The Beauty Prize (Metro-Goldwyn).
Metropolitan Theatre—
Film Numbers—The Lady (First National), Current Events (Pathe), Why Hesitate (Educational).
Musical Program — "Overture 1812" (Overture).

PITTSBURG

Loew's Aldine Theatre—
Film Numbers—The Denial (Metro Goldwyn), His High Horse (Educational), Hazardous Hunting (Educational), The Life of Handel (S. R.)
Musical Program—Novelty overture (Specialty), Siamese Twins (Specialty), Saxaphonia Moments (Specialty), Tenor solo.
Grand Theatre—
Film Numbers—The Heart of a Siren (First National), The Burglar (Fox), Fashion Reel (Educational), Topics of the Day (Pathe), Pathe News.
Musical Program—Ten Jubilee Singers (Specialty), Symphony Orchestra.
Olympic Theatre—
Film Numbers — The Spaniard (Paramount), Two After One (Arrow), International News. The Contest Out of the Inkwell (S. R.)
Musical Program—The White Way Trio (Specialty), Jazz and Symphony Orchestra.
Ritz Theatre—
Film Numbers—Capital Punishment (S. R.), Paging a Wife (Universal), Pathe News.
Musical Program—Special Music.
State Theatre—
Film Numbers—Bad Company (Asso. Exhib), The House of Flickers (Comedy), Kinograms (Educational).
Blackstone Theatre—
Film Numbers—The Battling Orioles (Pathe), Stop, Look and Whistle (Comedy), Aesop's Fables (Pathe), Fox News. Topics of the Day (Pathe).

KANSAS CITY

Newman Theatre—
Film Numbers—Madame Sans-Gene (Paramount), The Concert (S. R.), Newman News and Views (Pathe and Kinograms), Newman Current Events (Local Photography).
Musical Program—"The World Is Waiting for the Sunrise" (Overture), Charles Calvert (Novelty Number), Marie Kelly Dancers (Specialty), Recessional (Organ Solos).
Liberty Theatre—
Film Numbers—Excuse Me (Metro-Goldwyn), Itching for Revenge (Universal), Aesop's Fables (Pathe), International News Pictorial.
Musical Program—Atmospheric Selections (Overture), Recessional (Organ Solos).
Royal Theatre—
Film Numbers—Men and Women (Paramount), Don't Pinch (Educational), Movie Cross Word Puzzle (Educational), Royal Screen Magazine (Pathe and Kinograms), Royal Current Events (Local Photography).
Musical Program—Royal Syncopators on Stage (Overture), Recessional (Organ Solos).
Pantages Theatre—
Film Numbers—Beyond the Border (Prod. Dist. Corp.), Fox News and Fox Short Subjects.
Musical Program—"Let Me Be the First to Kiss You Good Morning" (Overture), "Oh, How I Miss You Tonight" (Organ Novelty), Recessional (Organ Solos).
Mainstreet Theatre—
Film Numbers—Declasse (First National), Pathe News and Educational Short Subjects.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

NEWARK

Branford Theatre—
Film Numbers—I Want my Man (First National), Branford Review of Events (Selected), Cross Word Puzzle (S. R.), Hooked (Educational).
Musical Program—"Pique Dame" (Overture), "Honest and Truly" (Duet), "Song of the Past" (Male quartette), "I'll See You In My Dreams" (Male quartette), "When You're Away, Dear" (Solo and Male quartette).

DETROIT

Capitol Theatre—
Film Numbers—New Toys (First National), Song of the Nightingale (S. R.), News Pictorial (Pathe).
Musical Program—Overture by orchestra, vocal selections (Soprano), "Where is My Sweetie Hiding?" (novelty song presentation), selections by Harp ensemble.

Madison Theatre—
Film Numbers—My Wife and I (Warner Brothers), Aesop fable (Pathe), Our Navy (S. R.), Detroit News Pictorial.
Musical Program—Selections by University of Michigan orchestra, organ solos.

Adams Theatre—
Film Numbers—The Thundering Herd (Paramount), comedy (Educational), Travalogue (S. R.), Detroit News Pictorial.
Musical Program — Orchestra overture, selections by Sioux Indian jazz band, organ recessional.

Broadway-Strand Theatre—
Film Numbers—Dangerous Innocence (Universal), newsreel (International).
Musical Program—Selections from "The Firefly" (overture), vocal selections (duet), orchestral interpretation of "Rain" with art posing (specialty).

Fox-Washington Theatre—
Film Numbers—The Adventurous Sex (Asso. Exhib.), comedy (Fox), Hitting Hard (S. R.), newsreel (Fox).
Musical Program — Orchestral overture, song and dance revue (trio), Bob White in specialty vocal routine.

ROCHESTER

Eastman Theatre—
Film Numbers—The Lady (First National), Eastman Theatre Current Events (Selected), Plain and Fancy Girls (Pathe).
Musical Program—"The Festival at Bagdad" (Overture), Selection from "Pagliacci" (Organ), "Melody" "Caprice of the Ballet Dancer" (Violin solos).

SEATTLE

Blue Mouse Theatre—
Film Numbers—A School for Wives (Asso. Exhib.), A Spanish Romeo (Universal), Adventures of Adenoid (Pathe), International News.
Musical Program—"Swanee Butterfly" (Overture), "I Ain't Got Nobody" "Twilight Stars and You" (Orchestral specialties), "Titina" (Orchestra).

Coliseum Theatre—
Film Numbers—New Lives for Old (Paramount), Cross Word Puzzle (S. R.), Kinograms and Pathe News.
Musical Program—Selections from "Pinafore" (Overture), "Cocoanut Trot" "I Like You Best of All" "If You Knew Susie" (Orchestra specialties), "Waters of the Minnetonka" (Vocal novelty).

Columbia Theatre—
Film Numbers—The Last Laugh (Universal), Wide Awake (Educational), International News.
Musical Program — "Rigoletto" (Overture), "Prince of Wails" (Orchestra specialty), Vocal prelude.



Effective art ad on "Love's Wilderness" (First Nat'l) at the Alhambra theatre, Los Angeles.

Heilig Theatre—
Film Numbers—Beyond the Border (Prod. Dist. Corp.), Pathe News and Review.

Liberty Theatre—
Film Numbers—The Thundering Herd (Paramount), Circus Fever (Pathe), Traps and Troubles (Pathe), International and Liberty News.
Musical Program—"La Tosca" (Overture), "Reminiscences of the Orient" (Organ novelty).

Pantages Theatre—
Film Numbers—The Mad Dancer (S. R.), Adventures of Adenoid (Pathe), Pathe News.
Musical Program—Vaudeville.

Strand Theatre—
Film Numbers—The Lady (First National), Brain and Brawn (S. R.), Felix Gets His Fill (S. R.), Kinograms.
Musical Program — "Carmen" (Overture, with vocal interlude).

Winter Garden Theatre—
Film Numbers—Forbidden Cargo (Paramount), Newspaper Fun (F. B. O.), Fox News.

ST. LOUIS

William Goldman's Kings and Rivoli Theatres—
Film Numbers—Recompense (Warner Bros.), Aesop Fable (Pathe), Pathe News. Hold My Baby (Pathe).
Musical Program—Orchestral overture and poular numbers.

Grand Central Theatre—
Film Numbers—One Way Street (First National), Kinogram News and Views.
Musical Program—Orchestral overture and popular number. On stage—"Sweetheart of Dixie" (A musical jazz review.)

Missouri Theatre—
Film Numbers—The Spaniard (Paramount), Missouri News and Views. Comedy.
Musical Program—Orchestral overture and popular number. Organ accompaniment. On stage—The Broadway Frolic (musical review).

Delmonte Theatre—
Film Numbers—Worldly Goods (Paramount), Delmonte News and Views. Comedy.
Musical Program—Orchestral overture and popular numbers. On stage—Vanity Dolls.

Loew's State Theatre—
Film Numbers—The Speed Spook (S. R.), Felix Gets Hungry Fine Arts (S. R.), Loew's State News. Tours and Topics.
Musical Program—Orchestral overture and popular number. Musical Cross Word Puzzle (organ). On stage—Leo Edwards and Arthur Field. Ruth Glanville (Saxophone), Frank Farnum (King of Syncopation), Personal appearance of Johnny Hines.

West End Lyric Theatre—
Film Numbers—A Broadway Butterfly (Warner Bros.), Comedy (Educational), Kinogram News and Views (Educational).
Musical Program—Orchestra and singing organist. Sunny Southern Four (Vocalists).

Capitol Theatre—
Film Numbers—A Broadway Butterfly (Warner Bros.), (Educational) Comedy, Kinogram News and Views (Educational).
Musical Program—Orchestra. Happy Philwin (Vocalist).

ST. PAUL

Capitol Theatre—
Film Numbers—Sally (First National), Capitol Digest (Selected), Felix Gets His Fill (S. R.)
Musical Program — "Slavonic Rhapsody" (Overture), U. S. Third Infantry Band (Specialty), "Oh Katharina" (Organ).

OMAHA

Rialto Theatre—
Film Numbers—Quo Vadis (First National), Felix Baffled by Banjoes (S. R.), Kinograms.
Musical Program—"Marriage of Figaro" (overture), "The World in Arms" (Exit March), "Incantation," "Venitian Love Song," and "Adaigo Pathetique" (Music themes for feature picture), Special feature on the stage: Broderick and Felsen Revue, with Hill's Chicago Blue Devils and Pincus Leff.

Strand Theatre—
Film Numbers—The Spaniard (Paramount), Love Goofy (Educational), Fox News, Newspaper Fun (F. B. O.).
Musical Program—"Il Guarny" (Overture), Gano and Allen, (special feature on stage).

Moon Theatre—
Film Numbers—The Fast Worker (Universal), Thundering the Seeds, Riddle Rider, chapter No. 11 (Universal), The Sky Plumber (Pathe).
Musical Program—Five acts of vaudeville.

Sun Theatre—
Film Numbers—The Thief of Bagdad (United Artists), cont.

World Theatre—
Film Numbers—Wine (Universal).
Musical Program—Six acts of vaudeville.

Empress Theatre—
Film Numbers—Troubles of a Bride (Fox).
Musical Program—When East Meets West (musical comedy).

CLEVELAND

Stillman Theatre—
Film Numbers—The Great Divide (Metro-Goldwyn), The Love Bug (Pathe), Crossword Puzzle (Educational), Aloha Land (S. R.).
Musical Program—"Second Hungarian Rhapsody" (overture), "West of the Great Divide" (Prologue with vocal duet).

Allen Theatre—
Film Numbers—Seven Chances (Metro-Goldwyn), The Guest of Honor (Cartoon, R. S.), Stephen Foster (S. R), Zowie (Pathe), Topics of the Day (Pathe), Pathe News.
Musical Program — " Capriciio Italiene" (overture), "By the Waters of Minnetonka," Barcarolle from "Tales of Hoffman" (mixed chorus of 20 voices).

State Theatre—
Film Numbers—Air Mail (Paramount), House of Flickers (Fox), Pathe Review, Fun from the Press (Prod. Dist. Corp.), International News (Universal).

Park Theatre—
Film Numbers—Adventure (Paramount), Reel Virginian (Pathe), Crossword Puzzle (Educational), Topics of the Day (Pathe), Kinograms. (Educational).
Musical Program—Selections from "La Gioconda" (overture), "Yearning," "Where's My Sweetie Hiding," "O! Katherina" (Jazz).

Circle Theatre—
Film Numbers—Salvation Hunters (United Artists), Aesop's Fables (Pathe), Water Wagons (Pathe), Pathe Review, Pathe News.
Musical Program—"No Wonder," "By the Waters of Minnetonka" (with vocal soloist), "You should Have Told Me," "Alabamy Bound" (Jazz).

Reade's Hippodrome and Keith's East 105th St.
Film Numbers — Head Winds (Universal), Comedy (Universal), International News (Universal).
Musical Program—Selections from "No, No, Nanette" (overture), Vaudeville.

ATLANTA

Howard Theatre—
Film Numbers—Madame Sans Gene (Paramount), International News reel, Handel (S. R.).
Musical Program—Boys choir of forty voices appear on the side steps of the stage and sing "Hallelulah Chorus" from "The Messiah," Handel's famous oratorio. The "Largo" and other bits from "The Messiah" (orchestra during the film), "Maximilian Robespierre" score for feature.

Metropolitan Theatre—
Film Numbers—Playing With Souls (First National), Little Robinson Cork-Screw (Pathe), Internatonal News Reel.
Muscal Program—"Oh, Katharina," "Kiss Me Goodnight," and "On the Oregon Trail" (overture), "In Shadowland" (Theme for feature).

Loew's Grand Theatre—
Film Numbers—The Great Divide (Metro-Goldwyn), Educational comedy, Pathe News reel, Topics of the Day (Pathe), Aesop's Fables (Pathe), Progress short subject.
Musical Program—Regular presentation by orchestra. Five acts of vaudeville.

Rialto Theatre—
Film Numbers—The Roughneck (Fox), Pathe News reel, Bashful Jim (Pathe).
Musical Program—Regular presentation by the Rialto orchestra.

Tudor Theatre—
Film Numbers—Roaring Adventure (Universal), The Saddle Hawk (Universal), comedies (Universal).

Alamo No. 2 Theatre—
Film Numbers—Breed of the Border (F. B. O.).

Short Subjects and Serials

Chase and Cook Units Out on Location

Two of the Hal Roach units producing comedies for Pathe left this week for location. Charley Chase and a company of thirty-five people are at San Diego making scenes on board the Emma Alexander for the current production being directed by Leo McCarey.

Clyde Cook and his supporting comedians are making scenes at Camp Hearn, near San Diego. In the picture Cook will portray an under-dog in the military service. Thomas Buckingham is directing the film, which will be the first release in this star's series for Pathe.

The Hal Roach Star Comedies unit have started their second production. The picture, which is being directed by Jay A. Howe, has a cast which includes Al St. John, Jimmy Finlayson, Marjorie Whities, Dot Farley, Harry Lorraine, Lige Conley, Martha Sleeps, Lucien Littlefield, Al Hallett, George Rowe, and W. H. Platt.

Winkler Will Re-Issue "Felix" Subjects

The M. J. Winkler organization, distributors of short subjects, have decided to re-issue the first series of "Felix" subjects, originally placed on the market in 1921. These older subjects will be brought out immediately after contracts on the present series have been fulfilled.

The "Felix" re-issues will be included in the Winkler 1925–26 lineup and will keep sixty of these subjects actively at work in all territories.



A trio of scenes from "Madame San-Gin," Seventh episode of the "Pacemakers" series offered by F. B. O.



Juvenile Comedy with Jack McHugh. Production stills from "Dragon Alley," Educational

Educational Releases For May

"Balto's Race to Nome" Among Eight Two-Reelers Picked for the Month's Program

ONE of the most pretentious short subject programs assembled for any one month has been announced for May by Educational, which this week stated that eight two-reel productions, seven of which are comedies, and six single reel comedy and novelty offerings would be released next month.

Among the two-reel offerings will be "Balto's Race to Nome," the Sol Lesser production, starring Gunnar Kasson and his famous dog-team, heroes of the dash to the Alaskan city with anti-toxin. The picture will reproduce scenes of the thrilling race against death, which a few months ago was recounted on the first pages of newspapers and which brought fame to Kasson and "Balto," the leader-dog of the team he drove into Nome. The picture will be released May 17.

Seven well known comedy stars carry the acting honors in the comedies announced for the month. Lloyd Hamilton in "King Cotton," a "Way-down-South-in-Dixie" comedy will be released the first week of the month. "Dragon Alley," a juvenile comedy will accompany the Hamilton picture on the schedule for the week, which will also include "Monkey Business," an Earl Hurd cartoon comedy.

"Tender Feet" with Walter Hiers in the starring role, and "Fares Please," with Al St. John will be on the program for the second week of the month. St. John will appear as the conductor of a trolley car equipped with all the conveniences of a modern hotel.

The third of the "Fables in Color" series entitled "Only a Country Lass," will also be released on May 10th.

In addition to the "Balto" feature, May 17th will bring a Tuxedo Comedy entitled "Curses," and "Earth's Other Half," a Lyman H. Howe Hodge-Podge reel.

Lige Conley will be seen in the Mermaid Comedy, "Hello, Goodby" as the two-reel subject for release during the week of May 24th. "Wild Waves" a Cameo Comedy with Cliff Bowes and Virginia Vance will be the single reel comedy for the week.

The schedule for the month will be concluded with the Christie Comedy "Sit Tight," with Jimmie Adams and the Earl Hurd cartoon comedy, "Two Poor Fish," of the "Pen and Ink Vaudeville" series as the one reel subject for the week.

Kinograms, Educational's news reel will course, be released twice a week in addition to the above subjects.

Neufeld Breaks Arm on Set at Century Studio

Sig Neufeld, production manager at the Century Film Corporation studio in Hollywood, broke his left arm last week in a fall from an elevated platform from which he was supervising the making of a scene for a Wanda Wiley comedy. Neufeld accidentally stepped back off the platform.

Resume of Current News Weeklies

KINOGRAMS NO. 5074: New York—Hundreds of thousands parade on Easter along Fifth Avenue and at Coney Island; Washington—President and Mrs. Coolidge attend Easter services; New York—Col. Theodore Roosevelt and his brother Kermit off on hunting expedition to India; Washington—38,000 children take part in annual egg rolling event on White House lawn; Paris—French students strike and parade in protest over Dean's suspension; Beverly Hills, Cal.—Mary and Doug celebrate their fifth wedding anniversary; Newark, N. J.—Youngsters exhibit their pets in dog show for mutts only; New York—Yankees beat world's champion Senators as baseball season opens.

KINOGRAMS NO. 5075. Washington—President-elect Machado of Cuba and his daughter receive official greeting in national capital; Chicago—Exclusive pictures of Ford all metal plane arriving with load of freight from Detroit as experiment in nation-wide transport plan; New York—Babies prepare for Child Health Week observance; Jobstown, N. J.—Exclusive pictures of mares, foals and famous stallions at pretentious breeding establishment of Harry F. Sinclair; Hollywood, Cal.—Thousands take part in outdoor services on Easter dawn; Berkshire, Eng.—Students race against stream in cross country run; Gilbert, Nev.—Exclusive pictures of gold rush, reminiscent of the days of "Forty-nine."

KINOGRAMS NO. 5076. Boston—Paul Revere rides again on one hundred and fiftieth anniversary while Vice-president Dawes and General Pershing take part in historical ceremonies; St. Louis—Work horses and family pets play part in "Be Kind to Animals" week; New York—Augustus Lukeman is selected to succeed Gutzon Borglum as Stone Mountain sculptor; Cardinal Dougherty sails for Rome; Jean Borotra returns to France with U. S. Indoor tennis title; Washington—Generals Mitchell and Fechet, old and new aviation officials, talk it over; Pittsburgh—Hans Wagner comes to bat again as candidate for sheriff; Exclusive pictures showing famous old time star teaching youngsters how to play baseball; Springfield, Mass—Springfield College students show perfect form in gymnastic drills; Paris—French officials raise storm of protest by threatening to remove old bookstalls along the Seine; Cambridge, Mass.—Massachusetts Tech students fight on slippery hut for paddles; Chicago—Paavo Nurmi wins his first outdoor race in America.

FOX NEWS VOL. 6, NO. 57: The Nation Observes Easter Sunday—In New York, a surging throng of church-goers parade on Fifth Avenue; Charleston, S. C.—The Prince de Polignac of Paris, son of a general in the Confederate Army, reviews Citadel cadets; Haarlem, Holland—For 3 centuries these sturdy Dutch windmills have kept in check the waters of the North Sea; Picture Paragraphs in the Realm of Sport—Wayne Munn, the new wrestling champion, goes to Boston to defend title; Rome, Italy—Holy Year throng pays homage as the historic Crucifix of St. Marcello is taken to the Vatican; Miami, Fla.—Tornado hits outskirts of the city, killing three and leaving hundreds of the inhabitants homeless; Amherst, Mass.—Sophomore class of the Massachusetts Aggies takes Spring course in the art of sheep-shearing; Philadelphia—The talking parrot with an ear for music proves to be a distinct flop when asked to play the saxaphone; Paris, France—6,000 students strike in protest as government removes law professor at Sorbonne Univerity; England—The big dirigible R-33 embarks on a trial flight to test the possibilities of an air service to India; Harrisburg, Pa.—Newly organized state highway patrol turns the raw recruit into efficient agent for law enforcement.

FOX NEWS VOL. 6 NO. 58: Nation Unites in Cause of Better Babies—Science and government join forces to promote child health measures; Washingtn, D. C.—President-elect Gen. Machado of Cuba is received at White House; Hannibal, Mo.—Thousands of kiddies hunt eggs in Riverview Park; N. Y. City—Eddie Hampton, 15, named "All-American boy" with honors of trip to see President Coolidge; Rangoon, India—Prince and Princess Arthur of Connaught arrive in Burma; St. Louis, Mo.—Smallest and youngest bears to be photographed pose for movie cameras; Tokyo, Japan—School children see re-enactment of battle of war with Russia; N. Y. City—Wall Street puts on a "Follies" show; Saumur, France—Riders of famous cavalry school show their paces.



Scenes from "Getting Trimmed" a Century comedy s tarring Wanda Wiley Released by Universal.

INTERNATIONAL NEWS NO. 34: St. Louis, Mo.—Spring's arrival sends scores flocking to Mississippi for sacred dip; Boston, Mass. (Boston only)—Braves open season with triumph; Little Rock, Ark. (Memphis only)—5,000 attend non-denominational rally; My Lady's Manor, Maryland—Society riders stage steeplechase thriller; Wash., D.C.— Gen. Machado, President-elect of Cuba welcomed by Pres. Coolidge; N. Y. City—Lillian Gish, famous picture star, signs up with Metro-Goldwyn; Land's End, Cornwall, England—Relief expedition reaches isolated lighthouse long cut off by winter storms; Central Park, N. Y. City—Zoo cages overhauled in fear of more escapes after baboon breaks away; Mitchel Field, L. I.—Reserve flyers learn how to skim Manhattan spires.

INTERNATIONAL NEWS NO. 35: Concord, Mass.—Scenes of 1775 re-enacted at 150th birthday; Yellowstone Park, Wyo.—Hungry Deer overcome fear in search for food; St. Louis, Mo. (St. Louis only)—Champion spaghetti eaters compete for speed title; Chicago, Ill.—Nurmi wins first outdoor race in this country; Columbus, Ohio (Cincinnati and Cleveland only)—Star college athletes in thrilling field games; Frisco, Cal.—Fleet leaves Golden Gate for "Battle of Hawaii," Paris, France—Swiftest French greyhounds train for dog speed classic; Ocean Park, Cal.—Leaps from speeding boat to airplanes—and back again.

PATHE NEWS NO 33: Cardington, England—Torn from mooring mast by storm, R-33 fights way back across North Sea; St. Louis, Mo.—Baptize scores in Mississippi River; Charlottenburg, Ger.—Thousands pledge devotion to German Republic; Chicago, Ill.—Five-year-old girl has a bundle of gymnasium tricks; Wash., D.C.—Gen. Machado, President-elect of Cuba, received at White House; N. Y. City—Alanson B. Houghton, new U. S. Ambassador to England, sails; St. Bernard Pass, Switzerland—Travelers get thrills gliding down Alps' slopes; St. Paul, Minn. (Minneapolis only)—Fight spectacular bridge fire; Theale, England—College boys in rough-and-tumble steeplechase; Off the Atlantic Coast—Pathe News cameraman accompanies crew on schooner off the Grand Banks; Huntington, W. Va. (Cincinnati only)—Belpre wins Huntington Derby; Baltimore, Md. (Baltimore only)—Scores of children hunt Easter eggs; Wilkes-Barre, Pa. (Philadelphia only)—Kiddies in Easter egg hunt; Rogers, Ark. (Memphis only)—Apple blossom festival a pageant of beauty; Flat Rock, Mich. (Detroit only)—Bursting dam floods Huron River Valley; Colorado Springs, Colo. (Denver only)—Thousands attend Easter sunrise service.

PATHE NEWS NO. 34: Boston, Mass.—Celebrate 150th anniversary of Battle of Lexington; Chicago, Ill.—Paavo Nurmi wins first outdoor race in America; Los Angeles, Cal.—Woman billiard champion starts outdoor fad; Sofia, Bulgaria—Revolution sweeps Bulgaria—King Boris, who is threatened with loss of throne; Washington, D.C.—New Asst. Air Chief, Brig. Gen. William Mitchell, assumes new duties; Washington, D.C.—Miss Lucille Atcherson appointed Third Secretary to the Legation at Switzerland, is first woman diplomat in U. S. Service; N. Y. City—Augustus Lukeman selected to complete Stone Mountain Memorial; Buffalo, N. Y. (Buffalo only)—Flyer circles city in search of landing field for mail service airdrome; Darlington, England—Celebrate 100th anniversary of England's first locomotive; Cambridge, Mass.—M. I. T. students stage "book rush;" Long Beach, Cal.—Plane pilot practices daredevil stunts; Atlanta, Ga. (Memphis only)—Atlanta wins opening league game; San Antonio, Tex. (Dallas only) School boys compete in military drills; Missoula, Mont. (Butte only)—A look in where you "tune in" at station JUMO; Columbus, O. (Cincinnati only)—New records set at Ohio Relays; Boston, ass. (Boston only)—Charles Mellor wins National Marathn.

Sennett Selects Bathing Girls for New Comedies

Mack Sennett has selected several bathing beauties who will regularly appear in comedies which he will make for the Pathe program. The girls so far chosen to fill the newest designs in bathing costumes, which Gladys Rousseau, chief designer of the studio wardrobe says will feature Jockey Club, Polka dot, boulevarde stripe and cross-word puzzle motifs, are Lillian Knight, Evelyn Francisco, Lois Boyd, Marion McDonald, Della Peterson, Dolores Mendez, Louise Loftus, Julia Duncon and Carol Wines.

Two newcomers among the leading players in Sennett comedies will be given an opportunity to show their talents in pictures started at the studio last week. These are Charley Farrell and Thelma Parr, who is a graduate from the bathing girl ranks. They will have the featured roles in a comedy Eddie Cline is directing.

"Our Gang" and Tryon at Work on New Comedies

Among the new comedies started in production recently at the Hal Roach studios in Culver City are an "Our Gang" two-reeler, and a Glenn Tryon comedy vehicle being directed by James W. Horne.

Tryon is doing the role of a female impersonater and has Fay Wray, James Finlayson, Jules Mendel and Noah Young as leads in his support.

The "Gang" are appearing as "dolls" in the picture they are now filming under Bob McGowan's direction.



A trio of stills from "Hold My Baby," a two-reel Hal Roach comedy starring Glenn Tryon. A Pathe release.



Bessie Welsh, Hilliard Karr and Will Hays are feature d in "Tourists De Luxe," a Century Comedy released by Universal. These scenes are taken from the picture.

Pathe Lists May 3 Program

"Our Gang" and Ralph Graves Star in Comedy Releases on Schedule

THE Pathe program of releases for the week of May third will bring the final chapter in the serial "Idaho," and a wide variety of short subjects in which comedy and novelty will be featured.

The comedy will be supplied by two-reelers produced by Mack Sennett and Hal Roach. Ralph Graves in "He Who Gets Smacked" is the Sennett production, while "Shootin' Injuns," featuring "Our Gang," is the Hal Roach contribution to the program.

Graves will be seen in a story burlesquing the manly art of prize fighting. It was written by Felix Adler and A. H. Giebler. Lloyd Bacon directed and Mollie Malone, Eli Stanton, and Marvin Lobach heads the supporting cast.

"Shootin' Injuns" was directed by Bob McGowan. In it the "Gang" feels the urge to go West and slay Redskins of the wildest and savagest sort their fertile imaginations can visualize.

In addition to these comedies and the serial episode, there will be a Grantland Sportlight film called "Sporting Judgment," an "Aesop's Film Fable" by Paul Terry and entitled "Permanent Waves," Pathe Review No. 18, and Pathe News, Nos. 38 and 39.

The tenth and final episode of "Idaho" brings the romance of Beth Cameron and "Boston" Graham, the pony express rider who throughout the story has aided the girl in her efforts to bring to justice the bandits who murdered her father, to a happy conclusion. The end finds the outlaws rounded up and law and order established in the frontier district through the courageous efforts of the Girl Vigilante and her followers.

Century Has Lengthy Program

Abe Stern Returns With Word of Fifty-Two Comedies for the Coming Season

ABE STERN, vice-president of Century Comedies, who has just returned from the coast, announces the most ambitious program for the coming season in the history of that organization. The company will release through Universal fifty-two Century comedies, one each week from August 5th, 1925 to July 29th, 1926.

The weekly release scheduled will include a series of twelve comedies starring Wanda Wiley, twelve starring Edna Marian, a series of twelve Buster Brown comedies, two series of six each with Eddie Gordon and Al Alt, and a series of four featuring Charles King.

The Buster Brown comedies are expected to be the feature of the Century program. Through arrangement with R. F. Outcault, cartoonist creator of the character they will be exact screen portrayals of the comic pictures. Buster Brown will be played by Arthur Trimble, a boy actor of exceptional talent. Others who have been signed for this series are; Peter the dog, who will play Tige; Doreen Turner as Mary Jane; Katherine Young, as the mother; Charles King, as the father; Emily Gertes, as the maid, and Dorothy Vernon as the cook.

The Buster Brown comedies will be released one each month. They will be directed by Charles Lamont from stories and continuities by George McWilliams.

Newspaper Opinions on New Pictures

"Quo Vadis"—First National Arcadia, Philadelphia

North American: "One of the most gigantic moving pictures ever filmed, both from the point of view of actual size and lavishness of individual scenes. Sienkiewicz's novel is made to live. The story combines the voluptuous pomp of pagan Rome, and the simplicity of the early Christians, thus the necessary emotional and scenic contrasts were ready for the skill of the producers to fit into the film version. Nero as played by Emil Jannings. His work is admirable."

Record: "A highly exciting and thrilling version of 'Quo Vadis.' The cast is excellent, the photography grades very high and the portrayal of Nero is a masterpiece of Emil Jannings. The mob scenes are magnificent. An abundance of grand heart-throbs takes possession of the onlooker and a whirlwind of feeling is stirred up by the film."

Inquirer: "The picture is a magnificent spectacle. The settings are constantly beyond expression."

Public Ledger: "In size and lavishness, this production is unequaled. In acting it is more than capable. One s filled with amazement at the completeness of it all. The picture is spectacular and certainly is fascinating photoplay fare. Emil Jannings adds another remarkable royal portrait to the brilliant collection. In him we see the Emperor Nero to the life."

Evening Bulletin: "The motion picture which long since established new standards for stupendousness appears to have out-distanced itself, in the film version of 'Quo Vadis' at the Arcadia Theatre. 'Quo Vadis,' is thrilling and dramatic. Most of the thrilling scenes of the book have been filmed in impressive fashion."

"The Fool"—Fox, Central, New York

Times: "Mr. Lowe is restrained and sympathetic throughout. He has an infectious smile and his eyes radiate sincerity and kindness."

American: "Edmund Lowe does his very best work as Gilchrist. His is a performance that at no time seems theatrical."

Evening World: "Lowe is going to make thousands of friends for his superb performance."

Telegraph: "Edmund Lowe as Daniel Gilchrist gives a performance that will long be remembered by patrons of the cinema."

Journal of Commerce: "Lowe played in the role of the minister with sincerity and just the right note of pathos."

Journal: "The picture is better than the play, with Edmund Lowe excellent as Gilchrist, who suffers for his ideals and does it without overacting."



Donald Keith, who has been signed for featured roles in B. P. Schulberg productions

"Wizard of Oz"—Chadwick, Colony, New York

Evening World: "'The Wizard of Oz,' which is put out as a Chadwick picture, is one of the best comedies seen on Broadway in a long time. There's a bona fide laugh in nearly every scene, and most of them are of the howl variety. You can't afford to miss this picture."

Mirror: "They shrieked uproariously at this speedy version of Frank Baum's quaint fantasy. Larry Semon has made a highly entertaining picture. It's loaded with excitement, thrills, fun and a faint dash of romance. For clean cut, novel, splendid entertainment, don't miss Larry Semon in 'The Wizard of Oz'."

Times: "Persons in the audience not only laughed till the tears came, but they roared until they coughed."

American: "Shrieks of delighted laughter greeted the picture. I want to commend Larry Semon for his manner in picturizing the former musical comedy."

"Voice of the Nightingale"—Educational, Stanley, Philadelphia

Public Record: "'The Voice of the Nightingale' is not a feature. It is but an incident in the program. Yet it typifies what our idea of motion pictures for children ought to be. To its production have been brought a poetical artistry, an understanding of the child mind, a sense of pure humor and technical skill rarely equaled in the studios that provide our daily entertainment. Half fairy tale and half reality, it deals with a tragedy in bird life and teaches a lesson to the thoughtless little humans who are too often responsible for such calamaties. Its pathos—for pathos marches always side by side with humor, in which, strange to say, this tragedy abounds—must appeal alike to the grown-ups and the little folk."

"Voice of the Nightingale"—Educational, Criterion, New York

Post: "It is a fascinating pictorial version of a nightingale's song and what it signifies to the child who has captured and shut it up in a cage. The picture is a fairy tale in color and it is delightfully photographed with a keen conception of the possibilities of fairy stores on the screen. There should be a very definite field for this sort of film, which makes use of the peculiar advantages of motion pictures over other means of expression in this presentation of imaginative subjects."

"Proud Flesh"—Metro-Goldwyn, Captol, N. Y.

Telegram, Mail: "Both scenarist and director have conspired to make this one of the most deliciously amusing pictures of the season, rippling with laughter and giddy with action. King Vidor, that uncommonly discriminating director who produced this film for Metro-Goldwyn-Mayer, has given it a jocund, individual stamp of his own, and ticklesome subtitles have been provided which keep the strutting hero and heroine human by making them just a trifle goody at times."

Telegraph: "'Proud Flesh' is one of the most amusing feature comedies presented hereabouts in some time. It is the fast zippy relation of the romance between a Hibernian of San Francisco and a young lady with a background of Spanish dons, guitars, tangoes and serenades. King Vidor, who directed, seems to have had a good time at his job."

Mirror: "'Proud Flesh' holds forth at the Capitol this week with Eleanor Boardman, Pat O'Malley and Harrison Ford splendid in the leading roles. This is a snappy picture. King Vidor has turned out a neat job. It moves at a lively clip, with Eleanor Boardman impressive as the sophisticated, thoroughly spoilt but lovable Fernanda from Madrid, Spain."

Herald-Tribune: "Harrison Ford plays Diego, and it is the most artistic performance he ever has given. Eleanor Boardman is exquisite and fetching as the naughty heroine, who carries not an ounce too much of the proud flesh, and the direction of the picture is fine. Most of the titles, too, are excellent and all in all 'Proud Flesh' is a step in the right direction."

Post: "The program at the Capitol this week is one of the most thoroughly entertaining affairs that we have attended in a long time. Eleanor Boardman is fast becoming one of our particular favorites on the screen. She made a great hit with us not long ago in 'The Way of a Girl,' and her newest venture, 'Proud Flesh,' is even better than 'The Way of a Girl.'"

Sun: "A well directed, tastefully produced picture is 'Proud Flesh.' King Vidor is responsible for the direction and Eleanor Boardman, Harrison Ford and Pat O'Malley are in evidence in the leading roles. All three give splendid performances."

Graphic: "Perhaps the word best suited to describe this picture is 'amusing.' The audience chuckled at the Spanish love-making of Harrison Ford, at the caveman tactics of Pat O'Malley, at the high-hat airs of Eleanor Boardman, and last, but not least, at the humorous subtitles. The way Harrison Ford kids the serenader and the balcony climber is a treat."



George Hackathorne, in B. P. Schulberg's special production, "Capital Punishment."

Bulletin: "'Proud Flesh' is an amusing film play, produced with a light hand, and taken from a novel which was a serious achievement. There's something new and different for you in the movies. The film play is interesting and quite delightful. Eleanor Boardman plays the role of the Spanish girl, and she has a splendid chance to show that she is a comedian of no small talent."

Journal: "It's an amusing comedy with clever titles and excellent work on the part of Miss Boardman, Harrison Ford and O'Malley. Ford is very attractive in his Spanish make-up and he and Eleanor do a tango."

Times: "'Proud Flesh' is a bright entertainment, in which there are a slight touch of heart interest and plenty of amusement. It has been handled most adroitly and is filled with original ideas. Miss Boardman is charming as Fernanda. She is alert and convincing in her acting and never at a loss for a winning expression. Harrison Ford is capital as the Spaniard. There are streaks of satire in this production, and the subtitles are always helpful and often provocative of laughter."

(*Continued on page* 1990)

Pre-release Reviews of Features

Riders of Mystery

(Goldburg-Independent Pictures Corp.—Five Reels)

(Reviewed by Laurence Reid)

A LITTLE more carefulness in regard to the timing of the scenes and in covering up the mechanical flaws—and more time spent on building up important situations so that the action wouldn't appear so unnaturally fast—and this western would be practically flawless. It cannot be called a lifelike story. The characters are planted too firmly for that—and their activities are too well worked out in advance. But, at least, it has a melodramatic plot and releases some rattling good incident. As for the backgrounds, the spectators can drink in some exceptionally picturesque scenery.

The plot puts over the obvious and conventional conflict between a gang of bandits and the hero—who for the purposes of providing suspense must become the victim of a frame-up. In other words when the sheriff sets out single-handed to capture the "phantom bandit" and does not return, the hero, a stranger in the town, is accused of killing him since he has brought in the officer's belt for identification by the latter's daughter.

But the sheriff is not dead. He has merely played "possum" and hidden himself in an old shack so as to reconnoitre and capture the bandits at a more advantageous time. Meanwhile the stranger has been placed in jail—and a necktie party is in store for him when he escapes by the window as the mob storms the doors—a mob incited to riot by the villain—the stage-coach driver. The rest of the action deals with the heroine taking the bandit off his guard by promising to meet him—and the eventual capture of the gang by the hero and the sheriff and his posse.

There are a few convenient episodes—and coincidence plays a strong factor. But at least there is always present the element of suspense. There are some mechanical flaws—one of which is faulty tinting in allowing day to represent night. The acting is natural as contributed by Bill Cody and a few others—particularly a character sketch by Frank Rice.

THEME. Western melodrama in which a gang of bandits are routed and captured by a cowboy who, being a stranger, is accused of a killing, but escapes to administer the long arm of the law.

PRODUCTION HIGHLIGHTS. The atmosphere and detail. The natural acting by Bill Cody. The comedy character sketch by Frank Rice. The escape from the jail. The manner in which the bandits are captured.

DIRECTION. Puts over satisfactory action and stages it against colorful backgrounds. Errs in allowing hero to come out of a fight without a mark on him.

EXPLOITATION ANGLES. If your audience has developed a liking for Bill Cody you can make no mistake by exploiting him here. Use newspaper tie-ups and program teasers. The best angle is in advertising Cody who can ride with the best of them.

DRAWING POWER. Should draw with audiences that like westerns filled with action. If Cody is popular he should draw them.

SUMMARY. Averages up as a satisfactory western through its action and suspense. Even though plot is obvious the attention is held because of its vigorous incident.

THE CAST

Bob Merriwell	Bill Cody
"Old Jerry" Jones	Frank Rice
John Arliss	Tom Lingham
Helen Arliss	Peggy O'Dare
Dan Blair	Mack V. Wright

By George W. Pyper. Directed by Robert North Bradbury. Photographed by Bert Longenecker.

SYNOPSIS. Sheriff in attempting to capture desperate band of bandits is shot. Cowboy discovers him and takes him to shack for shelter, but in bringing back his belt for identification by his daughter the hero is framed by the villian and placed in jail. He escapes and with his pal they gather a possee and the bandits are eventually captured.

Reckless Courage

(Lester F. Scott-Action-Weiss Bros—4851 Feet)

(Reviewed by Laurence Reid)

WITH the lively incident and a pace of action which keeps it moving this western should satisfy its audience. They will not see anything new in plot and though it does get off to a rather novel start it soon settles down into a regulation crook melodrama with western trimmings. It may appear strange to some to discover a diamond dealer conducting business in the vicinity of the plains and entrusting his daughter with the dangerous mission of delivering a packet of precious jewels. But in accepting this premise the spectator will have to accept the entire story—which is somewhat far-fetched.

The novel introduction features an airplane hold-up—with a bold crook soaring near enough to the girl's machine to board it and commanding her to hand over the packet. He had been tipped off by the dealer's butler—a member of the band of crooks. But the girl tosses the packet overboard and by the long arm of coincidence it strikes the cowboy hero on the head and knocks him from his horse.

At this point the action features a pursuit by the heroine and the crooks to recover the jewels and before they are safely back in the possession of the dealer one is given the opportunity to see several hand-to-hand fights. The girl thinks the cowboy is a member of the gang and by tieing him fast to a chair recovers the packet. But she has not reckoned with the real crooks and first thing you know she is in their power. Which puts it up to the hero to rescue her.

The star is Buddy Roosevelt and he flashes some good horesmanship in his pursuit of the crooks. In the climax he has occasion to develop a punch in the story when he knocks the ringleader out. With all the action geared on high it doesn't give the romance much of a chance. This element is mostly suggested at the finish

THEME. Western melodrama of cowboy who rescues daughter of diamond dealer from clutches of thieves.

PRODUCTION HIGHLIGHTS. The hold-up of the airplane. The fights. Scene when hero is captured by heroine. The hero's capture of the crooks. Star's horsemanship.

DIRECTION. Succeeds in giving it plenty of incident which compensates for slight story. Stresses coincidence, but inasmuch as there is sufficient action its faults are negligible.

EXPLOITATION ANGLES. Play up star and his horsemanship. Bill it as western novelty in which cowboy captures diamond thieves. Emphasize its fast action.

DRAWING POWER. Suitable for average houses catering to westerns. Where star has following picture should draw.

SUMMARY. Nothing new uncovered in plot here, but the action and incident are lively enough to hold the attention. Uncovers long arm of coincidence in several scenes—and never rings genuine, but there is no denying that it keeps moving.

THE CAST

Bud Keenan	Buddy Roosevelt
Jasper Bayne	J. C. Fowler
Doris Bayne	Helen Foster
Their Butler	W. A. McIlwain
Jim Allen	Jay Morley
"Scar" Degan	Jack O'Brien
"Shorty" Baker	N. S. Hendrix
"Chuck" Carson	Merrill McCormick
"Slim" Parker	Eddie Barry
Winona	Princess Noola

By Victor Roberts. Scenario by Betty Burbridge. Directed by Tom Gibson. Photographed by Ray Ries.

SYNOPSIS. Diamond dealer entrusts his daughter with the delivery of a packet of jewels. She travels by airplane and in mid-air is held up by a crook in another plane. She tosses the packet overboard and it is picked up by cowboy. It then becomes a pursuit by the girl and the crooks to recover the jewels. The girl thinks the cowboy one of the crooks, but when he rescues her from various dangers she learns her mistake. He captures the crooks.

O. U. West

(Harry Garson Production-F. B. O.—Five Reels)

(Reviewed by William Campbell)

WHILE this latest offering in the Lefty Flynn series is a let-down from its predecessors and is rather slow in getting under way, it will get by in houses catering to the western fans because of the growing popularity of the star. In this vehicle Lefty gets an opportunity to do his stuff as a tamer of bucking broncos and is shown in one sequence sticking to the saddle in spite of all efforts of Old Dobbin to dislodge him. He also is given a chance to make a dozen or so bad men bite the dust as he goes to the rescue of the heroine, held captive in the cabin of the cattle rustlers.

The picture opens with some comedy moments in which Lefty gets friendly with a Pullman porter of dusky hue, changes hat and coat with him and then proceeds to imbibe of the 100 proof to such an extent that when the two see a rabbit outside the car window, one declares it a mountain lion and the other insists it's a Missouri mule. To settle the argument they take the berth hammock and dash out across the plains in pursuit of the bunny. This sequence will start the picture off with some laughs, which will help.

The plot deals once more with the worthless son who is shipped to a ranch by the irate father who offers the foreman $5000 if he can keep the youth a year and make something of him. Lefty goes to work and after going thru all the menial jobs "learns to ride" and takes part in the round-up, which is well staged. The climax is rather thrilling and shows Lefty going single handed into the rustlers' cabin after the heroine and being trapped therein. Of course he fights his way out and wins the girl. Ann May gives a cut and dried performance of the heroine and the rest of the personnel is just fair. Scenically the film is O.K.

THEME. A western dealing with the making over of a worthless son into a knight of the range who cleans out the rustlers and wins the foreman's daughter.

PRODUCTION HIGHLIGHTS. The opening comedy scenes. The chase after the rabbit. The scene in which Lefty is made to believe he killed a man. The rescue of the heroine from the runaway. The taming of the bronco by the supposed green rider. The round-up scenes. The attractive western backgrounds.

DIRECTION. Just fair. Has taken much footage to get an uninteresting story under way. Has put in a few thrills but not as many as in former Flynn vehicles. Has given the picture an attractive mounting.

EXPLOITATION ANGLES. Get some cowboy hats if possible and arrange a display with them in a hat store. telling the folks these are the hats worn by Lefty Flynn in "O. U. West." A cowboy mounted on a gayly saddled horse. Play up the star, his fights, his horse taming, his rescues.

DRAWING POWER. Suitable for the smaller houses downtown catering to the western fans and similar theatres in the communities and towns.

SUMMARY. The plot of this one is woven from familiar cloth and does not measure up to the first of the Flynn series from an action or story viewpoint. There is some good comedy in the opening footage and Flynn gets an opportunity to ride, fight and make love and this is all that his admirers will ask. The production is pleasing to the eye from a scenic standpoint.

THE CAST

O. U. West ..... Lefty Flynn
Tina Jones ..... Anna May
Cass Jones ..... Milton Ross
Sally Walker ..... Evelyn Francisco
Ranch Foreman ..... Bill Donovan
Porter ..... Raymond Turner
Luke Crawley ..... Ed Burns
Jazebel Crawley ..... Fred Burns
Sep Crawley ..... Jim Burns

Story and Continuity by Helen Broneau. Directed by Harry Garson. Photographed by Billy Tuers.

SYNOPSIS. In the hope that he may make over his joy-loving son. Oliver U. West's father ships him to a ranch. On the train O. U. and a colored porter divide a bottle and detrain at a water tower to chase a rabbit. The ranch foreman eventually finds O. U. in a cabin in which a man has just been shot. He makes O. U. believe he did it, but promises to keep quiet if O. U. will work a year on the ranch. O. U. promises, starts to work, rounds up some cattle rustlers, rescues the foreman's daughter and turns out O. K.

Baree, Son of Kazan

(David Smith Production-Vitagraph—Seven Reels)

(Reviewed by Frank Elliott)

WHILE many tales have been laid in the wilderness, this romantic drama of the North from the pen of James Oliver Curwood is one of the best of its type. In offering audiences a good entertaining picture, especially appropriate for summer presentation, exhibitors will look far before finding one more suitable for their screen than this one. While "Wolf," the famous war dog, is featured with Anita Stewart, the animal stuff is not overdone nor is the story changed in the least to give the dog opportunity for a lot of tricks. On the contrary the stunts that "Wolf" does put over are really convincing and in addition wonderfully well done. They are plausible "tricks."

The production is one of the most attractive from a scenic viewpoint released in many moons. Against an insipiring background of snow covered plains and mountains, frozen rivers, quaint Hudson Bay trading posts, tepees, log cabins, dark forests, crystal streams and the wilderness in all the glory of springtime, is laid a story universal in appeal, a tale of red-blooded folks, elemental in its passions and heart-touching in its romance.

Anita Stewart is the star and although this charming actress has been appearing on the silver sheet for over a decade, she doesn't seem to have changed one bit in her youthful, vivacious appearance. As Nepeese, daughter of the snows, she gives a thoroughly satisfactory performance. The supporting cast is one of uniform excellence and admirable as to type.

The picture is rich in "big scenes," the fall of Carvel from the cliff in seeking to make friends with Baree, the pushing into the icy lake of McTaggart by the girl, the fight in the cabin between Pierre and McTaggart, the shooting of Baree, the burning of the cabin, the chase after Nepeese by McTaggart and the leap of the girl over the brink into the icy water, the saving of Baree from death in a trap and the thrilling climax.

THEME. Romance of the Canadian wilderness in which Baree, a dog, twice saves the life of his mistress who puts up a terrific battle to save herself from the sinister and villainous Factor.

PRODUCTION HIGHLIGHTS. The work of "Wolf," the war dog. The acting of Anita Stewart, Jack Curtis, Joe Rickson and Donald Keith. The leap of Nepeese from the high cliff into the icy waters to escape from McTaggart. The fight to the death in the cabin. The fine climax.

DIRECTION. David Smith has started this one off with a rush and has packed it with action and incident, not allowed the dog stuff to harm the story. Has brought out some fine acting on the part of his players and has succeeded in holding the interest.

EXPLOITATION. Tie-up with the newspaper in your town that is running the serial. Some 800 papers are using it. Book displays of the novel. Police dog ballyhoos. Put on a girl in an Indian maiden costume singing an appropriate song as a prologue with north woods scenic background.

DRAWING POWER. This is one that should appeal to every member of the family and, if properly exploited, should draw in business right now when you need it most.

SUMMARY. A good picture all through, with a real dog actor and a fine cast of human players. A story that is action-packed and a background inspiring at all times.

THE CAST

Nepeese ..... Anita Stewart
Jim Carvel ..... Donald Keith
"Bush" McTaggart ..... Jack Curtis
Pierre Eustach ..... Joe Rickson
"Baree" ..... "Wolf," the dog

By James Oliver Curwood. Scenario by Jay Pilcher. Directed by David Smith. Photographed by Steve Smith, Jr. and D. H. Smith.

SYNOPSIS. Jim Carvel, seeking to make friends with Baree, the pup, falls from a cliff and breaks his leg. He is rescued by Pierre and his daughter, Nepeese, with whom he falls in love. Seeking to evade the police, Carvel goes further north. McTaggart, unscrupulous factor, desires Nepeese. In a fight over the girl Pierre is killed and Baree shot. But Nepeese escapes and is rescued and given harbor by an Indian. Later Carvel returns, saves Baree from death in one of McTaggart's traps and then is lead to Nepeese by the dog which takes the life of McTaggart, as the latter makes one last effort to possess the girl.

Madame Sans-Gene

(Paramount—About Nine Reels)

(Reviewed by Laurence Reid)

THERE can be no doubt about this being Gloria Swanson's most pretentious picture though after it has unwound its long and often tedious story of a washerwoman's climb to high estate and her triumph over Napoleon there can also be no doubt that it is not her best. "The Humming Bird" and "Manhandled" surpassed it in story interest not only because of concentrated plots which told what they had to tell in straight-forward fashion, but also because they were not burdened with footnotes which would detract from the attention the story needed.

This time-honored play has probably the biggest acting part of any work aside from Shakespeare's tragedies. And it has made reputations for the best of the French and Italian stage. Gloria Swanson's reputation is made, but her personality and talent increase in stature in humanizing the screen characterization of the role. Yet as colorful as her performance is and as convincing as it is—especially in the comedy flourishes—she must share honors with the backgrounds. Indeed, these backgrounds in the way they are emphasized to establish the historical significance of their detail seem to be more prominent factors toward awakening the spectator's interest than the plot and characters.

There are some truly magnificent scenes—all of them authentic—and they are created on a spectacular scale. They fairly exude the rich atmosphere of the First Empire. Because of them the interest wanders even with the star creating her histrionic triumph. Director Perret holds many of his situations far too long—especially in the scene when Napoleon is outwitted by the alert laundress who has climbed to the estate of a duchess.

Somehow the feeling is created that the picture lacks something—call it animation—call it drama. It has moving moments in its early scenes, as indicated in its sweeping Revolutionary episodes and the pathos and humor in the life of the laundress. The star will make it a success. Her acting and the glamour of Napoleon's court—so finely suggested here—make it well worth while.

THEME. Romantic drama of Napoleon's reign—with central figure a laundress who climbs to high estate through sheer force of personality—and who triumphs over Napoleon in settling her own destiny.

PRODUCTION HIGHLIGHTS. The magnificent settings. The accuracy of detail. The Fontainebleu and Compiegne backgrounds. The Revolutionary atmosphere. Swanson's gifted performance. The impersonation of Napoleon by Emile Drain.

DIRECTION. Doesn't extract the best story interest from this play. Misses with dramatic sequences by holding scenes far too long. Fails to stress the dramatic situations. Gives it elaborate mounting—and detail is always accurate.

EXPLOITATION ANGLES. Bill as star's triumph is one of the biggest acting roles. Put on dignified atmospheric prologue.

DRAWING POWER. Through star's popularity and publicity of her marriage picture should prove a sell-out in any type of house.

SUMMARY. A picture of opulence and beauty, magnificent in its settings and atmosphere, but somehow lacking real dramatic fiber. Carries most appeal in its backgrounds. Star scores—a real triumph, but support is not so good.

THE CAST

Catherine Hubscher (Mme. Sans-Gene) ..... Gloria Swanson
Napoleon ..... Emile Drain
Lefebvre ..... Charles de Roche
La Rousotte ..... Madeleine Guitty
Neipperg ..... Warwick Ward
Fouche ..... Henry Favieres
Caroline, Queen of Naples ..... Arlette Marchal
Eliza, Princess of Bacciochi ..... Renee Heribelle
Empress Marie Louise ..... Suzanne Bianchetti
Madame De Bulow ..... Denise Lorys
Savary, Minister of Police ..... Jacques Marney
and 1,500 other artists

By Victorian Sardou and Emile Moreau. Scenario by Forrest Halsey. Directed by Leonce Perret. Photographed by George Webber.

SYNOPSIS. Records the triumph of a sharp-witted laundress who fights for France and wins love of soldier who later becomes a marshal, while she climbs to high estate and becomes a duchess. Her vulgar manners embarrass Napoleon's court, but she triumphs over him in having her own way in affairs of the heart.

Recompense

(Warner Brothers—Six Reels)

(Reviewed by Laurence Reid)

FOR about three reels the film version of Robert Keable's novel, "Recompense," a sequel to "Simon Called Peter," carries on with good story interest—what with its war scenes and the romance between the clergyman who turns soldier and the nurse. There are some very effective shots of a shell-torn town and the atmosphere is realistic enough even though the sponsors have helped themselves to some library scenes of the late conflict. There being little excuse for drama in these episodes the action doesn't get out of its element in showing the tension which grips the lovers as they realize their moments together may be their last.

It is when demobilization comes that the story sags. It starts off on another tack entirely and switches its central figures from France to South Africa. It tries to point a way to pathos, but because the characters are moved about arbitrarily this ingredient never becomes very forceful. The clergyman simply cannot make up his mind that he loves the nurse enough to marry her. So they separate. He goes into the South African bush where he undergoes a terrific amount of suffering before the girl is brought to him and nurses him through his illness. These particular scenes are picturesque and also furnish suspense as a brutal overseer attacks the clergyman.

The story then shifts to Cape Town where the dominie decides to go his own way. He would commit himself to perform real service in helping the social outcasts. So he goes to London's Limehouse to conduct a mission. And the nurse eventually comes back into his life and wins back his love. It is the latter part of the picture which is disappointing. There are scenes which are often dull or meaningless. The action often stops while the characters are being brought together again. The sympathy which is extended the clergyman during the war is dissipated by his lack of decision. He fails to be sincere after a time. It is played in good spirit by Marie Prevost who looks real nifty in her uniform—and George Siegman lends a colorful performance as the brutal overseer.

THEME. Romantic drama of clergyman and nurse who develop strong love for one another in the war. They are separated after demobilization and a misunderstanding develops. Reconciliation eventually occurs.

PRODUCTION HIGHLIGHTS. The war episodes. The romantic development. The colorful performance by Marie Prevost. The acting bits by George Siegman and Charles Stevens. The South African episodes.

DIRECTION. Fails to develop any real feeling or sympathy for his characters. Story stops occasionally and then begins all over again. Gets good results from war episodes—and brings out some effective acting.

EXPLOITATION ANGLES. The war stories shouldn't frighten them now. Play this up as a romance of the late war—and feature author and story which is a sequel to "Simon Called Peter"—a best seller. Tie up with bookdealers. Interest Legion posts.

DRAWING POWER. Author's popularity and that of Monte Blue and Marie Prevost should draw them. Well advertised should do business.

SUMMARY. Carries on excellently during its war episodes and creates real interest. But story wanders and characters are moved about arbitrarily. Plot separates lovers and then proceeds to bring them together on several occasions.

THE CAST

Julie Gamelyn ..... Marie Prevost
Peter Graham ..... Monte Blue
Dr. Sampson ..... John Roche
Stenhouse ..... George Siegman
Mosheshoe ..... Charles Stevens
Angelica ..... Virginia Brown Faire
Col. Donovan ..... William C. Davidson
African Dancing Girl ..... Etta Lee
Officer ..... John Patrick
Mrs. Donovan ..... Katherine Lewis

By Robert Keable. Directed by Harry Beaumont.

SYNOPSIS. Clergyman renounces the pulpit and becomes a soldier to be near a nurse who has captured his heart. They become very devoted, but after demobilization they are separated. The clergyman is nursed through serious illness, but refuses to marry the girl as he intends giving his services toward benefiting humanity. The girl still keeps her faith in him and after a misunderstanding they are reunited.

Spook Ranch

(Universal—5147 Feet)

(Reviewed by Laurence Reid)

AS this western has a spooky atmosphere—what with most of its action taking place in and around a haunted house, we anticipated more mystery and comedy than what is uncovered. It isn't much of an idea that has been concocted for Hoot Gibson's latest. At the start it looked as if it would develop into a straight comedy for the star has a blackface pal to act as his foil—and some satisfactory humor is extracted from a desert scene when the black man is unable to make his balky mule advance until his wagon catches fire. Hoot has been boob enough to buy the gold rights of the Mojave Desert and after digging into the sand he realizes he is hungry.

The two men are foiled in trying to grub a meal from a Chinaman—and thinking they killed him they attempt to run away. But the sheriff captures Hoot when he tries to make a getaway in a freight car. Here is the introduction of the spooky elements as the cowboy is given his freedom and a deputy's badge if he will solve the mystery of a haunted ranch. The director has used a lot of hokum in building his atmosphere. There is a whitewashed barn, plenty of gnarled trees, an owl perched in a branch—and a ranch house which caters to swinging doors. So much for the atmosphere.

The comedy points are not developed. Instead the plot takes up a mystery thread and doesn't succeed in building much suspense because there is lacking any real motivation. While Hoot is chasing the occupants of the house from room to room his colored pal is stricken with fright to such extent that he is unable to move his feet. There are no spooks. But the bandits try to act like them in dressing in white robes and scaring the cowboy and the black man. Their object is to force a Spanish mine owner and his daughter to divulge the location of a hidden mine. After a climatic chase Hoot routs the bandits and rescues the girl. The characters are not clearly defined—the romantic element is absent—and there isn't very much action. Hoot has had far better westerns.

THEME. Western comedy-melodrama of cowboy who is given job as deputy to solve mystery of haunted ranch. Captures several bandits who have masqueraded as spooks and wins the girl.

PRODUCTION HIGHLIGHTS. The introductory comedy episode. The capture of Hoot. The spooky atmosphere. The rescue of the girl. The horsemanship of star.

DIRECTION. Doesn't develop a comedy nor a melodrama—and plot lacks motivation. Characters at ranch never clearly defined and action lacks meaning. One wonders how bandits are able to get away with it—and not be discovered.

EXPLOITATION ANGLES. Of course Hoot Gibson has an established following. So the best angle is to play his name up prominently. Bill as a comedy melodrama with a spooky atmosphere. Put on your usual ballyhoo.

DRAWING POWER. Hoot is popular enough to draw them and his audience should enjoy him here. Suitable for average houses.

SUMMARY. Not up to Hoot's usual standard. Story lacks any real motivating plot and as it develops, action becomes vague. Several characters not clearly defined and romance is lacking. Some few comedy bits, but suspense seldom figures in mystery episodes. Mostly hokum. Atmosphere satisfactory. Hoot needs real stories.

THE CAST

Bill Bangs ..... Hoot Gibson
Geo. Washington Black ..... Ed Cowles
Navarro ..... Tote Ducrow
Elvira ..... Helen Ferguson
Don Ramies ..... Robert McKim
Sheriff ..... Frank Rice

By Raymond L. Schrock and Edward Sedgwick. Directed by Edward Laemmle. Photographed by Harry Neumann.

SYNOPSIS. Cowboy is so gullible he buys gold rights to the Mojave Desert. Becomes hungry and tries to grub a meal in town. Strikes restaurant keeper and thinking he killed him makes a getaway via a freight train. He is captured but is given his freedom and a deputy's badge if he will solve the mystery of a haunted house. Several bandits have masqueraded as spooks in trying to locate a gold mine. The cowboy captures them and rescues the girl.

The Man Without a Conscience

(Warner Brothers—Seven Reels)

(Reviewed by Frank Elliott)

WILLARD LEWIS who gave us a memorable portrait of the prince in "Beau Brummel," comes to the front again in this production with a character study that, to say the least, is out of the rut of film roles. Mr. Willard appears as Amos Mason, a man of lowly birth who starts for New York determined to get to the top of the heap by fair means or foul. The methods he used to attain his ambition are decidedly original, and while they may seem lacking in plausibility, they do furnish entertainment.

The story is one that holds the interest principally because of the fine acting contributed by such players as Irene Rich, June Marlowe, Robert Agnew and others. It is to these members of the cast and Mr. Willard that credit must go for putting over a tale which in less capable hands would prove rather unconvincing. It is one of those rare pictures in which all the characters are kept busy in roles of almost equal prominence.

There is real interest in the way Mason forces his way into the home of a socially prominent but financially weak household. He writes to the head of the household that the maid, recently engaged, is dishonest and should be watched closely. It happens that the maid is the girl whom he promised in the small town to marry and whom he lured to New York with him only to desert her when his fortune improved. Willard's work as he assumes the role of a millionaire and dives into a reception in his honor is one of the highlights of the picture.

There is drama in the sequence in which the girl, forced to marry Mason because of financial needs of her family, learns from the discharged maid of Mason's origin. There is a good climax in which Mason's real estate boom built on a "card board" foundation carries him to retreat and eventually into Sing Sing. A happy ending is tacked on showing the return

THEME. A modern social drama picturing the rise and fall of a man whose conscience had gone dry; how he attained riches only to have them cause his ruin.

PRODUCTION HIGHLIGHTS. The subtle characterizations contributed by Mr. Lewis, and Miss Rich. The sequence in which Mason forces his way into the "400." The scene in which Shirley, the society bride, discovers the lowly origin of her husband. The climax in which Mason is sent "up the river."

DIRECTION. James Flood is fortunate in having such a sterling list of players to aid him in putting over a rather unconvincing plot. He has given the picture an attractive mounting.

EXPLOITATION ANGLES. Play up the names of Willard Lewis and Irene Rich. The title. Photos of Miss Rich and Miss Marlowe in fashion window tie-up. Use the effective throwaway furnished by exchange which you can localize and which asks "Who is (name of your town) "Man Without a Conscience?"

DRAWING POWER. This one is suitable for downtown first run houses because of the popularity of its stars and the moral of its story.

SUMMARY. A high class production, notable, principally, for the fine acting on the part of a finely balanced cast.

THE CAST

Amos (Richard) Mason ..... Willard Lewis
Shirley Graves ..... Irene Rich
Ann Sherman ..... June Marlowe
Douglas White ..... John Patrick
James Warren ..... Robert Agnew
Mrs. Graves ..... Helen Dunbar
Dane, the Chemist ..... William Orlamond
Mrs. McBride ..... Kate Price
Mr. McBride ..... Charles McHugh
Lurette ..... Sally Long

By Max Kretzer. Scenario by Hope Loring and Louis Lighton. Directed by James Flood. Photographed by David Abel.

SYNOPSIS. Amos Mason arrives in New York with Ann Sherman whom he has promised to marry. Amos is determined to succeed. Telling Ann her money has been stolen he starts in with it in a hair tonic business. Amos appropriates more than his share of the money. Ann gets a job in the Graves household. Amos sees Shirley Graves and determines to win her. He succeeds in making them believe him wealthy. Eventually he weds Shirley after casting off Ann. Shirley discovers his early activity. Mason's business is ruined. He is jailed. When he gets out he is a reformed man and finds happiness with his wife and child.

The Gambling Fool

(Goldburg-Independent Pictures Corp.—Five Reels)

(Reviewed by Laurence Reid)

IT'S difficult to make head or tail out of this picture which presents a complicated plot that carries a rambling, disjointed continuity. No time is spent in developing any scene and the action shifts so fast from one sequence to another that it becomes almost impossible to make out what it is all about.

The story as best as we could make it out from the collection of characters—each one of whom seemed to have equal importance—concerns paying the taxes on a ranch. The big mogul of the village realizes the property is valuable because of a huge dam constructed in its vicinity. And so he plots and uses his hirelings who scrape and bow to him with all the attention of a lowly peasant for his king.

The story has many phases and skips from the desert town to New York and back to the desert again. Its central character is a stranger who calls himself a square-shooting gambler. He wins the dilapidated ranch away from its owner in a poker game even when his opponents have the advantage of a mirror behind his shoulders. He puts it over on them with some tricks of his own.

Meanwhile a baby enters the plot—and just about runs away with the acting honors. The child is easily the most natural performer of the lot. She is the daughter of the ranch-owner who is killed by the big mogul. Her young aunt comes from New York and is at her wit's end to discover who are with her and against her. She is kidnaped. The baby is kidnaped two or three times—and so it goes without any semblance of sequence. It seems as if it was produced with but one object in mind—to keep it moving. There is plenty of gun-play, but the players are invariably in a terrific hurry—so much so—that there is no display of characterization. The finish brings in the race to the ranch by the girl, the hero and the villains. After a particularly hectic gunfight the good people conquer—and the picture is over. It's a western in which is crowded too much old-fashioned incident.

THEME. Western melodrama involving the triumph of virtue over villainy when an honest gambler takes a hand in a schemers plot to win a valuable piece of property.

PRODUCTION HIGHLIGHTS. The poker game. The long shots. The race to the ranch. The baby sequences. The comedy relief when the baby is fed. The atmosphere.

DIRECTION. Crams it full of so much incident and action that it is tough to follow its central plot. Skips from one sequence to another without pausing to build characterization. Stages it adequately. Has done better work than this.

EXPLOITATION ANGLES. Title offers teaser possibilities. If Farnum is popular in your house go after his following. Put over campaign featuring the courage of a bold hero in overpowering bad men. Bill as action picture.

DRAWING POWER. The title should draw them. Suitable for program theatres.

SUMMARY. If this western wasn't so crammed with incident and its plot less complicated it would carry some appeal. The action skips from one sequence to another without any continuity—and because there are no pauses the scenes don't register reality. Far too many characters and the scenes are distributed too freely among them.

THE CAST

Jack Stanford	Franklyn Farnum
"Stringy" Hawkins	Otto Myers
"Plump" Parker	Fred Holmes
"Lightning" Cass	Harry Northrup
"Bud" Fitzroy	Jack Pearce
George Morgan	Ralph Yearsley
Morgan's child	Mary Louise Montague
George Hartford	Jos. W. Girard
Mary Hartford	Ruth Dwyer

Story and direction by J. P. McGowan. Photographed by King Grey.

SYNOPSIS. Young gambler strikes "hard-boiled" desert town and turns tables on bad men. First he wins dilapidated ranch away from its owner and pays the taxes on time—this preventing an auction. Next he takes care of infant child found in the house and sees to it that it is rescued from arch-villain. Then he protects the child's aunt. In the end he overpowers the villains and triumphs in romance.

Lying Wives

(Emerald-Ivan Players, Inc.—Seven Reels)

(Reviewed by Laurence Reid)

IN view of some natural and convincing performances in this domestic drama presenting a double triangle it succeeds in being quite plausible in spite of some situations which are far-fetched. It certainly creates emotional opportunities for the players—and those who have the sympathetic roles extract all the sympathy and pathos from them. While the plot is complicated it is easy to follow and shows that Director Abramson knows how to build progressive action even though as an author he doesn't always score his points.

It's a story of a scheming wife of an elderly wealthy man who reaps a whirlwind of trouble for herself and everyone with whom she comes in contact. She causes her step-daughter (an unnecessary character) to meet her death and inveigles a youth to suspect his wife of infidelity. For the greater part of the action it rings fairly genuine only missing fire in the manner in which the youth is drawn. This character loses all sympathy in his inexplicable conduct in accepting gifts for his child from his wife's benefactor the while he is gambling the man's securities away Then when he turns on the scheming woman who has given him her securities to cover his losses she promptly thrusts him into jail. One would think he had been taught a lesson by this time. But when she gets him out he falls in with her intrigue and promises to run away with her in almost the same breath that he accuses his wife. Were it not for some of these unconvincing moments the story would come close to being real drama.

But there is no denying its moments of appeal. Richard Bennett is sincere and natural in the role of the young wife's father who erases the shadow over his life thus permitting him to reveal his identity in the end. The scenes are well knit together and Mr. Abramson has staged them with fine atmosphere and background. The interest is held all the way—and there is good suspense to boot. But it could stand trimming The child party, the masquerade and the daughter's episodes could be eliminated without harming the action the least bit. It's a good picture with real heart interest.

THEME. Domestic drama of scheming wife whose lying tongue creates dissension and disillusionment in the lives of others. She pays bitterly at the end when, in a contrite spirit, she makes amends.

PRODUCTION HIGHLIGHTS. The convincing performances by Madge Kennedy, Richard Bennett, Clara Kimball Young and Barney Sherry. The settings. The atmosphere. Scenes when girl is killed—when youth is intrigued—when heroine's father reveals his identity—when couple are reconciled. The heart appeal. The subtitles.

DIRECTION. Extracts first rate drama and sentiment from domestic story. Creates some effective scenes which are acted with sincerity. Builds interest and suspense all the way, though some of the episodes are far-fetched.

EXPLOITATION ANGLES. Play up its lavishness—its cast—its child appeal—its moral. Teaser the title. Bill as a real drama of moving moments.

DRAWING POWER. Suitable for most any type of house as its story is easily understood and has audience appeal.

SUMMARY. There is first rate heart interest here—which makes this an audience picture. Is unconvincing in the manner in which hero is drawn for his actions are rather stupid, but situations are dramatically effective and are acted with fine naturalness by the leading players. Neatly mounted.

THE CAST

Patricia Chase	Clara Kimball Young
Margery Burkley	Madge Kennedy
Theodore Stanhope	Richard Bennett
Elsie Chase	Edna Murphy
Wallace Graham	Niles Welch
Alvin Chase	J. Barney Sherry
Wallace Graham, Jr	Buddy Harris

Written and Directed by Ivan Abramson. Photographed by Frank Zukor.

SYNOPSIS. Scheming wife plots to win back love of erstwhile youthful sweetheart. Latter marries and the schemer leads him to suspect his wife of infidelity. She causes him to gamble the securities of his wife's benefactor and has him thrust into jail. Effecting his release she continues her plotting, but her rival pleads for her to show some humanity. She makes amends, but is rejected by her husband.

Regional News from Correspondents

Atlanta

W. W. ANDERSON, branch manager of Pathe, is giving the local office a half holiday Thursday, in order that the entire force may attend the baseball game, which is the first Atlanta game to be played this season.

Lionel Keene, assistant to E. A. Schiller, came into Atlanta Wednesday of this week, and left the same day, for Nashville, Tenn., where he will remain until Friday returning to Birmingham, Alabama, then. Mr. Keene is very busy with the details of the opening of the Temple theatre in Birmingham, scheduled to occur Monday, April 27th.

Archie W. Blue, Florida representative for Famous Players-Lasky, was in Atlanta Monday of this week. He stayed only a short time, however, leaving Tuesday for New York, to attend the convention of the distribution department of Famous.

Joe Marentette, of Associated Exhibitors, has just returned from South Georgia, where he spent last week visiting various points. He reports that business in this section of the country is booming, with more activities afoot than have been in the past several years.

Howell Graham, formerly a pioneer exhibitor of Chattanooga, Tennessee, but now a decorator, with his concern, the Hill Sign Company, located in Birmingham, Ala., was in Atlanta Monday for a brief visit. Mr. Graham left on Wednesday, after spending Tuesday with his friends on Film Row.

Hank Hearne, salesmanager for Southern States, spent last week in Florida. He returned Monday, with reports that the business outlook is highly encouraging.

G. S. Love, of the Dream theatre, Columbus, Ga., was in town this week, for a short visit.

Lee Castleberry of Gadsden, Ala., who owns the Bell theatre there and another house in Alabama City, came in town Saturday of last week and left again Tuesday of this week.

Hugh Manning, who operated several theatres in Georgia, was in Atlanta Tuesday, with the news that he is remodeling the Strand theatre in Marietta, Ga., and that he is planning to build several new houses soon.

Salt Lake City

THE reported opening of a new theatre at Rigby, Idaho, has fallen through due to the one back of the proposition being unable to secure a lease on the property desired. Several exchanges had closed with him on productions.

Harry T. Nolan, Mountain Division Manager for Associated First National, is in Idaho with W. F. Gordon, local manager. Mr. Nolan will go on to Butte, and thence East to the convention at French Lick Springs. Mr. Gordon will return to this city.

The local film club has a real honest to goodness, dyed-in-the-wool baseball team as is attested by the trouncing this organization handed to another local aggregation this week. Frank Horr, shipping clerk at the Producers Distributing Corporation, is the manager, captain, and financial committee, and has whipped into shape of an admirable representation. To obtain funds to carry the team through the season, a big dance is being given tomorrow night at the Merry Gardens.

John Rugar, manager of the American theatre at Park City, Utah, must have been in town today. At every exchange the information was given that this worthy had made his appearance, and with reports so heavily in his favor, it must be that he "musta been." And when John comes to town, every exchange knows it. (John comes down off the hill about three times a week).

C. L. Theuerkauf, Western Division Manager of Theatres for Universal, is here for a few weeks looking over the Kinema, Universal's local holding, with Ed C. Mix—no relation of Tom—local theatre manager. He will return to Los Angeles upon completion of his business here.

W. K. Lendon, traveling auditor for Universal, is in this city going over the books and records of the local exchange. He said that he is still wondering when Sam Henley, exchange manager, is going to buy him that dinner. But dinner or no dinner, Henley is hitting them heavy on securing contracts for the new product, having returned this week from Idaho with a brief case bulging with the official documents.

Milton Cohn, formerly manager for Universal in this city, is back, and has hit the high places on the road for Universal. His many friends are pleased to see his face around here again, and are glad at the fine showing that he is making.

If C. F. Parr, local Producers Distributing Corporation mentor is not in Idaho, he is in Montana, and if he is not in Montana he is out in Utah. The humble correspondent always slips into his office just as he has left to catch the train. He left yesterday for Montana to be gone a week or so.

James R. Keitz, young and handsome manager here for Greater Features, sallied forth yesterday for the Cache Valley region of Northern Utah to tell them about the new lineup of productions he is selling.

Carston Dahnken, vice-president of the American Theatre Company, holders of the American in this city, is expected to arrive within a few days from the coast.

Mitchell Cotradakis, formerly operating the Eko theatre at Price, Utah, passed through this week with his family, en route to New York City, where he will sail for Europe. He has tied up with a large company for foreign rights.

Nick - Salvurakis, succeeding Nick in Price, came as far as this city with him. He has renamed the theatre the Lyric.

Frank White, owner of the Realart theatre, American Fork; S. M. Duggins, operating the Casino theatre, Gunnison, and J. J. Gillette, of the Strand theatre, Tooele, were in this city recently booking new pictures for their houses.

L. A. Davis manager of the local F. B. O. exchange, leaves next Monday for Montana putting in two weeks of selling.

E. M. Gibson, appointed to the post of assistant manager to Davis, is securing some dandy contracts in and around this city, according to his chief, and W. K. Bloom, is still knocking 'em dead in Montana. No successor has as yet been appointed for Gibson in Idaho, as Davis said that he has been unable to find a man as good as Gibson was.

To celebrate his departure for Ekalaka, Montana, where he is entering into the exhibitor field in the Playhouse theatre, S. N. Feinstein, added unto his assets one fine Hudson coach automobile in which to make the trip. He was formerly salesman for Metro-Goldwyn out of the local office.

A. G. Pickeft, newly appointed manager at the Famous Players-Lasky exchange reports that he is getting acclimated and is mighty glad to be in this city. He is enthusiastic over the outlook in this territory for the coming season.

Jack Hirshmann, former salesman out of the local Producers Distributing Corporation exchange, and lately with Famous Players-Lasky in Chicago, has returned to the Paramount banner. He leaves this week for Denver, where he will sell under the direction of Hugh W. Braly, former manager in this city.

The Famous Players-Lasky local bunch entrains Thursday for Los Angeles, where they will sit in at the convention which convenes in that city this week.

George L. Cloward, Metro-Goldwyn local chief, left yesterday for New York City to attend the national convention starting April 20. During his absence the affairs of the exchange will be well taken care of by Charles Dillerd, office manager.

E. E. Harris, who joined the sales force of the local Metro-Goldwyn office last week is sending in some mighty satisfactory business from his district in Montana, according to Office Manager Dillerd.

David T. McElhinney, Associated Exhibitors resident manager, returned to his local headquarters Sunday, after a nine-day live wire trip into Idaho, in the interest of the new Douglas McLean production, and the new season product.

Joe McElhinney, brother to the just mentioned notable, arrived in this city yesterday, coming from the Phil Munsky Liberty exchange in Omaha, as his last film connection. He will join the force of the local Universal office in the near future, devoting his time between the office and the road.

W. G. Seib, branch manager for Pathe, left yesterday for Idaho, where he will spend the next ten days stirring up contracts for the new productions on the Rooster schedule. He will attend the celebration at Boise in honor of the opening the new main line of the Union Pacific Railroad.

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Albany

LIGHTNING again struck Film Row during the past week when Ted O'Shea, who has been connected with Metro-Goldwyn's Buffalo exchange, arrived in town and succeeded M. N. Wolfe, as manager of the Albany branch. Mr. Wolfe, who came here about six months ago from Boston, has returned to The Hub.

Daylight saving became effective in Albany and other nearby places on April 27. There was some talk in Schenectady of fighting the ordinance, but when thousands of workers in the General Electric plant came out in favor of daylight saving, theatre owners in that city decided that it would be poor policy, from a patronage standpoint, to combat the movement.

Theatres in summer resort towns are now preparing to open for the season. The Casino in Fleischmanns, which is run by Henry C. Kron, opened up this week while Otto Eigen, who runs the Academy in Sharon Springs, is preparing to reopen on May 2.

Among the visitors along The Row last week was Mrs. A. E. Milligan, who has a house in Schuylerville. Mrs. Milligan's son was home from Cornell for the Easter vacation.

Oscar Perrin, managing the Empire in Glens Falls, as well as two theatres in Albany, will dedicate a new organ in the Glens Falls house on Sunday, May 3. Mr. Perrin has just placed a large mirror in the Leland, in Albany, which incidentally will observe its 100th anniversary in May.

Frank S. Hopkins, until recently local manager for the Producers' Distributing Corporation, has gone with Universal, and will cover the Syracuse territory, working out of the Buffalo branch.

Practically the entire office force from the Paramount exchange in this city, ranging from J. H. McIntyre, the manager, down, were in New York city a portion of last week, attending a Paramount sales convention.

Some exceptionally good exploitation was done last week by Walter Suckno, owner of the Albany and Regent theatres in Albany. Mr. Suckno was able to secure windows that heretofore had never admitted anything other than their own wares.

Arthur Goldsmith, who has been selling Fox product in this territory has now become associated with the Producers' Distributing exchange in this city.

Although Vincent Jenre is janitor of the Strand in Schenectady, he proved his value last week. Mr. Jenre, in costume, appeared on a mustang around the city, in conjunction with exploitation on a current picture.

William Shirley, managing director of Farash Theatres in Schenectady, observed his thirteenth wedding anniversary last week and was assisted by a number of his friends at a party given in the lobby of the theatre, following the regular evening show. A feature of the anniversary observance was a mock marriage in which Mayor William Campbell officiated. Following this there was dancing and refreshments.

Meyer Friedman, of Schenectady, was called to New York city last week, through the illness of his father. He returned late in the week, and will devote his time to the real estate business, having resigned from Farash Theatres.

C. W. Bunn, a special representative for First National, was in Albany for a portion of last week.

Where in the world does Charles Stombaugh, manager for Pathe here, find the shirts he is wearing? The latest creation came back with him from New York last week and with white and blue stripes is discernible a block away. Mr. Stombaugh is quite a fisherman, or at least lays claim to have been such while in Minneapolis, and has his rods on hand to back up his claims.

The Barcli theatre in Schenectady was reopened last week for children's matinees. The house has been closed for some little time in order to deflect business to the three other theatres which are operated by the company. The Parent-Teachers' association was behind the reopening last week and the idea proved a good one for many children were entertained during the vacation period.

Hugo Rubens, who has been presiding at the console at the Albany theatre in Schenectady, has been transferred to the Strand in that city, succeeding Mrs. Hamilton Reed, who recently resigned.



Jane Jennings, who played one of the principal roles in Herbert Brenon's "The Little French Girl" for Paramount.

Work started last week on a new Proctor theatre in Schenectady. The house will be located in the business center of the city and will cost about $500,000.

The final junior movie of the season in Albany was held at the Mark Strand theatre on Saturday morning and became a benefit for the Girl Scouts of the city in appreciation of their work as ushers at Junior Movies during the winter. Uly S. Hill, manager of the house, donated the theatre. Subscribers to the Junior Movies had as their guests over 600 children from various orphanages. Members of the Albany Mothers' Club were in charge.

Miss Betty Feuer, the 20-year-old manager of the Crescent theatre in Schenectady, appeared this week in a brand new Studebaker sedan. She was a bit timid, however, in getting into the thick of traffic, having never driven before.

Claude Fish, of the American theatre in Schenectady, was raised to the rank of "Esquire" at the annual meeting of the Elks Lodge in that city last week.

W. F. Seymour, division manager for the Producers' Distributing Corporation, was in town during the week.

L. L. Connors, of the Victory in Cambridge, was along Film Row during the week, wearing a broad smile, having won his case before the Film Board.

Things broke badly last week for Holbrook Bissell, a well known salesman for Universal, out of this city. Mr. Bissell had been having trouble with his landlord over his dog and decided to move. Finding a home out in the country, Mr. Bissell engaged a moving van to transport his worldly possessions and then on the day the van arrived, someone made off with the dog that had been the subject of the whole controversy.

The organ in Harmanus-Bleecker Hall is now being heard twice a week in broadcasting with Stephen Boisclair doing the playing. According to the General Electric Company, the music from the organ has been heard as far away as Ireland.

J. M. Moran is no longer handling the theatre in Coxsackie, the management having been taken over by his brother.

O. R. Rieffel, manager for Fox in Albany, got out of the hospital last Tuesday, started for his office on the following morning, had the batteries of his car go bad, and then was forced to have someone shove him half way down the street until he could gather sufficient momentum to drive to a garage.

William Shirley, of Schenectady, appeared last week in some of the most unique footwear ever seen in that city. Just where Mr. Shirley acquired the shoes he does not say, although claiming that they came originally from England. At any rate, Mr. Shirley had the nerve to wear them to New York and upon returning home remarked that he saw nothing like them on the streets of the metropolis.

It looks as though they will have to put an addition to Harmanus Bleecker Hall in Albany, that is if Jake Golden continues as manager. In the way of providing entertainment for 25 cents, Mr. Golden has set the city to talking, and incidentally, to attending the theatre.

San Francisco

THE 40,000 U. S. sailors and officers who visited the Golden Gate with their 115 battleships and cruisers between April 5 to 15th inclusive, packed the theatres of this section and brought approximately 200,000 visitors to the Bay cities who desired to see the vessels and men. The theatres were officially thanked by the admiral before going, for the courteous manner in which the men were treated and because many of the leading houses gave men free entrance at certain times.

Practically all San Francisco theatres remaining closed April 10, Good Friday, until after 3 P. M. For several years the local show houses have co-operated with the observance of this day.

Harry Fontana, owner of the Glade theatre, Lindsay, was a recent San Francisco visitor.

A. G. Piggott, for the past 18 months working out of the San Francisco office of Paramount under Salesmanager J. J. Patridge, has been rewarded for his good work by having been made manager of the Salt Lake City office of the Famous Players-Lasky Corporation. Mr. Piggott first came to the San Francisco office from Los Angeles to work in the local exploitation department and later was promoted to the sales department.

Fred Woldenberg, salesman for All Star, has left on a sales trip to Sacramento and the San Joaquin valley.

F. E. Benson, manager of the local office of the United Artists, has been appointed manager of the Los Angeles branch and W. S. Rand, formerly manager of the Los Angeles branch, has been appointed to manage the San Francisco office.

Herbert Harris, manager of the Century theatre, Oakland, and son of the manager of Ackerman & Harris, recently took unto himself a bride, and many of the local theatrical managers sent him letters and telegrams of congratulations.

Eugene Perry, Jr., four-year-old son of Eugene Perry, manager of the Union Square theatre, recently fell off his little tricycle. The doctor was compelled to sew up his chin. During the operation little Eugene was very quiet and after it was over, went up to his anxious parents and smilingly asked how it looked.



Chicago



THE breaking of ground for Marks Brothers new motion picture palace at Sheridan Road and Devon Avenue, on April 15th, was marked by an elaborate celebration. This theatre will be one of the largest in Chicago and will have a seating capacity close to four thousand. Alexander J. Levy and William J. Klein are the architects. Marks Brothers, Louis L. and Meyer S., have been in the exhibition business in Chicago for fourteen years and operate the Broadway Strand, Orpheus and Marshfield Theatres and are building, in addition to the theatre mentioned above, a large house at Fullerton and Crawford and one at Lawrence and Harding, both of which are to be opened before the end of the year. Among the speakers at the ceremony marking the breaking of ground at Sheridan and Devon were: Vice-President Dawes, General Pershing, John L. Hecht, president of the Kiwanis Club, James M. Slattery, president of the Sincerity Club of Rogers Park; members of the Loyola-Sheridan Business Men's Association, Peter J. Angsten, Robert J. Murphy, and Albert Quan, commissioners of the north shore district. John C. Ryan acted as master of ceremonies. In the evening open air dancing on a specially built platform to the music of Husk O'Hare and his orchestra, and entertainment by a number of theatrical stars, made the affair a memorable civic event.

Eddie Phelps, former Paramount salesman, is now connected with United Artists, and has been assigned to eastern Illinois territory.

Divisional Manager Cleve Adams of F. B. O., has returned from a tour of exchanges which took him as far south as the Gulf. Southern exhibitors, according to Mr. Adams, are taking great interest in the Milwaukee convention of the Motion Picture Theatre Owners of America and an unusually large attendance of theatre men from the south is predicted.

Carl Laemmle passed through Chicago last week, enroute from Universal City to his New York headquarters and stopped off for a two day visit.

Vice-President L. J. Darmouth of Standard Cinema Service, visited local headquarters of F. B. O. this week for a conference with Exchange Manager Sampson. Mr. Dartmouth is on a tour of F. B. O. exchanges which handles the product of his company.

J. W. Miller of the Madison Theatre, Madison, Illinois, is reported to be seriously ill at his home.

O. H. Giese, owner of the Wildey Theatre, Edwardsville, Illinois, is running for mayor of his home town at the election to be held on April 21st.

C. C. Jones plans to keep his American Theatre at Cambria, Illinois, closed until local business conditions improve. The Knox Theatre at Carrier Mills, Illinois, is also to be dark for an indefinite period.

Joe Levy, special representative of Preferred Pictures, was a Chicago visitor this week.

Divisional Manager Cresswell Smith of United Artists accompanied Hiram Abrams to New York City last week. Mr. Abrams came through from Hollywood and only tarried in Chicago for a few hours.

Walter Brown is back booking for F. B. O. Another popular F. B. O. employee cashier, Miss Stella Jacobs is also back on the job after an illness of many weeks which was aggravated by the death of her father. Miss Jacobs is one of the veteran employees of this company.

William Aschmann of United Artists' Milwaukee office, was visting the local exchange this week. Mr. Aschmann reports that Milwaukee exhibitors and exchange men are both determined to make the national exhibitors convention a great success and predicts that the greatest number of exhibitors ever assembled at one of these events will attend. The Milwaukee boys are guaranteeing plenty of entertainment for all those who participate.

Jack Miller, Frank Schaefer, V. T. Lynch and General Manager Charles L. Casanave of Lynch Theatres, Inc., have returned from New York where they spent last week.



Central Penn



UNDER the general stage management and musical direction of Mrs. Florence Ackley Ley, former prima donna, who is head of the Community Service Bureau maintained in Harrisburg by the Wilmer & Vincent theatrical interests, the second annual operatic production by the Harrisburg Civic Opera Association was held in the Orpheum Theatre, on the evenings of April 22 and 23. The association, which is sponsored largely by Wilmer & Vincent who control half a dozen motion picture and other theatres in Harrisburg, is composed of the best amateur vocal talent of the city. This year's production was "The Fortune Teller." The operetta was rendered in a way that elicited very favorable newspaper criticism.

A romance growing out of their former association through the motion picture business in Harrisburg, resulted in the announcement on April 15 of the engagement of Miss Viola E. Burd, daughter of Mr. and Mrs. G. W. Burd, of Harrisburg, to wed Walter J. Hurley, formerly publicity representative of the Wilmer & Vincent theatres in that city, and now manager of one of the leading Wilmer & Vincent picture theatres in Allentown. Miss Burd is an accomplished musician and for some time has been organist of the Colonial Theatre, Harrisburg. She is also organist of the First Baptist Church, and leader of the orchestra of the Harrisburg Civic Opera Association. She is a member of the Wednesday Club, an exclusive organization of Harrisburg musicians. Mr. Hurley, a former Bostonian, is a graduate of the University of Maine and a member of the Sigma Chi fraternity. He did newspaper work in Boston prior to going into theatrical work with Wilmer & Vincent. The marriage will take place this Spring.

Announcement has been made that Jasper Turano will be local manager of the New Regent picture theatre, Harrisburg, beginning on May 4, the date on which the house will pass from the control of Peter Magaro, who has sold the business and lease on the property to Marcus Loew, of Loew's Inc., of New York City. Mr. Turano is a half-brother of Mr. Magaro and has been associated with him in the management of the house. It is not proposed to make any other changes in the personnel of the staff of employes of the theatre.



Cleveland



E. E. OLIVER, a veteran in the theatre equipment supply business, has been appointed sole distributor in Ohio for the Superior projection machine which is made in Coxsackie, New York. Oliver previously handled the Motiograph machine in this territory.

The local Paramount exchange is stripped of its male shining lights for this week. All the boys, from Manager Eddie Fontaine right on down the line, went to New York to attend the international Paramount Convention.

H. A. Bandy, First National central division manager, made a tour of his southern territory last week. This included a stop at Cincinnati, Louisville and Indianapolis.

Charles Perry has resigned as special representative out of the Cleveland Fox exchange.

Dave Klein has been added to the local Fox sales force. Klein has been with Metro-Goldwyn for the past several years.

Mrs. Howard Baird is once again the proprietor of the Ball Park Theatre. At the time of the death of Mr. Baird, several months ago, Mrs. Baird sold the house to Fred Meiers, connected with the motion picture department of The News. Last week Meiers sold it back to Mrs. Baird.

Lemotto Smith, whose motion picture interests include Warren and Alliance, has just returned from a winter in Florida.

Martin Printz, manager of the Circle theatre, took a flying trip to Florida. He left here last Monday and is expected next Monday. Some call it a vacation.

M. B. Horwitz, managing director of the Washington Circuit of a dozen theatres, is spending four weeks at Hot Springs, Arkansas. It's the first vacation Moe has had in a year, and he needed a rest before gathering unto himself more theatres. Oh yes, the missus went along.

James McMahon, who is co-manager with Mr. Todd of the McTodd theatre, Willoughby, is a talented musician. He has a fine baritone voice. Now he has arranged with WTAM to broadcast a program of songs at stated intervals.

The Cleveland Motion Picture Exhibitors Association has announced its next meeting to be held at the Statler Hotel on April 21. It's the day before the opening of the local baseball season, so there should be no competition.

The Orient theatre, Toledo, has a new master. Tom Gardner, who operates the Ivanhoe theatre, also of Toledo, has just purchased the house from Carl Hume.

P. M. Tracy, former manager of the Opera House at Millersberg, has purchased the Zane theatre at Zanesville.

Nate Bigelson, booker in the Cleveland Lande exchange, and N. Frieberg have taken over the Rivoli theatre, Cleveland. This house formerly belonged to Sol Rosen.

The Film Exchange Building register revealed the following out-of-town exhibitor guests: H. L. Tracy, Mystic and Temple theatres, Willard; Joe Trunk, Victory and Mahoning theatres, Youngstown; Max Schagrin, Orpheum, Youngstown; Louis Manto, American theatre, Alliance; H. Graubner, Opera House, Salineville; E. F. Reynard, who has a whole string of houses in Marion; C. M. Jordan, Grand theatre, Newcomerstown.

Milton Bryer, who with Ike Friedman own and manage the Waldorf, People's and Ideal theatres in Akron, has just returned with his bride from a four week's honeymoon trip in the south.

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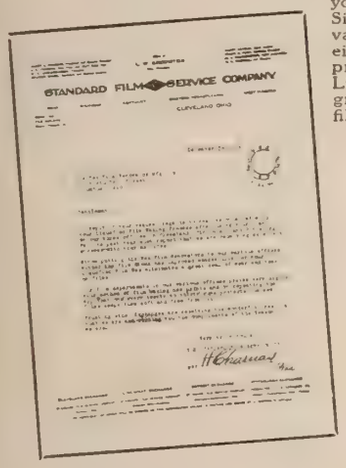
CLEVELAND, OHIO

Second Floor
Film Building
Phone: Prospect 34

December 24/24

The Rex Film Renovator Mfg. Co.
272 North 3rd Street,
Columbus, Ohio.

Gentlemen:
In reply to your request regards to results obtained with your Liquefied Film Waxing Process, after using your plant in our three offices in Cleveland, Cincinnati and Pittsburgh, Pa., the past year, must report that we are receiving excellent success with your machines.



Since putting the Rex Film Renovators in our various offices, either the Film Stock has improved wonderfully, or your Liquefied Film Wax eliminates a great deal of wear and tear on films.

Our film departments in our various offices praise very highly your method of film waxing new prints and, by repeating the applications every twenty to thirty runs, protects the new films, keeps them soft and free from oil. Trusting other Exchanges are receiving the wonderful results that we are and wishing you the Compliments of the Season, we are—

Very truly yours,

THE STANDARD FILM SERVICE CO.

per H. Charnas, Pres.

Liquefied Film Waxing Process

Winning and Holding Good Will

A PROCESS to Safeguard New prints against the excessive Heat of the projector, Hot operating booths, Hot and Dry Climates.

Liquefied Film Wax

Fixes the Emulsion surface of New Prints, eliminating all Emulsion Deposits, Film Sticking and causing the film to pass through the projector more smoothly.

Guaranteed

To prevent 75% of Film Scratching, Pulling, Ripping and Tearing of Sprockets.

Exhibitors

Demand your Exchange to treat your New or Used prints with Liquefied Film Wax. Safeguard yourself against film damages that is now being blamed upon your Operator, the Projector, or Poor Film Stock.

It Cleanses the film surface of all old Oil, Dirt and Scum. It assures you of good projection at all times.

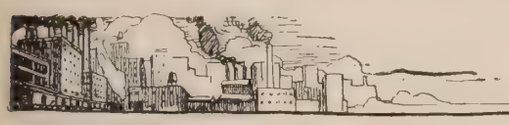
Read what The Standard Film Service Co., of Cleveland, Ohio, who operate Exchanges in Pittsburgh, Pa., and Cincinnati, Ohio, have to say about our Liquefied Film Waxing Process. Their letter is reproduced in this advertisement.



Manufactured and Distributed by

The Rex Film Renovator Mfg. Co.

73 East Naghten Street, Columbus, Ohio



Pittsburg



PITTSBURGERS are just about recovering from a terrific week of exploitation. Loew's Aldine theatre was the basis of unusual publicity. Eddie Bonns Trackless Train was the first eye opener for Pittsburgh. Not content with the remarkable Metro-Goldwyn special itself he added two jazz bands to the ballyhoo which paraded the entire down town section and stopped traffic completely.



Trilby Clark signed by Hunt Stromberg to a long contract. She will be seen in pictures released by Producers Distributing Corp.

Loew's Aldine stepped into the limelight again last Friday when they entertained the Siamese Twins, who were passing through Pittsburgh enroute to St. Louis. Capitalizing on their one day stay the Twins were guests of the Shrine Club luncheon after which they were paraded through the town. Jazz Week show at the Aldine broke all records for the theatre, and during Holy Week too, which goes to show that you can get them, by giving them what they want. Louis K. Sidney staged a great show and had a splendid newspaper campaign.

John Maloney, has relinquished the managerial reins of the local Metro Goldwyn office to Harry Schwearing. Maloney remains as part of the sales force. Harry is well known in this territory and has a host of friends.

Pat Garyn of the Metro-Goldwyn home office was a Pittsburgh visitor.

Dave Flamm, recovered from a recent serious illness is back in town. He was formerly with Metro Goldwyn exploitation dept.

The Grand theatre is doing a splendid business since adopting its present policy of added attractions.

The Blackstone theatre, one of the Rowland and Clark chain, reduced its prices to 30c week days and 40c on Saturdays and holidays. The former price was 50c flat.

Milton Crandell is still at the helm for Rowland and Clark publicity department. He is putting over a trip to Atlantic City, with a Popularity Contest, to Rowland and Clark theatre patrons.

Sam Bleye of the State theatre, Washington, Pa., reports his business as very satisfactory during the Lenten season.

Joe Kaliski of the Educational Exchange is preparing for his forthcoming convention. Looks like Atlantic City but Joe would much rather it had been California. He had a great time there last year. Oh, Joe.

All theatres have joined in the N. V. A. drive which starts this week, and a special midnight show on Wednesday will see a program made up from vaudeville and picture theatres.

F. C. O'Kelly of Morgantown, W. V., was in town the other day visiting all the big theatres, on the lookout for novelty acts. His Theatre, the Metropolitan is having a big year. Playing two pictures a week and all the legitimate attractions that come his way.

All the exhibitors in Pittsburgh are dusting off the old Grips. Big times are expected in Washington, Pa., this week at the Convention.

Ed. Schiller, General Manager of the Loew Corporation, stopped in Pittsburgh for a day last week to visit the Loew's Aldine Theatre. He and Louis K. Sidney the District Manager, left for St. Louis together.



Margaret Quimby, who plays a leading role in "Perils of the Primitive," Universal serial now in production.

Des Moines



Elsie Ferguson, star of Vitagraph's "The Unknown Lover."

JAMES NESTIE, owner of the Rialto theatre at Lake Mills, Iowa, has announced that he may build another theatre at Lake Mills. He plans the building of a $10,000 house but has not announced anything further in his plan for the new theatre.

Billy Finter, formerly salesman for Universal, has resigned and Mr. Fairchilds, who comes from the F. B. O. office at DesMoines, has taken Finter's place on the Universal sales staff. He has the southeastern part of Iowa.

Roy Pearson, inspecting booker, and C. M. Brady, travelling auditor, from the New York office have been at the DesMoines Pathe office. Mr. Brady was called from Boston to take the work of Mr. Anderson, cashier for Pathe, while Anderson is recuperating from an operation for appendicitis. Mr. Anderson is getting along nicely and was able to leave the hospital after a week. He will spend several weeks at home before returning to active duty.

There was a regular reception for Johnny Kennebeck at the station when his train went through enroute to the New York convention. Mr. Kennebeck, who has had charge of publicity for Famous Players in all the Australian branches, was formerly exploitation man for Famous Players for Omaha and DesMoines with headquarters in DesMoines. The eight men from the DesMoines office who will attend the convention in Los Angeles, are making such an outlay for new clothes that they ought to be the dolls of the convention. DesMoines Famous Players office will be represented by Frank Crawford, manager, Bill Barker, head booker, Jack Curry, head of advertising accessories, and the sales staff of R. M. Copeland, Slater O'Hara, P. W. Robbins, Harry Saveride, and E. R. Rushing.

John Waller of Osceola and R. C. Coons of Seymour visited the DesMoines exchanges together last week. Another visitor was L. D. Hendrix of the Strand theatre at Mt. Vernon. M. S. Carragher of the Park theatre at Clear Lake was also in town on a buying trip.



Anita Stewart in "The Boomerang," B. R. Schulberg special.

Joe Gerbracht of the Twin Star theatre at Ames, known as one of the finest of exhibitors to deal with in the Iowa territory, called at DesMoines exchanges last week.

M. J. Weisfelt, midwest division manager for F. B. O. from Minneapolis, is at the DesMoines office. Mr. Weisfelt, successfully put across many months ago in Minneapolis the "Greater Movie" movement which Will Hays is now introducing to theatres all over the country.

Dr. McLaughlin, K. C. secretary for a year in France and at present at the U. S. Veterans Hospital at Knoxville, reports that the movies are the looked for event in the lives of the 500 psycopathic patients at the hospital. Only comedies are shown as the minds of the patients are unable to follow the story of a heavier drama.

Josephine Buckley, recruited from work at the State House, took the place of Goldie Hartman, stenographer for First National, while she was absent from work for a few days. An addition to the stenographic staff at Universal is Ruby Morgan. Marie Parkins has been added to the staff of F. B. O. in the contract department. Eva Calloway is the new film inspector at the F. B. O. office.

Katheryne Hiller, stenographer for the Educational exchange, was called to her home in Ottumwa by the death of her sister.

W. E. Banford, manager of the Metro-Goldwyn office, is attending the sales convention in New York.

W. E. Troag, assistant sales manager for Universal, made quite a dent with his pleasing personality at his last visit to the DesMoines office.

Election of officers for the Film Board of Trade of Iowa is scheduled for two weeks from date.

Seattle

MANAGER Fred G. Sliter of the First National exchange this week was expecting the arrival of a large party of film stars and production men, who were to visit this city en route to Bellingham, Wash., where they were to shoot scenes for a Rex Beach story. Included in the party was to be Viola Dana, Anna Q. Nilsson and a number of others. Frank Lloyd, director, was in charge of the party, and was assisted by a number of men from his technical departments.

Seth D. Perkins, manager of the Metro-Goldwyn office, left this city this week for New York, where he was to represent the Pacific Northwest at the national convention of Metro-Goldwyn branch managers. During his absence affairs here will be directed by J. W. Parry, office manager and booker.

Manager Frank Steffy of the Coliseum Theatre is gaining more advertising for his house every week through his tieups with the Seattle Times radio service. At frequent intervals, Mr. Steffy allows remote control apparatus to be installed in the theatre and broadcasts the regular daily concerts by Sam K. Wineland's Coliseum Theatre Concert Orchestra.

E. C. Weksill, owner and manager of the Rose theatre in Colfax was a visitor on Film Row last week. Fred Walton, general manager of the American and Liberty theatres in Bellingham was also in for a short time, making arrangements for bookings on a number of his spring pictures. Mr. Walton planned "big doings" for the First National company that was to visit his city the latter part of this month, according to his preliminary plans as announced while he was here.



Duane Thompson playing opposite Charles Ray in "Some Pun'kins" for Chadwick Pictures Corp.

John Danz's Capitol theatre, opened only a few months ago as a first run, 35c theatre, last week started a new policy of two changes of program a week with admission prices reduced to 10c and 15c. This was the second price drop since the opening, as the Capitol has been operating under a 25c policy for the last two months. The house is directly opposite the Winter Garden, Seattle's leading first run 10c picture house, and that fact is said to be partly responsible for the price change at the Capitol.

Several changes and additions in the staff of the Greater Features Film exchanges in the Northwest were announced recently by J. L. Sheffield. L. N. Walton, formerly on the sales staff of the local office, has been moved to the Portland office and installed as manager by Jack Lannon, one of the heads of the organization. Mr. Walton has been with the organization for more than four years, and his brother, E. L. Walton, is manager of the Greater Features office in Denver. In the latter city, Walter Millar, well-known by film men of this state, has been added as sales representative. While Mr. Sheffield handles affairs in this city, Mr. Lannon is making a tour of the exchanges where changes are in progress, and will return within the next few weeks.

Fred Mercy, Jr., son of Fred Mercy manager of the Jensen-VonHerberg enterprises in Yakima, last week arrived in this city and has joined the staff of Manager Al Finkelstein's Strand theatre. He plans to remain in this city and learn the theatre business from the large town angle before taking up further work for the organization.



Billy Sullivan, now a Rayart Pictures star.

Florida

JOHN B. CARROLL, general manager of the four theatres controlled by Consolidated Amusements, in Tampa, is planning an elaborate summer series of prologues for the Victory. Each picture will be given a prologue with a special painted setting. Mr. Carroll has Scott Morse, an artist of exceptional ability, upon his staff, who will paint the different settings. Mr. Morse has demonstrated his ability by painting the handsome Easter set and many others.

Charles A. Sappal manager of the Central, Tampa, finds business so good in that house that he has decided to re-open the Maceo, which has been closed for about a year.

The Italian Club theatre, in Ybor City, had a rather costly film fire last week. This house is making a feature of Spanish productions, which they import from Cuba. The films come to them in small cans of 400 feet length and it requires quite a lot of work to assemble the pictures on to reels ready for the projection machine. Three six-reel features were being assembled when the film in the machine ignited and spread to these pictures. The fire was confined to the booth and did not damage the building.

Cecil A. Ross, manager of the Apopka theatre, Apopka, was in Tampa this week arranging for some new equipment. Mr. Ross is going to open another house in Apopka, this one exclusively for negroes. He also has another location in view in a nearby city.

The old Prince theatre, on upper Franklin street, Tampa, which has been closed for over a year, was re-opened this week by J. E. Ramos. Mr. Ramos had the house all re-painted and decorated. He has established a policy of variety programs at cheap prices, 15c for adults and 10c for children. William Sullivan is managing the house.

St. Louis

EMPLOYES of the motion picture exchanges in St. Louis have formed the Film Exchange Employes Educational Society and have filed an application for a proforma decree of incorporation with the St. Louis Circuit Court. The officers of the new society will be Nathan Sunley, president; John Caporal, secretary, and Louis Lavato, treasurer.

An official announcement of the leasing of the new St. Louis theatre, Grand boulevard at Morgan street, St. Louis, to the Orpheum Circuit has been made by David Sommers, president of the Metropolitan Theatres Corporation, owners of the new theatre which is now nearing completion.

Mr. Sommers stated that the new house will be ready for its grand opening about September 1. Originally it was planned to dedicate it on June 1, 1925, but the work was delayed.

The Orpheum plans to play first run pictures and Junior Orpheum vaudeville in the new house. The theatre represents an investment of about $2,000,000 and will have approximately 4000 seats. It has a frontage of 148 feet on Grand boulevard by a depth of 186 along Morgan street. The exterior will be of brick, stone and terra cotta and in height it will equal a seven story building.

Joseph Oppenheimer lessee and manager of the Garrick theatre, a burlesque house, has leased the old Hippodrome theatre, Sixth street near Market street, for use next season. He plans to open the house in August. It will play Mutual Circuit burlesque now playing at the Garrick.

Mr. Oppenheimer had contemplated building a new house down town but the leasing of the Hippodrome probably means the calling off of construction plans. The Hippodrome has been dark for many years.

Chester J. Gruber, owner-manager of the Miners Temple, Collinsville, Ill., is sponsoring the Milwaukee Black Diamond Sandwich Shop which recently opened at Union and West Florissant avenue, St. Louis. He serves coffee with a kick and other soft drinks.

Milton Goldbaum of the local F.B.O. staff has won the local office's "Gold Rush" prize for the second consecutive month. He landed the $35 in gold for both February and March and he is also leading the pack for the April prize. He travels Southern Illinois. Goldbaum's a close student of bird life, his favorite feathered creature being the Eagle shown on $10 gold pieces. In the local office's weekly contest prior to the opening of the Gold Rush drive he carried off the $10 gold piece for 15 of the 18 weeks the contest ran.

Joe Smith of the Universal poster department came down from Chicago to give the local poster department boys a few pointers on how to better the service for exhibitors. His a wiz. Lou Hess doesn't overlook any bets in bettering exchange facilities.

Tommy Tobin formerly with Metro-Goldwyn, Pathe and Columbia Pictures Corporation has joined the Universal sales organization, taking over his old territory in Southern Illinois. Jimmy Shea who has been hitting the tall and uncut there will concentrate in the future on the key cities and circuits.

Lou Goldman, brother of Mrs. Louis Stahl, whose husband heads the Sanford Amusement Company, died on Sunday, April 12.

Herman M. Ferguson has purchased the Elite theatre at Bernie, Mo., from George Winer. He also operates the Liberty theatre at Malden, Mo.

Mrs. G. Moore plans to re-open the Lyric theatre at St. Charles, Mo.

The Jefferson City Theatre Corporation is rushing work on its new theatre for that city and plans to open shortly. The officials of the company were in St. Louis the past week arranging for film service, etc.

Charley Goldman owner of the Rainbow and New Astor theatres in St. Louis has added the Dupo, Ill., theatre to his string.

Charley Werner, local manager for Metro-Goldwyn accompanied by J. E. Flint, division manager, left Saturday, April 18, for New York to attend the company's sales convention.

G. E. McKean, manager for Fox here, and his son, Claude, will go to New York Friday, April 24, to be present when the Fox Convention opens in the Big Village on April 27.

S. J. Hankin, manager for Educational Pictures announced that he will open a Five Weeks Sales Campaign on April 26th. He hopes to set new records for sales during that period.

R. H. Miller has taken over the Grand theatre in Mexico, Mo.

An epidemic of scarlet fever in the town has forced the temporary closing of the theatre at Perry, Ill.

Clarence Denny who recently purchased the Dreamland theatre in Roodhouse, Ill., has closed that house.

J. Getzler who formerly operated the Moonshine theatre, Wayne City, Ill., is building an airdome in that city. The Moonshine has been dismantled.

R. C. Williams is operating the Crescent theatre at St. Francisville, Ill.

Houses reported closed include: Logan theatre, Logan, Ill; Kozy theatre, Wickliffe, Ky.; New Rex theatre, Pittsburg, Ill., and American theatre, Cambria, Ill.

H. C. Tuttle, owner of the Grand theatre, Desloge, Mo., has taken over the Regal theatre at Elvins, Mo.

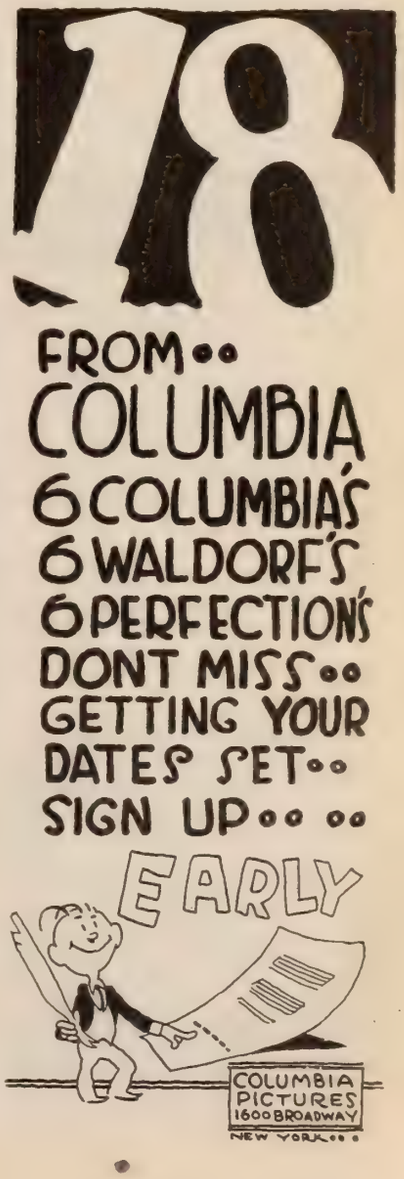
J. Martin, owner-manager of the Overland Park, Mo., theatre, will leave shortly for a tour of South America.

Charley Morhaly of Valley Park, Mo., who retired from the motion picture exhibition field to operate a gold mine in New Mexico is visiting in St. Louis. He reports that his mine is doing excellently.

Fred Hoelzer who recently sold his string of South St. Louis theatres to Fred Wehrenberg has returned from a trip to Florida and other interesting points in the East. He says that he is tired of loafing, but hasn't decided on his future plans.



George A. Hickey, promoted from Kansas territory to Metro-Goldwyn District Manager in New England.



Denver



Lewis Natheaux, signed by De Mille for his stock company whose productions will be released through Producers Distributing Corp.

MR. H. BRADLEY FISH, assistant general manager of Vitagraph, Inc., arrived in Denver last Sunday accompanied by Mrs. Fish. He spent the week visiting Mr. Charles R. Gilmour, the local manager, and accompanied him on his calls to some of the more important exhibitors in the territory. Mr. Fish will leave Saturday for Dallas, Texas, where he will stop a few days before going to Milwaukee to attend the convention of the independent exhibitors.

Mr. R. J. Garland, local manager of Metro-Goldwyn, left for New York where he will attend the general sales convention of that company.

Mr. R. J. Garlaand, local man-Agular, Colorado, exhibitor, spent a very exciting week in Denver. Not only did Mr. Allen arrange his bookings for the coming months but he was in such a hurry to transact his business that he received a call from the city fathers to explain why he drove his automobile at such a great rate of speed on the down town streets.

The local Famous Players-Lasky office is going to look like the deserted village next week when H. W. Braly, the local branch manager, and his entire sales force will leave for Los Angeles to attend the general sales convention of that company.

Rick Ricketson, the local manager for the Rialto and Victory Theatres in Denver has pulled another new one. He will hold a special preview at the Brown Palace Hotel next week under the auspices of the Junior League, the most prominent society organization among the younger set in Denver. It is said that $1.50 admission will be charged.

Mr. George Levy, local manager for the Wurlitzer Organ



Don Alvarado, young Spanish actor, who has been put under contract by Warner Brothers.

leaving immediately for Chicago after a two weeks' trip but is Company, has been working over time lately and has installed new Wurlitzer organs in the Isis Theatre at Boulder, Colorado, and at the Rourke Theatre at La Junta, Colorado.

Mr. H. T. Nolan, district supervisor for First National has arrived home from Salt Lake City and after attending a conference there, will go to the stockholders' meeting at French Lick Springs, Indiana, after which he will go to New York City.

Russel Hardwick of Hardwick Brothers who operate the Liceum Theatre, Clovis, New Mexico, which is one of the finest theatres in that state has been a visitor in Denver this week.

Henry Goldstone representing the Goldstone productions, has just finished a visit of a few days in this city.

Other exhibitors who have spent some time in Denver this week, for the purpose of arranging their summer bookings, are R. R. Chamberlain, Isis Theatre, Colorado Springs, Colorado, and Gus Cohen, Coronado Theatre, Las Vegas, New Mexico.

Mr. J. S. Hommel, local manager for Producers Distributing Corporation, has just returned from a trip to Southern Colorado.

Gorden B. Ashworth, proprietor of the Federal Theatre in Denver, Colorado, and the chairman of the Board of Arbitration, was confined to his home by illness with the flu all last week.

Mr. C. L. Barnard has succeeded Mr. Frederick L. Babcock, dramatic editor for the Denver Post, Mr. Babcock having resigned to accept a position as publicity manager in the northwest.

Canada

MANAGER D. E. L. Fisher of the Garrick theatres, one of the fine theatres of Winnipeg, Manitoba, presented a "double bill" at the Garrick theatre during Easter Week under very unusual and interesting circumstances. Because of the Easter school vacation, Mr. Fisher decided that a special children's picture would be appropriate but he did not want to decide upon any plan favoring the child patrons that would hurt the regular adult patronage. So, he devised the special plan of presenting one feature during afternoon performances only and then offered a different show for the evening hours. The result of the arrangement was that there were big crowds both afternoon and evening, the people having their choice of features during the day.

A big event in moving picture theatre circles of Toronto, Ontario, on April 20 was the return of Luigi Romanelli to the Tivoli Theatre, one of the large downtown houses. Mr. Romanelli is one of the most widely known musical conductors in the Dominion, having been the supervisor of orchestras for Allen Theatres, Limited, Toronto, when that company had 55 theatres across Canada. Mr. Romanelli made his headquarters at the Allen Theatre, Toronto, which is now the Tivoli, but frequently made long trips of



Mary McAllister in B. P. Schulberg's "The Boomerang."

inspection on the Allen circuit and also directed the opening programmes of any new houses. The Allen chain has been defunct for two years or more and following the collapse of the Allens he became director of music at the King Edward Hotel, Toronto. He is now back with his first love, the Tivoli theatre, where he was once famous. The Tivoli is now operated under independent auspices and W. J. Stewart has had charge of the house for some months past.

During the week of April 13, the usual N. V. A. collections were made at the B. F. Keith theatre, Ottawa, permission being granted by Manager J. M. Franklin for the collection of money among patrons at every performance for the vaudeville actors' organization An unusual incident occurred in connection with this procedure at one performance when some unknown patron placed a handsome solid gold ring on the plate as it was passed around, this person having been apparently greatly moved by the appeal for funds for sick and disabled members of the profession.

"The Lightning Switch," was the title of a special musical potpouri which was played by the concert orchestra of the Hippodrome theatre, Toronto, during Easter Week. This unique overture was arranged by Jack Arthur, general supervisor of music for Famous Players Canadian Corp., the arrangement consisting of a combination of a few familiar bars from many different operas, classical airs, popular songs and other selections, all blending into a picturesque whole. Further interest was achieved through the offer by Mr. Arthur of a special assortment of prizes, the first being a three months pass at the Hippodrome, to those who guessed the largest number of pieces included in the musical ensemble.

The annual motion picture ball of the Manitoba Moving Picture Exhibitors Association was held Thursday evening, April 16, when music was provided by the Capitol theatre orchestra, Winnipeg, through the permission of H. M. Thomas, the Capitol manager.



Wanda Hawley, supporting George Walsh in "American Pluck" for Chadwick Pictures Corp.

Buffalo

CHARLEY HAYMAN of the Strand and Cataract theatres, Niagara Falls, N. Y., has arranged with the Duo-Art Film company of Rochester to make an industrial review of the city of Niagara Falls. The film, when completed, will be shown in the Strand.

Believing that pictures of any nature can be made inexpensively in Hornell, John L. McClutcheon was in that town last week discussing the proposition of erecting a picture studio in the city.

Sales of real estate in the vicinity of Elm and Cortland streets were stimulated the past week in Rochester by the rumor that the Keith interests were seeking a site for a new theatre in Kodak Town.

Joe Schuchert, Jr., manager of the Columbia and Colonial theatres, Buffalo, did a brody off the plank at the Buffalo Athletic club the other day and landed on his face. Result: Two black eyes. Joe is going to put on bumpers after this.

John E. McAuley of Chicago, inventor of the latest Peerless reflector arc lamp, was in Buffalo for a visit with Al Becker of the Becker Theatre Supply company, last weekend. Messrs. Becker and McAuley journeyed to Dunkirk, N. Y. to demonstrate the lamp at the Regent theatre. H. P. Lally was so enthusiastic over the invention that he ordered four of them for his houses in Dunkirk.

Manager Ray S. Averill is starting something entirely new at the Olympic theatre, Buffalo. Commencing Monday, April 27 he will inaugurate a complete noon hour show, when a program of pictures will be given from 12 to 1 o'clock, with a special admission price of ten and fifteen cents.

George Hackathorne is coming to the Lafayette Square, Buffalo, in person, the week of April 27.

Notice that the Liberty theatre property on East Erie avenue, Corning, N. Y., has been put on the market for sale, has been announced by Elmar G. Dodds, Corning representative of the Schine Theatrical corporation, owner of the house. The building on the property was badly damaged by fire last December.

John Stevens, formerly associated with Schine theatre company, is now manager of the Elk theatre, Buffalo. This house has just been sold by M. Minuse, who has gone to Florida for his health. The deal involved some $30,000.

It is reported along Film Row, Buffalo, that Lionel Edel, assistant manager of the Lumberg theatre, Niagara Falls, N. Y., has started a new fad—hairnets for mustaches. Not having been in the Cataract City lately we are unable to confirm this rumor. Lionel is a brother of the late Harold Edel, former manager of the New York Strand.

Frank Hopkins, former manager of the Buffalo and Albany branches of Universal is back in Buffalo after several years' absence as a member of the "U" sales staff. He will cover the Syracuse territory. Frank is well known in this neck of the woods.

Jim Cardino, owner of the Varsity and Kensington theatres, Buffalo, and his brother, Thomas, have purchased the famous Williamsville Glen, a picturesque property which has been a favorite picnic and recreation spot for years. Jim also owns the Glen theatre in Williamsville at the entrance to the Glen.

William J. Mauer, a special officer at the Plaza theatre in William street, Buffalo, was discharged the other day with a reprimand from Judge Standart in city court. On March 27, agents Woodbury and David of the Children's Aid Society and Miss Josephine Reed, 282 Lexington avenue, an agent of the Society for the Prevention of Cruelty to Children, went to the theatre to check up on the admission of children under age. They are alleged to have followed three small boys into the balcony. It is said they questioned the children and took them to the rear of the house where Mauer is alleged to have questioned their authority. Woodbury and Davis claim they identified themselves. When they went to the office to arrest Henry Oppenheimer, ticket seller, Mauer is alleged to have interfered. After hearing the testimony, Judge Standart discharged Mauer, but warned him to avoid future trouble. Oppenheimer was arrested and fined $25 by Judge George E. Judge in children's court.

George C. Sarvis, manager of the Library theatre in Warren, Pa., and Miss Ann Jane Healy, aged 24, also of Warren, who were seriously injured when the auto in which they were riding crashed into a tree on the Warren-Irvine road, are reported as having a good chance to recover. They are both seriously injured, however.

Working three shifts a day the contractors building the new Shea Buffalo house expect to give the theatre to M. Shea for a Christmas present, which will be going some. It is expected to have the exterior complete by the first of August.

Patrons of the Olympic theatre, Buffalo, were reminded that spring has arrived as Manager Averill introduced his girl ushers this week in new spring costumes which are most attractive

The Temple theatre in Lockport has placed its spring and summer price scale in front which shows a reduction to fifteen cents for adults and ten cents for children. "Nothing cut but the price," says the management.

The Beckman theatre in Dundee, N. Y. which has been closed all winter, has been re-opened with pictures by C. A. Betts of Red Creek.

A schedule showing the attraction each day at every theatre that advertises in its columns has been started by the Buffalo Star. It is checked up each day and patrons are finding it a valuable guide. The Star, by the way, is devoting a whole page each day to the screen and making it local most of the time.

Rumors persist that a motion picture house is to be built in the north Main street section of Buffalo. The latest report is that it will be at Main street at Highgate. Nothing official, however, has come to light as yet.

Ted O'Shea, who has been a member of the Metro-Goldwyn Buffalo sales staff for several years, has been promoted to the management of the Albany office of the company. Ted is one of the most popular salesmen in the business and has been covering the Syracuse territory out of the local branch. He has taken over his new duties.

Sydney Samson, manager of the Bond Photoplays corporation exchange, has returned from New York, enthusiastic over new productions which Bond will handle in western New York.

J. E. Storey, general sales manager for Pathe, was in Buffalo last week end for a visit with local manager Basil Brady, who was just coming to after returning for outfitting his family with new Easter clothes.

The Buffalo Paramount boys are probably breaking the New York hotel eating records because before departing for the Gotham convention they had been fasting for several days. They'll probably all be as fat as Earl Brink or Bill Bork when they get back. They expect to have one wonderful time.

A. L. Herman and Mike Resnick have been engaged as members of the sales staff of the Buffalo office of Bond Photoplays corporation. Mr. Herman has been in Albany, while Mike has been in everything.

Buffalo theatres were closed until 3 P. M. on Good Friday. "Go to Church," said a sign placed in the box office of Loew's State by Manager Al Beckerich. We never saw a sign in a church reading "Go to the Theatre." Atta boy, Al!

Colonel Howard F. Brink, manager of the Educational exchange in Buffalo, is getting set for the May sales drive when he expects to break all records.

New York and New Jersey

TO quote from the principal character in the following, "when tile meets tile" something real serious ought to happen. At any rate, here's one to think about.

Moe Streimer of United Artists went down to the Luxor baths a week ago this Tuesday. This is the place that Moe indulges in one of his favorite sports—diving. Just before leaving for the day, Moe decided to take just one more dive—and did—a jackknife over the brass rail and into four feet of water. According to those present, there was a loud report when Moe's head, instead of curving gracefully upward, struck bottom with full force. Now, at this point, by all methods of reasoning, Moe Streimer should have stayed down and out for the count on the bottom, but he came up, struck out for the other end of the tank and climbed out under his own power, calmly ordered a doctor and had four stitches sewn in his scalp wound.

He was at his office the next morning and the latest report is that outside of some soreness in his neck and back he is as good as ever.

The moral of this, is, "That you can't keep a good man down."

First National has a baseball team that is willing to meet all comers. They won their last three consecutive games in league championship—all rough, hard battles. The line up is, E. Bullwinkle, former star pitcher of Leland Stanford. Phil Murphy of Holy Cross, Catcher. H. Levy of Carlisle at first. M. Rader at second base. "Teddy" Roosevelt at third and H. H. Buxbaum, formerly of Harvard plays short stop. Dave Cross a former N. Y. U. Star plays left field and "Billy" Benson will gather them in when they fly out to right. Jake Zurich will cover center field.

They challenge any exchange in the film business and will spot them five runs—however, they reserve the privilege of taking these runs back if it should become necessary.

Herman Rifkin of Boston, State Rights buyer, was in town this week doing some buying.

George Roberts and Harry Berenstein, both of Albany, N. Y. were in the city Tuesday. Mr. Roberts purchased two new Simplex machines from Joe Hornstein.

(*Continued on page* 1972)

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Kansas City



IT remained for a Chicago exchange manager, R. C. Seery of First National, to come to Kansas City for a visit just in time to win the inter-exchange and exhibitors' golf tournament, played over the Excelsior Springs Course, last week. With a net score of 83, he having a handicap of 15, Mr. Seery led a field of about twenty-five contestants and was awarded a silver trophy. C. W. Allen, Vitagraph branch manager at Kansas City, was runner-up with a net 85, while C. E. Gregory, Metro-Goldwyn branch manager, won the blind hole event, the prize being a driver. "Bill" Warner of First National, who topped the field in the blind bogey event, was awarded a mashie.

Among the out-of-town exhibitors in Kansas City last week were: D. Filizola, Empress, Fort Scott, Kas.; Lawrence Brenninger, Orpheum, Topeka, Kas.; George Shelton Star, Warrensburg, Mo.; Glenn Dickinson, Dickinson chain of theatres, Lawrence, Kas.; Charles Sears, Sears Circuit, Nevada, Mo.; C. M. Pattee, Pattee theatre, Lawrence, Kas.; S. E. Wilhoit, Jefferson, Springfield, Mo.

April showers didn't dampen any ambitions or wilt any white collars along the Kansas City film row last week. W. E. Truog, Universal district manager, following a tour of all the exchanges under his supervision, was back at his desk again, while C. F. Senning, Educational branch manager, reported business good, following a trip to St. Joseph, Mo.; where he sold the Hostettler theatres of that town 100 per cent. Louis Reichert, P. D. C. branch manger, spent ten days in the territory boosting sales, as did "Bob" Withers, Enterprise branch manager. L. B. Metzger, Universal branch manager, lost no time in telling all his friends that more than 200 pledges for "Laemmle Jubilee" already had been turned in. The Paramount office is having some nice new "spring" signs painted on the windows. Roy Churchill, F. B. O. branch manager, again was hustling in the territory. George A. Hickey, former Metro-Goldwyn district manager in the Kansas City territory who was transferred to the Boston territory, was given a big farewell.

Improvements on two theatres in the Kansas City territory were announced last week. The Colonial theatre, Junction, Kas., will be improved extensively, according to Glenn Dickinson, manager, who also operates the City and Cozy theatres. F. W. Weary, owner of the Farris theatre, Richmond, Mo., will remodel his theatre at a cost of $10,000, including waiting rooms on the second floor, rest rooms and plans for enlarging the lobby.

Members of the casts appearing at the Orpheum, Mainstreet, Pantages and Globe theatres, Kansas City, this week, gave a benefit dinner-dance this week at the Hotel Baltimore, Wednesday night, beginning at 11 o'clock, as a part of the National Vaudeville Artists' Association to obtain funds for the sick and charity funds of that association. An admission of $1 was charged.

It looked like Sunday night of old in Kansas City last Sunday night. The Mainstreet theatre hung out its "S. R. O." sign, while the Newman had them standing on the sidewalk, as did the Royal.

Gov. Ben S. Paulen has chosen a Galena man, Arthur S. McNay, for state movie theatre inspector which is among the best appointive offices in Kansas.

Mr. McNay has been associated with Governor Paulen during the last four sessions of the legislature, having been secretary of the Senate during the time Mr. Paulen was State Senator, then Lieutenant Governor, and during the 1925 session with him as chief executive of the state.

Mr. McNay has chosen Galena as his headquarters, where he will receive reports, and from which he will send reports to the Kansas State Board of Review at Kansas City, with which his office is associated.

Out of town visitors at Kansas City exchanges the past week were D. Filizola, Fort Scott, Kansas. Roy Gardner, Neosho, Mo. Mr. Bert, Independence, Kansas, and Mr. Harvey, of Pittsburg, Kans.

A new theatre which seats three hundred people has been opened up in Carl Junction, by F. O. Williams.

D. Filizola, manager of the Empress theatre at Fort Scott, Kans., shows that he is right up to business in the case of advertising. Recently he had several good pictures booked, so inserted a "reader" advertisement announcing that he was overstocked with good merchandise, and like merchants of other businesses he was going to give a bargain in showing from four to six different films each week. Fort Scott is a town of about 25,000 and pictures, usually run three days at least. Mr. Filizola drew the crowds.

Mrs. Chas. Dale, and Mrs. Ruth Goodman, gave a theatre party Saturday afternoon, April 11th, to the Degree of Honor orchestra members at a local theatre in Joplin, Mo. Mrs. Bert Rakestraw of Galena, Kan. gave a theatre party Saturday evening at the Electric theatre.



Detroit



GEORGE W. TRENDLE, attorney and general manager for the Kunsky interests, returned last week with Mrs. Trendle from an extended trip to Bermuda.

Lester Sturm, Metro-Goldwyn distributor, will attend the sales convention of his organization in New York. Frank Drew and Frank Stuart will represent the Fox exchange.

Steel work on the new State theatre is progressing rapidly. It is now at the fourth floor level while the girders are being put in place for the support of the huge proscenium arch which is already on the ground for hoisting. It is expected that steel work will be completed by June 1, at which time brick construction will immediately begin. The new house, located at the Northwest corner of Woodward avenue and Elizabeth street, is expected to open its doors to the public by November 1.

The State will be approximately the same as Kunsky's Capitol, there being but one hundred seats difference in capacity. This will make the State seat in the neighborhood of forty-one hundred. The new house will embody many novelties heretofore unknown to Detroit theatre-goers such as hydraulic lifts for orchestra pit and organ consoles as well as other novelties of unique design and origination. The large stage will be able to accommodate any kind of presentation.

Lew Cohen, Luther Gobel, George Guise, John Kunsky and Bert Williams, local managers, assisted in staging the monster vaudeville bill at Orchestra Hall for the benefit of the National Vaudeville artists association.

Improvements totalling $30,000 will be made by Same Ackerman to increase the size of his East Side theatre on Gratiot avenue. The house will be completely renovated though business will continue during the alterations.

The Mutual Investment company has leased the Ford Temple, a theatre and office building to be erected on Michigan avenue in Dearborn by Mrs. Mabel N. Jones, prominent in local film circles. Lease of the building will be for ten years. The theatre is to have a seating capacity of 1,200. The front or business block will include a basement to house bowling alleys, pool and billiard rooms. There will be four stores and a lobby. The second floor will include five apartments and seven offices. Adioining land owned by Mrs. Jones will be subdivided into lots.

Syd Hackford is covering the district around Grand Rapids for First National as the result of a staff re-arrangement by Fred North, local manager. Walter Collins, will be in charge of the office as well as covering the west side of Detroit, Fred Dickson, formerly with Fox, will succeed Collins as booker. Ben Converse is to cover the northern section of the state while Fred Wilson will remain in his regular territory, the Thumb district.

New York and New Jersey

(Continued from Page 1971)

where Chas. Rosensweig holds forth are undergoing a spring renovation.

Mrs. Harry Buxbaum has recently returned from Miama, Fla. where she was the guest of Mr. and Mrs. Thomas Meighan. While there, Mrs. Buxbaum won the amateur tennis championship.

Nate Robbins, chief of the Robbins circuit of Utica, N. Y. and Meyer Schine, of the Schine interests of Gloversville, were callers at 729 7th Ave., this week.

Ray Edwards of East Hampton was also in town.

In connection with "Bellman Month," Jack Bellman is going to start the ball rolling with a big part, Saturday, May 2nd.

Joe Seider, president of the M. P. T. O. of New Jersey, recently underwent an operation for removal of his tonsils. He is doing finely and is expected back at his 7th Ave. office this week.

Harry Buxbaum's police dog "Imp" not only won the police dog prize at the Miami dog show, but was judged the "Best Dog" of the whole show.

The Pathe exchange offices are being brightened up with a spring renovation.

The Savoy Amusement Co. of Atlantic City announces the installation of a new Wurlitzer Organ.

Burglars entered the Majestic theatre at St. Nicholas Ave. and 184th St. early Monday morning by forcing an alley door. They smashed their way into the safe with a sledge and took $240 and a check for $350. They left a penny.

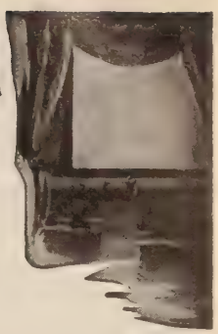
Another Wurlitzer organ has gone to Coney Island. The Gates Cinema Corp. has just installed one at their Gate theatre, Surf Ave and West 25th St., Coney Isle.

The Throop theatre, Throop Ave. and Fulton St. Brooklyn, one of the D'Stamatis circuit, is being remodeled and enlarged. The seating capacity is to be increased by several hundred and it is to be ready for business again by September.

Hymie Goldshine who used to own the Montauk has bought the Windsor Terrace theatre at 1224 Prospect Ave., Brooklyn, from Harry Bernstein.



CONSTRUCTION & EQUIPMENT DEPARTMENT



Ancestry of Motion Picture Engineering

Presidential Address Before S. M. P. E. Traces Genealogy of Present Day Show

L. A. JONES, President of the Society of Motion Picture Engineers, in his presidential address before that body at its last annual convention gave some very interesting information on the "ancestry" of present day motion picture engineering and equipment. This "ancestry" proves to be as unusual as most ancestors are—and possibly more mentionable than some. Mr. Jones also mentioned the commendable progress and success of the S. M. P. E. which is of timely interest in that organization will hold their spring meeting next month. Mr. Jones' address follows in part:

As I stated in the beginning, this is the 19th regular meeting of the society and, since it is our custom to meet twice a year, this means we are now in the tenth year of our existence. This a relatively short time and I think we are to be congratulated on the progress that has been made within this single decade. Even though we are a young organization we have an illustrious ancestry and it may be of interest to turn backward for a few moments and see just how far into the past we can trace our family tree. Many people take great delight and pride in tracing their ancestry back to the Pilgrim Fathers or to the time of William the Conqueror, so let us see if we can identify the beginning of the motion picture industry in those remote periods.

You are all familiar with what we may term the recent developments in scientific fields which made motion pictures possible. It was only a few years ago that Mr. C. Francis Jenkins built his first motion picture projector and we will not at present consider these recent developments but go farther into the past. I believe it is usual,

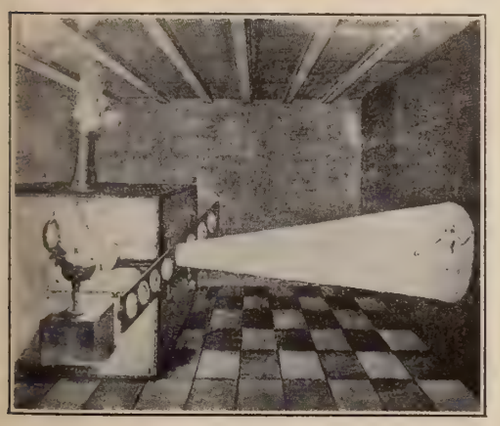


Figure One

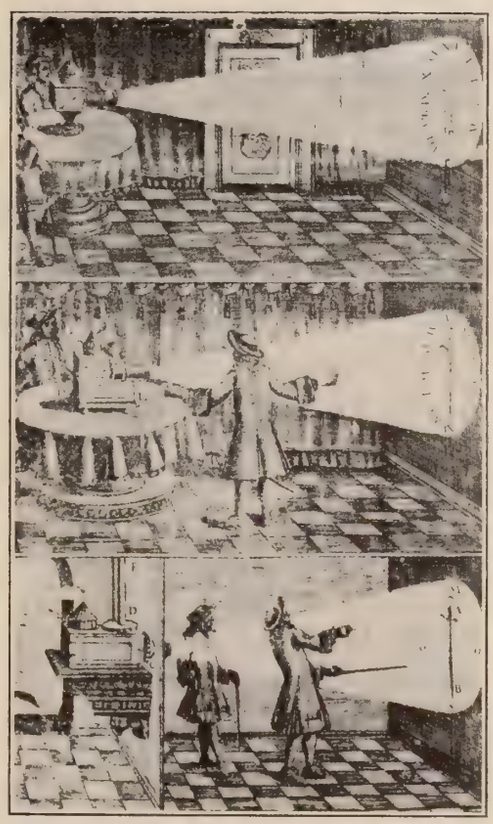


Figure Three

in tracing a genealogy, to start at the present time and proceed generation by generation into the earlier centuries. However, we shall reverse this process and begin with the first date at which we can find any mention of anything resembling, even remotely, a motion picture.

Some months ago an interesting chronological table was published by Mr. W. Day in which he gives many interesting references and I am quoting in part from this publication.

We find that the Chinese in 5000 B.C. indulged in shadow shows in which buffalo hide figures were projected as shadows or silhouettes upon parchment screens. The phenomenon of persistence of vision, upon which depends the possibility to produce motion pictures, was noticed and mentioned in the writings of Lucretius, 65 A.D., and this same fact was commented upon by Claudius Ptolemy in 130 A.D. The first lens of which there is any mention in existent literature, was formed by a glass globe filled with water. This is credited to Hero of Alexandria but no date is given for this work.

It is well known that the optical lantern, or projector, in some form, was used by the ancient priests and magicians in the temple of Tyre and throughout Egypt, Greece, and the Roman Empire between the period 4000 B.C. and 200 A.D. and it was by some such means that many of the divine manifestations, occurring in the shrines and temples, were produced.

The optical lantern in its present form was invented by Athanasius Kircher at the Jesuit College in Rome, 1640 A.D. This was described and illustrated in "Ars Magna Lucis et Umbrae" by Kircher, the first volume of which appeared in 1657 and of which there are a number of copies still in existence. In Fig. 1 is shown a reproduction of a picture which appears in the second edition of the above work published in 1671. This shows Kircher's magic lantern and if we have an elastic imagination we will be able to see in the large box enclosing the light source and the lens a remote ancestor of the present projection booth, or as I should say in consideration of Mr. Richardson's feelings, the projector room. Following the work of Father Kircher there are many references in the literature to the projection lantern and its evolution. In Fig. 2 is shown a reproduction from "Artificalius teledioptieus" by Zahn, 1685. Here we see not only the assembled projecting equipment, but the geometrical optics are also clearly set forth. I do not know that Dr. Kellner will agree that the geometric optics shown therein are in entire agreement with the most modern conceptions but

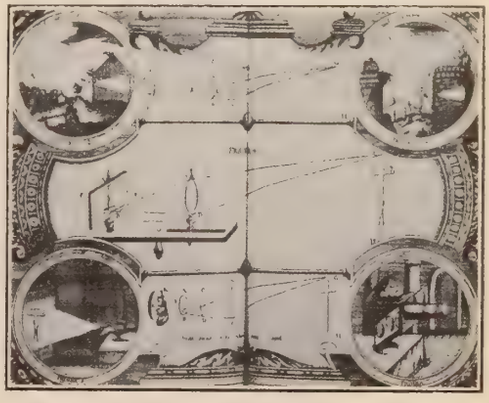


Figure Two



Two views of the Great Neck Playhouse, Great Neck, Long Island which was recently opened by Irving Lesser of Principal Pictures. This theatre, it is claimed, cost in the neighborhood of $450,000 and was built with comfort and beauty in mind.

Ancestry of Motion Picture Engineering

(*Continued from preceding page*)

in any case the figure shows that the elements used in the projector at that time are essentially the same as those used at present. Fig. 3 is another illustration from Zahn's work (1685) showing the various suggested applications of the optical projector.

The lower one is particularly interesting. The vertical rod, seen just above the body of the lamp house, extends upward through the roof of the house and terminates in a weather vane. This is connected by two gears, shown in the figure, in such a way that the image projected onto the wall of the adjacent room shows, at all times, the direction in which the wind is blowing. In figs. 4 and 5, also from Zahn's work (1685) are shown various suggested forms of optical projector. In the lower right hand corner of Fig. 4 we see a type where the machine is supported on three legs and one can not help wondering whether or not this simple device may not be the illustrious forefather of the present highly developed Power's Projector. In Fig. 5 we see a somewhat different structural type in the supporting element and perhaps it is not unreasonable to suppose that this represents the ancient progenitor of the present Simplex family. Judging from the fumes emanating from the lamp house it must be equipped with high intensity arcs.

The Camera Obscura was first suggested by Friar Bacon in 1260 and Leonardo da Vinci gave illustrations explaining the theory and application of this intrument in 1490. Porta described the Camera Obscura quite fully in "Magica Naturalis" published in 1558 and in 1568 Daniel Barbaro first mentioned the use of a lens with the Camera Obscura. The application of the light sensitive properties of silver salts to the projection of pictures began about 1792. Many investigators worked on this subject and the precise chronological order in which the various results were obtained is rather uncertain.

From this period developments in the fields of science resulting in the production of motion pictures were very rapid and many of you are entirely familiar with this evolution. I will therefore not impose on your patience to follow the evolution from that time on. I hope that this very brief consideration of some of the more remote antecedents of the motion picture may be of some interest to you.

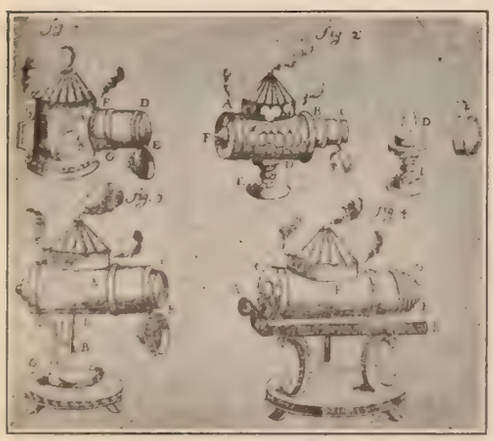


Figure Four

Loew Acquires and Remodels Birmingham, Ala., House

The Temple theatre in Birmingham, Alabama, recently acquired by Marcus Loew from the Masonic association in that city, will re-open, and under the Loew banner, on April 27 with Metro-Goldwyn's comedy, "Excuse Me." The theatre will offer every week high class pictures and high class vaudeville and will include in its program another feature, said to be a distinct innovation in a vaudeville house. This will be a "picture presentation"—a special, very short, scenic or musical number, presented just before the feature picture and designed to give an atmospheric impression in keeping with the film to be shown.

The Temple is closed while remodeling is in progress. This theatre is already one of the most beautiful houses in the South, and when improvements now under way are completed, will take its place even more surely in the front rank of Southern play houses. When opened under the Loew management, there will be 3000 seats in the spacious auditorium, an improved orchestra pit, and—on the outside—an electric sign fifty feet high, burning 96,000 watts of electricity. Special attention is being paid to the furnishing of the mezzanine floor, which will be fitted in gold and black and will have tables, comfortable lounge chairs, the latest magazines and papers, and other special features designed for the comfort of theatre patrons. This beautiful lounge will be christened "Peacock Alley."

Large Organ for New Park Theatre, Dallas, Texas

The largest theatre organ in the southwest, it is claimed, will be installed by the Bartola Musical Instrument Company in the new Fair Park theatre and auditorium, Dallas, Texas.

The auditorium is to be used for motion pictures, concerts, recitals and road attractions. It will be completely equipped with a battery of motion picture machines, stage lighting effects, picture screens. It will have a seating capacity of 5,500.

The contract was closed by Dan Barton in conjunction with the Bartola Musical Instrument Company's southern representative, Phil H. Pierce of the Phil H. Pierce Company, Dallas, Texas.

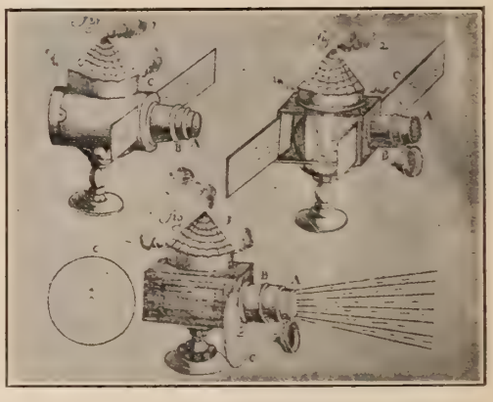


Figure Five

Fire Destroys Film in the Atlanta Grand

A news reel. two reels of the Metro-Goldwyn feature, "Excuse Me," and an N. V. A. trailer were destroyed by fire in the projection room of Loew's Grand at Atlanta last week. The trailer hung in the machine and started the blaze which caused the damage.

A cry of "fire" threatened a riot which was quelled when vaudeville performers came on the stage and assured the audience there was no danger. The bill was continued and a new print of the feature was received by the theatre the following day. Tom James is the manager of the Grand.

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Niagara Falls New House to Incorporate Latest Features

ONE of the most important building construction enterprises that will be carried into effect this year in Niagara Falls, N. Y., is in progress on the north side of Niagara street, between 13th and Portage road, where the Niagara Theatre corporation is erecting a splendid motion picture house which will be ready for the public September first. The theatre will be among the most modern in design and appointments.

The building is of brick, tile and steel construction and completely fireproof throughout. It has a frontage of 90 feet and a depth of 150 feet. The cost of construction will reach $150,000. The house will have a seating capacity of 1,400, including the balcony which will seat 500. High class motion pictures and vaudeville will be the policy of the house, according to Peter Paonessa, under whose personal management the theatre is being built. Paonessa formerly was manager of the Lumberg theatre in the Cataract City.

Entering the theatre through the neatly decorated entrance through Niagara street, one will pass through fireproof decorated doors into the main foyer and auditorium, with entrance from the foyer to the balcony, ladies and gentlemen's rest rooms. Entering the foyer the visitor's eyes will sweep a very beautiful interior, including a stage 86 feet wide by 27 feet deep, in the rear of which will be conveniently arranged dressing rooms. The stage curtain will be of heavy material made to harmonize with the general scheme of decoration. Another outstanding feature of the auditorium interior will be the proscenium arch and its beautiful hangings. The side walls and domed ceiling will be of classic design and decoration. The cornices, wall pilasters, capital and bases will present a pleasing effect. The interior decoration will be in delicate shades of gold and blue, this color scheme being carried out in the tapestry hangings, carpeted aisles and foyer. The stage has been very carefully designed as to modern equipment, including a "fly" gallery, spot and foot lighting. The orchestra pit will be large enough to accommodate an orchestra of 15 to 20 pieces. The seating plans call for leather covered chairs. The floors will be covered with soundproof material.

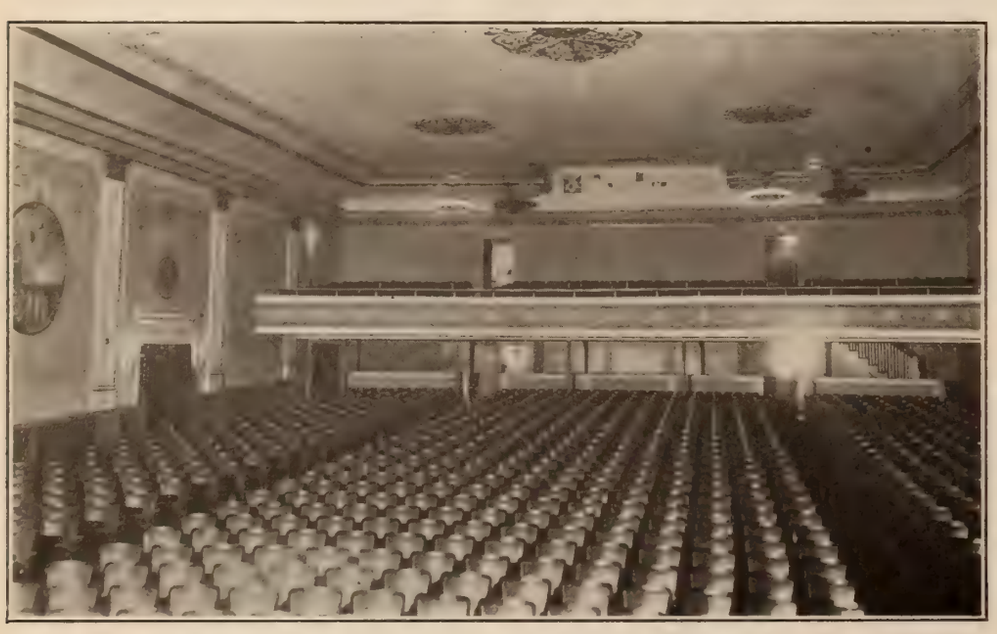
The theatre will be heated and ventilated through large Plenium chambers under the auditorium floor, which will supply an abundance of fresh air without draft at all times, or in summer may be used to cool the auditorium. The lighting system will be of the latest type, capable of giving several different color combinations, and all lighting fixtures will be of the crystal type.

Ansonia, Conn., Assured a New Modern Theatre

With expected completion of the new Max Olderman modern business block within the next two months at Main and Tremont streets, Ansonia, Conn., that city is assured a thoroughly modern addition to its motion picture playhouses, I. J. Hoffman, proprietor of the motion picture-vaudeville Capitol theatre in that city, credited as one of the models of its kinds in the state, having leased required space in the building necessary to accommodate more than 600. The playhouse will be devoted solely to motion pictures and will be located on the ground floor of the three-story building. Workmen are rushing plastering interior and decorative details.

Plans Made for a House at Shelton, Wash.

F. W. Graham, theatre operator of Shelton, Wash., announced last week that he plans to open his new Granada Theatre in that town the latter part of April. After the opening of the new house, he plans to close the Lyric and will probably dismantle it to make room for a new business building.



Auditorium viewed from the stage of the new Empire theatre, Rahway, N. J. This house is very attractively designed and decorated.

Papers for S. M. P. E. Convention, May 18-21

A LIST of authors and papers that they will read before the S. M. P. E. at the coming Spring Convention, which will be held at Schenectady, May 18, 19, 20, 21, has been received from the chairman of the Papers Committee. These papers are of diversified subjects which gives them a very broad interest in the motion picture industry. The list is as follows:

A. B. Hitchins, Duplex Motion Pictures Industry, Inc.—The Machine Development of Negative and Positive Motion Picture Film.

T. K. Peters, Los Angeles, Cal.—A Museum of Motion Picture History.

J. I. Crabtree, Eastman Research Lab.—Static Markings or Motion Picture Films.

M. Briefer, Powers Film Products—(1) An Improved Sensitometer Sector Wheel. (2) Student Psychology and Educational Motion Pictures.

R. M. Hill, U. S. A. M. P. Service—The Standardization of Screen Illumination.

Dr. F. Benford, General Electric Co.—A New Reflectometer.

D. W. Atwater, Westinghouse Lamp Co. and W. B. Ihnen, Motion Picture Art Director—Artistic Utilization of Light in the Photography of Motion Pictures.

F. H. Richardson, Moving Picture World—Early History of Motion Picture Projectors.

L. A. Jones, Eastman Research Lab.—Paper describing installation of tungsten lamps for color motion picture work. No exact title as yet.

R. S. Burnap, Edison Lamp Works—Tentative subject "The Manufacture of Incandescent Motion Picture Lamps."

J. H. Hertner, The Hertner Electric Co.—Control of Series Arc Generator Sets.

L. A. Jones, Eastman Research Lab. Lewis Townsend, Eastman Theatre—Will prepare paper on colored lighting effects for use in connection with the exhibition of motion pictures.

J. I. Crabtree, Eastman Research Lab. and M. L. Dundon, Eastman Research Lab.—The Use of Desensitizers in the Development of Motion Picture Film.

F. R. Still, American Blower Co.—How Theatres Should be Ventilated.

Other papers that are tentatively planned are:

"Infra Red Photography in Motion Picture Work."

"A Paper on Special Color Work."

An account of Recent developments in Radio Vision.

Smalley Denies Sale of Catskill House

According to William Smalley, there is no truth to the rumor that he has disposed of his theatre in Catskill to M. E. Silberstein, who operates the Community there. Smalley was along Albany Film Row during the week and stated that he had now brought Al Bothner, who has been managing the Smalley house in Mohawk, into the company's headquarters in Cooperstown, and that from now on Bothner would devote his entire time in booking amateurs for the amateur nights which are being featured in many of the Smalley houses.

Smalley further announced that he is negotiating for three more theatres, and furthermore that he might add to his holdings of dance halls. William F. Remmers, formerly of Ilion, has been given the management of the Smalley house in Mohawk.

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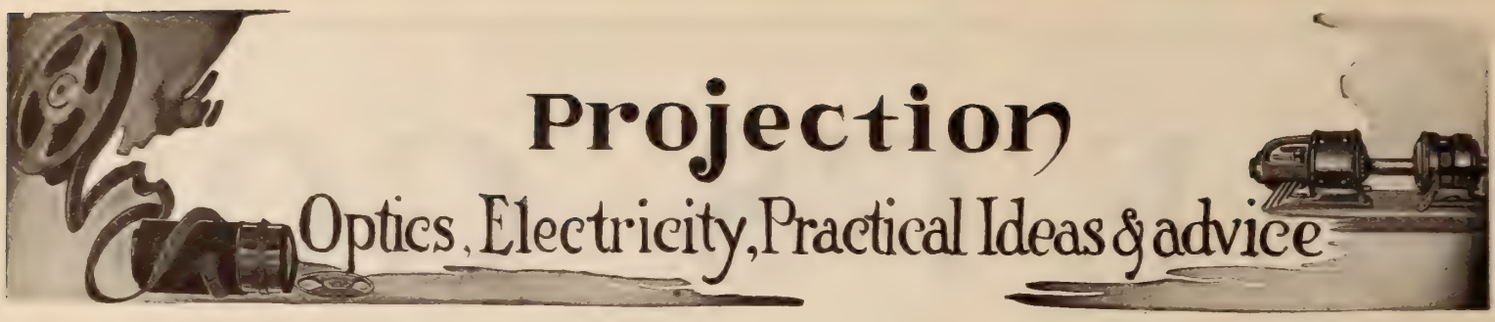
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Inquiries and Comments

Effect of Reduced Flicker Range

ONE of the greatest sources of annoyance to projectionists using an alternating current arc for picture projection is the periodic "pulsation," so to speak, of the screen illumination which is likely to result at certain projection speeds.

The cause of this peculiar pulsation in the screen illumination has long been known and various explanations have been advanced to account for it. So far, apparently, no correct analysis of problem has been made, but a step in the right direction was taken by Dr. A. E. Kennelly, of Harvard University, in his investigation of flicker in general. Some of the findings of this investigation were printed in the preceding article and showed the relation between screen intensity and the vanishing-flicker frequency for light and dark colored screens.

While Dr. Kennelly made no effort to analyze flicker from the standpoint of Motion Picture projection, his findings are directly applicable to this problem.

Pulsating Screen Illuminations

It was shown, in the preceding article that for a 100% flicker range (where the screen illumination varied from maximum to zero repeatedly) that the vanishing-flicker frequency, or the frequency at which flicker was no longer visible varied in a certain manner with respect to the screen illumination. Furthermore, the color of the screen also played an important part since the vanishing-flicker frequency was higher for a white screen than for a dark red one.

Now, the peculiar pulsation of the screen illumination at certain projector speeds when using an alternating current arc is due to a combination of *two* flickers; one caused by the shutter regularly interrupting the light beam passing to the screen and the other due to the periodic pulsations in the light from the A. C. arc which results from the current variations through it.

Ordinarily, neither of these two flickers, each taken by itself, would be visible on the screen since the shutter frequency would be about 32 or 48 depending upon the projector speed and whether a 2 blade or 3 blade shutter was used, and the arc flicker frequency would be at least 60 (for 60 cycle current).

When these two flickers are superimposed on each other, however, the difference in the two flicker frequencies results in a periodic "beat" or "pulsation" of the screen illumination which may easily become visible at certain projector speeds.

A complete analysis of this phase of the problem will be given in a later article and the preparatory step to this analysis will be now treated.

In the case of the illumination from an A. C. arc alone, the flicker range is never fully 100% (maximum to zero) since one or the other of the carbons or electrodes, are candescent, never having time enough to entirely cool off. In other words the flicker range of illumination with such an arc, expressed in percent is always less than 100%.

The higher the frequency of the current supplied to the arc, the higher will be the percentage value of this flicker range; that is, the closer it will approach the maximum.

It is important to have an understanding of this point since it is really the flicker of the arc, in combination with the shutter flicker, which causes the periodic "beat" in the screen illumination when an A. C. arc could be eliminated entirely there would be no need to go farther with the problem.

This being impossible, the next best thing is to try to counteract it. It is interesting to observe, therefore, that (Fig. 2) the vanishing flicker frequency decreases as the flicker-range decreases, but in nothing like the same proportion.

The three curves, shown in Fig. 2, show the variation of vanishing flicker frequency with screen intensity for a white screen where the flicker range varies from 44 percent through 7.5 to 3.3 percent.

In other words, with 56 percent constant screen illumination the results are as shown in the top curve and for 92.5 percent constant and 7.5 percent flicker illumination the the results are as indicated by the middle curve, etc.

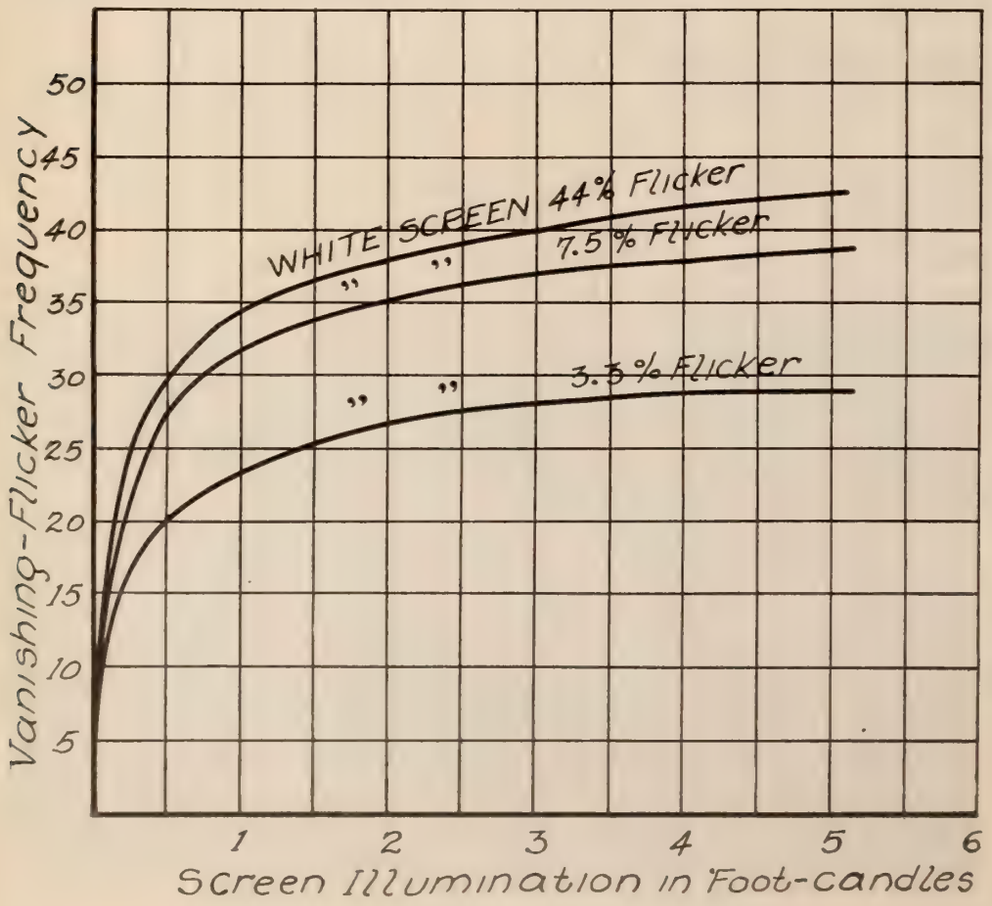


Figure Two

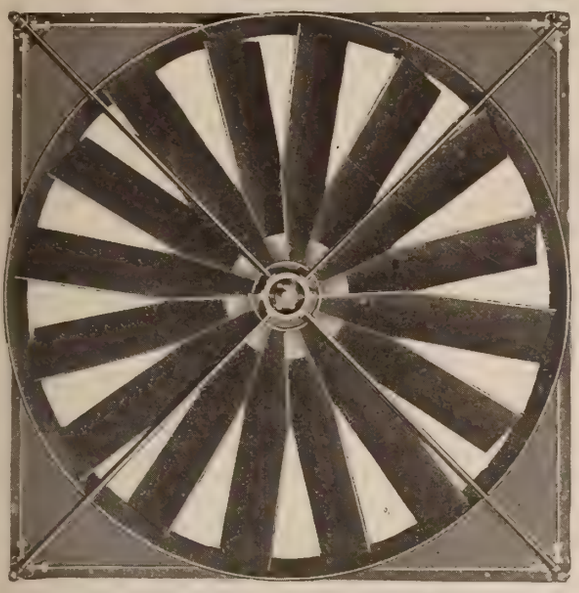
Highest and Lowest Flicker Frequency

The highest vanishing-flicker frequency that could be produced was found when looking directly at a 75 C. P. (horizontal) incandescent filament through the rotating sector-disc (shutter) at a distance of 50 centimeters (about 18 inches) from eye to filament. This frequency had an average value of 66 cycles per second, with a 100 percent flicker-range.

Furthermore, it remained the same no matter what the angular opening in the shutter was, providing that all of the filament was visible at the same time.

The lowest range of flicker which would be recognized with certainty was 1.4 percent

(*Continued on page* 1982)



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Cecil Wood Tendered Dinner by A. P. S. On Return from China

CECIL WOOD, an old, active and enthusiastic member of the American Projection Society, has just returned from Shanghai, China, where he has spent two years instructing employees of the Peacock Motion Picture Corporation in the best American methods of operating a motion picture projector. Mr. Wood was in charge of projection for Griffith when he brought out the "Birth of a Nation" and has occupied similar important positions in some of America's finest motion picture theatres. The American Projection Society gave Mr. Wood a dinner at their club rooms on Thursday, April 16th, to celebrate his return and the affair was a great success from every standpoint. The committee in charge had been given very short notice but the rooms of the society were elaborately decorated by some of the artistic members of the organization and Mr. Wood might easily have imagined that he was back in Shanghai enjoying an evening's recreation with all the facilities for amusement which China still provides.

Tony De Mott, who was chairman of the committee, introduced Frank Nealy as toastmaster of the evening and if you have never heard Nealy act in this capacity in the early hours of the morning you must surely attend one of these dinners of the American Projection Society. After a time Mr. Nealy introduced Mr. Wood, who related some of his professional and personal experiences and was then bombarded by the members of the society with a series of questions relating to his work and activities in China. Among those present were Otto Kafka, President of the A. P. S.; Jesse Hopkins, Vice-President; George Edwards, Editor of the American Projectionist; T. McDermott, known as "Tipperary Tim;" H. Griffith, General Sales Manager, and P. A. McGuire, Advertising Manager of the Nicholas Power Company, Inc. Tony De Mott is an excellent provider. Cecil Wood is a very interesting talker. George Edwards is a reservoir of ideas and energy, but we again recommend that you attend one of these dinners and hear Nealy act as toastmaster.

Lesser's Great Neck, L. I., Playhouse Has Many Unusual Features

THE Great Neck Playhouse, of Great Neck, Long Island, which is the property of Irving Lesser, vice president of Principal Pictures Corporation, is considered to be one of Long Island's most sumptuous theatres. Built at a cost it is claimed of nearly $450,000.00 it stands as a monument to showmanship. There are a little more than 1,500 seats, 1,000 of them being in the orchestra while the remainder are in the balcony.

Lesser engaged the services of Billy Lent, famous local musical king. With his fifteen musicians Lent is a feature that attracts patrons from surrounding communities. There is also a large Wurlitzer organ, played by an exceptional organist who had been playing in one of the nearby churches. His fame, too, adds to the prestige of the Playhouse.

"Doc" Wilson, who is nationally known is house manager of the Playhouse. Under Lesser's personal supervision the theatre is "stepping out" as one of Great Neck's great assets: There are three Simplex projection machines in a large, airy projection room. These are of the latest model and provide against any happenings to the showing of the films, which are of the very latest release.

The lighting effects were installed by a prominent interior decorator. They change from amber to blue and other colors, at various times of the day. The stage was built exceptionally large and can accomodate a musical comedy or dramatic offering. As it is, Lesser is presenting miniature musical revues and vaudeville acts in conjunction with the showing of the best features. The lobby was not so long ago remodelled and is now roomy for waiting patrons and lends itself nicely to display purposes.

Proposed Building Code Stirs Kansas City

KANSAS City exhibitors are prepared to bitterly fight a proposed new building code, which if effective would add more than $5,000 to the costs of the average first run house.

Among the conditions of the new code are that all seats in the auditorium shall be firmly secured to the floor and placed not less than 32 inches back to back. Where there are more than thirty rows on the ground floor additional cross aisles not less than 32 inches wide must be provided not more than 16 rows apart. The combined width of entrance and exit stairways shall provide one foot in width for each 25 persons accommodated on that tier and the aggregate width of emergency exit doorways, opening from each gallery shall be 60 per cent more than the required width of the stairways to which they lead. No entrance stairs to any tier in the auditorium shall be less than five feet wide.

Carr & Schad Purchase Theatre Site in Reading, Pa.

Purchase of a property at 742 Penn street, Reading, Pa., by the Carr & Schad Inc., who operate a big chain of picture houses in that city and Lebanon, forecasts the erection of a new half-million dollar theatre there about two years hence. It will be impossible to start the construction work until 1927 because of a lease on the property that does not expire until then. The site immediately adjoins the Arcadia theatre, owned by the same interests. The newly acquired property fronts 72 feet on Penn street, the principal business thoroughfare of Reading, and has depth of 270 feet. It is proposed to build a theatre with a seating capacity of 3,500.

Patrons Carry Fur Coats to Pa. Theatre During Hot Weather

IT is said that the motion picture industry is a nine or ten month per year business—that during the hot weather theatres lay practically dormant—and exhibitors entertain themselves by writing enticing red numbers on the wrong side of the ledger.

All this apparently is only a myth, for we hear just how, an efficient theatre should act from an exhibitor at Galeton, Pa.

J. A. Nordquist, owner of the "Main Street" theatre, Galeton, Pa., writes an unusually interesting letter which is printed in part as follows:

"I may state that we have a theatre that is very seldom heard of, at least many of the show people and others stopping off for an evening so tell us. We have a theatre where you have to go down stairs to get up in the balcony. We have a seating capacity of almost 800 and all good seats, but business is such up here now, and has been that way for several months, that we could get along just fine with 200 seats, and then have a few to spare, that is why I am on the road. My business on the road is selling ice-cream and soft drinks (less ½ of one percent). (I can assure you it is nothing stronger because if it was I would be able to sell more).

"We have a stage that is 40′ x 80′ and can accomodate almost any road show. In the summer, strangers in town think the women of this place are crazy, going to the show when the thermometer is 90 in the shade, with a big fur coat on their arm. You ask why—because the hotter the weather outside, the cooler in the theatre. Real hot evenings in July, the thermometer is down to 40 in the theatre, without any fans or other source of cooling system. In the winter it is just the opposite.

"And here's the contrast. Just across the street we have the Galeton Hotel where you have to go up on the third floor to get in the celler. In regards to building any new theatres in this territory, I do not think that there will be any for some time. Rather think if business keeps the way it has been there will be a few closed."

Schine Circuit to Convert Auburn Church Into Theatre

J. Meyer Schine, president and general manager of the Schine Theatrical interests, was in Auburn, N. Y., this week, with Architect Leon Lempert of Rochester, inspecting the old Second Presbyterian church which is to be converted into a modern theatre by the Schine company. Work will be started this spring. The house will have a seating capacity of 2200 seats. The property was purchased a year ago.

The Zicofe corporation of Buffalo, which operated the Grand theatre in Westfield, N. Y., has leased the new picture theatre in Batavia, N. Y., which was constructed by the Farber Brothers and which is expected to open in a month or so.

Organist Prevents Panic in Erie Theatre Fire

Remaining at his post until he was overcome by smoke, Percy Le Fleur, organist at the Columbia theatre, the largest picture house, Erie, Pa., played the organ and staved off a stampede which was started when the stage burst into flames one day last week. The fire started from crossed wires beneath the stage near the organ mechanism. It was soon noticed by patrons of the house which was crowded to capacity with women and children and a panic was started with a mad rush for the exits. Several women and children fainted in the jam and it was not until the strains of the music from the organ played by Le Fleur floated through the place that anything like coo'ness was observed by the crowd. Just before the last person left the theatre Le Fleur toppled from his seat, overcome with smoke.

The same theatre sustained a heavy loss by fire in 1919. The damage caused by the recent blaze is estimated at $150,000. The organ, valued at $20,000, is a complete loss.

David Marr and J. J. Colton Return From California

Mr. Marr and Mr. Colton of the Marr & Colton Organ Company of Warsaw have just returned from the west coast where they have been inspecting recent installations of their organs.

They also attended the premiere opening of the New Chapman Theatre at Fullerton, California, to hear their organ which was installed in this theatre during February.

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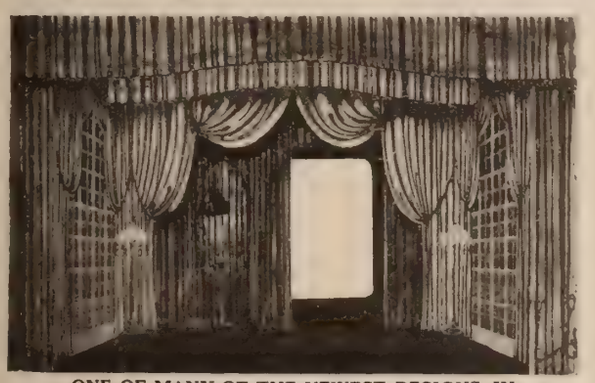
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(*Continued from page* 1978)

and the most sensitive flicker-frequency for making it apparent was quite low; in the neighborhood of 2.5 cycles per second.

The fact that the lowest flicker range which could be recognized was 1.4 percent checks out pretty close with law, which states that for two objects so visible as such, the difference in illumination on the objects must be at least 1 percent. In other words, two pieces of paper over-lapping each other, one illuminated to 100 foot-candles and the other to 99.5 foot-candles, would only be visible as *one* piece and not two.

(*To be continued*)

Replaces 1,054 Seats in Harrisburg House in 34 Hours

The remarkable feat of installing 1054 new seats in the main floor of the Victoria motion picture theatre, Harrisburg, Pa., within a period of a little more than 34 hours, and without interfering with any of the performances, was accomplished over Easter Sunday under the direction of Chas. K. Campbell, the house manager. The seats replaced a similar number of old seats that were removed.

As soon as the audience was dismissed following the last performance on the Saturday night preceding Easter, workmen began the work of removing the old seats and putting in the new. The work was all accomplished in time for the first performance at 10 o'clock in the morning of the succeeding Monday. The new seats are 22 inches wide as compared with 20 inches, the width of the old seats, and are of leather upholstering, both as to the seats proper and the backs. They were purchased from the American Seating Company and are a great improvement for comfort over the old. Some of the latter were installed in the balconies to replace the seats that were there, the total seating capacity of the Victoria being, 1,800.

The placing of the new seats and new carpets that were put in the theatre at the same time completed a program of improvements to the Victoria that cost in the neighborhood of $65,000 and were made since the first of the year. This included the installation of a new Marr & Colton pipe organ, a new rear wall for the theatre, installation of dimmers in the projection room to soften the ceiling and stage lights, building of a rest room for the theatre, etc., and a dressing room for the women ushers. All of the improvements except the new seats and new carpets were completed during several weeks in which the theatre was closed in the latter part of February.

Robb, Rowley and Dent Building in Tyler, Texas

Robb & Rowley, with L. L. Dent, are building a $75,000.00 theatre at Tyler, Tex., which will be managed by T. B. Noble, Jr. Mr. Noble was formerly in charge of the four theatres owned by the Corsican Theatre Co., of Corsicana, Tex. There are two other theatres in Tyler at present, the Electric Palace owned by T. J. Smith and the Queen theatre owned by Mr. Shields. The Electric Palace is to start extensive remodeling soon.

The Lufkin Amusement Co., of Lufkin, Tex., has let to a local company, the contract for a $68,000.00 theatre. This covers the house only. This theatre will be one of the finest in this part of Texas and Mr. Binion, the manager is at present figuring on the installation of the most modern equipment.

Wilby to Open New Theatre in Atlanta During May

With the opening of the Cameo theatre, which will occur in Atlanta sometime in May, Thomas G. Coleman, present city manager of Macon Theatres for Famous Players-Lasky, will leave that company to take over the management of the new Atlanta theatre for R. B. Wilby, owner of the Cameo. Mr. Wilby, in addition to the Atlanta house, operates the Princess theatre in Birmingham, two houses in Selma, Alabama, and three in Tuscaloosa, Alabama. Taking Mr. Coleman's place in Macon will be Montague Salmon, at present manager of the Lyric theatre in Atlanta, who will go to Macon to assume the management of the Famous houses there shortly after the closing of the Lyric theatre, which will occur about May 9th.

Honor Roll

No. 2119—Herbert Quick..Carbondale, Pa.
No. 2120—V. R. Tolen...Havelock, Nebr.
No. 2121—L. H. Simpson..Piedmont, Ala.
No. 2122—G. Courtney Kidwell.Ironton, O.
No. 2123—E. R. Tinkham..Lake View, Me.
No. 2124—A. H. Lawter..New Castle, Ind.
No. 2125—J. W. Crouse.Twin Falls, Idaho
No. 2126—V. P. Baughn..Wash. C. H. O.
No. 2127—M. C. Borders...Lakeland, Fla.

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A classified ad in MOTION PICTURE NEWS offers the full resources and circulation of the NEWS to the advertiser at a ridiculously low figure.

Whether you want to reach executives, branch managers, salesmen, or theatre managers, you can accomplish this quickly and economically through the NEWS Classified Columns.

Wanted

POSITION WANTED.— Man as usher or doorman in New York City only. Married. Steady. Best references. Box 219, Motion Picture News, New York City.

FOR SALE.— 500 first class theatre chairs. Cheap to quick buyer. Inquire American Theatre, East Liverpool, Ohio.

WANTED.— Buy or lease movie theatre; medium town preferred. State full particulars in your first letter. Fred Clemans, Mechanicsburg, Ohio.

POSTER ARTIST and letterer, formerly with A. Vimm, at Capitol Theatre, New York City, would like position with first class house, New York or elsewhere. Box 970, Motion Picture News, New York City.

ART DIRECTOR, scenic artist of established reputation, solicits engagement with organization who demand high class scenic prologues. Will go anywhere. Milo B. Denny, "Den," 5701 Cherokee Ave., Tampa, Fla.

OPERATOR and electrician, married, with eight years' big town experience, wants job at once. Walter Ingalls, New Hampton, Ia.

EXPORT POSITION WANTED.— Well educated young man, twenty-three, thoroughly versed in salesmanship and office routine, wishes connection with motion picture distributor in export branch, either home office or travel. Speaks and writes English, Spanish, Portugese and French; traveled extensively, Central and Latin Americas, Venezuela and Columbia. Now in export business; highest references. Box 980, Motion Picture News, New York City.

WANTED to buy or lease theatre in Virginia. Address, P. O. Box 555, Coeburn, Va.

WANTED to lease motion picture theatre in Connecticut. Fully equipped. Small town preferred. Box 220, Motion Picture News, New York City.

EXPERIENCED ORGANIST and piano orchestra leader wishes engagement. Has large modern library and ten years' picture experience. Can coach singers and choruses. Has business ability. Box 990, Motion Picture News, New York City.

AT LIBERTY April 18.— Motion Picture Photographer; own outfit. Address, Box 975, care of Motion Picture News, New York City.

PROJECTIONIST at liberty; Powers' Simplex; do own repairing; 7 years in projection room; Pennsylvania preferred; other managers write. Projectionists, care of Motion Picture News.

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SALESMAN WANTED, Experienced, for Moller Pipe Organs in New York and Philadelphia. Must be exceptionally capable. Address Application to 1204 Franklin Trust Building, Philadelphia, Pa.



The styles of advertising used by nine different theatres in their campaigns on "Sally" (First Nat'l) are shown in this lay-out. Reading across and down, the houses represented are: Grand theatre, Pittsburgh; Colonial theatre, Dayton; Capitol theatre, Des Moines; Rivoli theatre, Baltimore; Grand Central, West End Lyric and Capitol theatres, St. Louis; Pantheon theatre, Toledo; Rialto theatre, Omaha; Gordon's theatre, Boston; Capitol theatre, Springfield, Mass. Although these ads are hand drawn for the most part, stock material is used effectively in several.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Abraham Lincoln	Special Cast	First National	12 reels	Feb. 2
Alaskan, The	Thomas Meighan	Paramount	6757 feet	Sept. 27
Another Man's Wife	Kirkwood-Lee	Prod. Dis. Corp	5 reels	Oct. 11
Biff Bang Buddy	Buddy Roosevelt	Weiss Bros. (S. R.)	4670 feet	
Big Timber	William Desmond	Universal	4650 feet	Aug 9
Border Intrigue	Franklyn Farnum	Ind Pict (S. R.)		
Breath of Scandal, The	Special Cast	B. P. Schulberg	6200 feet	Aug. 30
Built for Running	Leo Maloney	Steiner (S. R.)		
Captain Blood	Kerrigan-Paige	Vitagraph	10000 feet	Sept. 20
Captain January	Baby Peggy	Principal Pict	6194 feet	July 19
Chalk Marks	Special Cast	Prod. Dis. Corp		
Conqueror, The	William Farnum	Fox (re-issue)		
Covered Wagon, The	Special Cast	Paramount	Mar. 13, 1923	
Cowboy Prince, The	Ashton Dearholt	Arrow	4410 feet	
Cyclone Rider, The	Howes-Bennett	Fox	7 reels	Aug. 30
Dante's Inferno	P. Starke-R. Lewis	Fox	5484 feet	Oct. 11
Empty Hearts	C. Bow-J. Bowers	Banner Prod	6000 feet	Oct. 4
Fangs of the Wolf	Charles Hutchison	Weiss Bros. (S. R.)		
Fast and Fearless	Buffalo Bill, Jr	Weiss Bros. (S. R.)	4650 feet	Oct. 4
Feet of Clay	L. Joy-R. La Roque	Paramount	10 reels	Sept. 27
Female, The	Betty Compson	Paramount	6 reels	Sept. 13
Fight for Honor, A	E.Novak-W.Fairbanks	C. B. C. (S. R.)		
Find Your Man	Rin-tin-tin (Dog)	Warner Bros	6800 feet	Oct. 11
His Hour	Special Cast	Metro-Goldwyn	6300 feet	Sept. 20
Honor Among Men	Edmund Lowe	Fox		
In Every Woman's Life	Special Cast	First National	7 reels	Oct. 18
In Hollywood with Potash and Perlmutter	Carr-Sidney	First National	6685 feet	Sept. 27
Lawful Cheater, The	Special Cast	Asso. Exhib	6 reels	
Life's Greatest Game	Special Cast	F. B. O	7010 feet	Oct. 11
Lover of Camille	Blue-Prevost	Warner Bros	6 reels	Nov 22
Man Who Fights Alone, The	William Farnum	Paramount	6449 feet	Aug. 9
Man Without a Heart	Novak-Harlan	Banner Prod	6000 feet	Oct. 4
Notch Number One	Ben Wilson-M. Daw	Arrow	4746 feet	
Oh, You Tony	Tom Mix	Fox	6302 feet	Sept. 27
One Night in Rome	Laurette Taylor	Metro-Goldwyn	5883 feet	Sept. 27
Painted Flapper, The	Kirkwood-Garon	Chadwick	5700 feet	Sept. 8
Painted Lady, The	George O'Brien-Dorothy Mackaill	Fox	6938 feet	Oct. 4
Price She Paid, The	Alma Rubens	C. B. C. (S. R.)		
Racing for Life	E.Novak-W. Fairbanks	C. B. C. (S. R.)		
Ramshackle House	Betty Compson	Prod. Dis. Corp	6 reels	Oct. 11
Reckless Ridin' Bill	Dick Carter	Sanford Prod	5 reels	
Red Lily, The	Novarro-Bennett	Metro-Goldwyn	6975 feet	Aug. 9
Roaring Rails	Harry Carey	Prod. Dis. Corp	6 reels	Oct. 25
Sainted Devil, A	Rudolph Valentino	Paramount	9 reels	Nov. 29
Sell 'Em Cowboy	D. Hatton-M. Mills	Arrow	4821 feet	
Side Show of Life	Torrence-Nilsson	Paramount	6 reels	Aug. 2
Silent Wires	Charles Hutchison	Steiner (S. R.)		
Sinners in Heaven	Dix-Daniels	Paramount	6 reels	Sept. 20
Sinners in Silk	Special Cast	Metro-Goldwyn	5750 feet	Aug. 30
Slanderers, The	Special Cast	Universal		
Smoking Trails	Bill Patton	Madoc Sales	5 reels	
Stepping Lively	Richard Talmadge	Truart	5 reels	Nov. 1
Tarnish	Special Cast	First National	6831 feet	Oct. 4
This Woman	Irene Rich	Warner Bros	6842 feet	Nov. 8
Turmoil, The	Special Cast	Universal	7 reels	June 7
Vanity's Price	Anna Q. Nilsson	F. B. O	6 reels	Sept. 20
Verdict of the Desert	Neal Hart	Steiner (S. R.)		
Welcome Stranger	Special Cast	Prod. Dis. Corp	7 reels	Oct. 18
Wine of Youth	Special Cast	Metro-Goldwyn	6600 feet	July 26
Yolanda	Marion Davies	Metro-Goldwyn	10125 feet	Mar. 1

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Across the Dead Line	Leo Maloney	Steiner (S. R.)	5 reels	
Bandolero, The	Special Cast	Metro-Goldwyn	7 reels	Oct. 18
Barbara Freitchie	Florence Vidor	Prod. Dis. Corp	7179 feet	Oct. 11
Battling Orioles, The	Tyron-Mehaffey	Pathe	5600 feet	Aug. 23
Beautiful Sinner, The	E.Novak-W.Fairbanks	C. B. C. (S. R.)	4744 feet	
Border Legion	Moreno-Chadwick	Paramount	6 reels	Nov. 1
Butterfly	Special Cast	Universal	7472 feet	Aug. 30
Christine of the Hungry Heart	Vidor-Keith	First National	7500 feet	Nov. 1
Circe, The Enchantress	Mae Murray	Metro-Goldwyn	6882 feet	Oct. 4
Clean Heart	Special Cast	Vitagraph	7500 feet	Sept. 27
Dangerous Flirt, The	Evelyn Brent	F. B. O	5297 feet	Dec. 6
Dangerous Money	Bebe Daniels	Paramount	6 reels	Oct. 25
Daring Chances	Jack Hoxie	Universal		
Darwin Was Right	George O'Hara and Monkeys	Fox	4992 feet	Nov. 8
Desert Hawk, The	Ben Wilson-M. Harris	Arrow	4828 feet	
Diamond Bandit, The	Ashton Dearholt	Arrow	4698 feet	
Dynamite Smith	Charles Ray	Pathe	6400 feet	Sept. 13
Empty Hands	Jack Holt	Paramount	7048 feet	Aug. 3
End of the Trail	William Farnum	Fox (re-issue)		
End of the World, The	Jack Pickford	Allied P. & D	6700 feet	
False Trails	Pete Morrison	Steiner (S. R.)		
Family Secret, The	Babby Peggy	Universal		
Fast Set, The	Betty Compson	Paramount	8 reels	Oct. 52
Forbidden Paradise	Pola Negri	Paramount	8 reels	Nov. 15
Gerald Cranston's Lady	Alma Rubens	Fox	6674 feet	Dec. 6
Great Diamond Mystery, The	Shirley Mason	Fox	5096 feet	Nov. 1
Hard Hittin' Hamilton	Buffalo Bill, Jr	Weiss Bros. (S. R.)	4730 feet	Oct. 18
Hearts of Oak	Bosworth-Starke	Fox	6 reels	Aug. 30
Helen's Babies	Baby Peggy	Principal Pict		
Her Love Story	Gloria Swanson	Paramount	7 reels	Oct. 4
Hit and Run	Hoot Gibson	Universal	5508 feet	Aug. 16
House of Youth, The	Jacqueline Logan	Prod. Dis. Corp	7 reels	Oct. 25
Janice Meredith	Marion Davies	Metro-Goldwyn	12 reels	Aug. 16
K —, The Unknown	Virginia Valli	Universal	8146 feet	Sept. 6
Let Him Buck	Dick Carter	Sanford Prod	5 reels	
Lily of the Alley	Chrissie White	Cranfield & Clarke (S. R.)	6289 feet	
Madonna of the Streets	Sills-Nazimova	First National	7507 feet	Oct. 25
Married Flirts	Special Cast	Metro-Goldwyn	7 reels	Oct. 25
Midnight Secrets	George Larkin	Rayart	4313 feet	
Midnight Express, The	Elaine Hammerstein	C. B. C. (S. R.)	5967 feet	Dec. 9
Millionaire Cowboy, The	Lefty Flynn	F. B. O	5 reels	Nov. 1
Mine With The Iron Door, The	O'Malley-Mackaill	Principal Pict	8 reels	Nov. 22
Navigator, The	Buster Keaton	Metro-Goldwyn	5600 feet	Sept. 20
Only Woman, The	Norma Talmadge	First National	6770 feet	Nov. 8
Open All Night	Special Cast	Paramount	6 reels	Sept. 20
Passionate Adventure, The	Alice Joyce	Selznick		
Price of a Party, The	Special Cast	Asso. Exhib	6 reels	Oct. 11
Reckless Speed	Frank Merrill	Hercules Film Prod. (S. R.)		
Ridin' Mad	Yakima Canutt	Arrow	4927 feet	
Ridin' West	Jack Perrin	Madoc Sales	5 reels	
Silent Watcher, The	Glenn Hunter	First National	7575 feet	Oct. 18
Street of Tears, The	Satschi-Clayton	Rayart Prod	4878 feet	
Sundown	Special Cast	First National	9 reels	Oct. 18
Those Who Judge	P. R. Miller-Lou Telegen	Banner Prod	6000 feet	Dec. 20
Thundering Hoofs	Fred Thompson	F. B. O	5 reels	Nov. 29
Trouping With Ellen	Helene Chadwick	Prod. Dist. Corp	7 reels	Oct. 18
Virtuous Revolt	Edith Thornton	Steiner (S. R.)		
Walloping Wallace	Buddy Roosevelt	Weiss Bros. (S. R.)	4830 feet	Oct 11
Warrens of Virginia	W. Lytell-M. Mansfield	Fox	6 reels	Oct. 18
Winner Take All	Charles Jones	Fox	5949 feet	Oct. 25
Without Warning	Ayres-Moreno	Paramount	6 reels	Oct. 18
Wolf Blood	Clayton-Chesbro	Lee Bradford (S. R.)		

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Age of Innocence, The	Special Cast	Warner Bros		
Along Came Ruth	Viola Dana	Metro-Goldwyn	5000 feet	Aug. 2
Battlin' Bill	Dick Carter	Sanford Prod	5 reels	
Beloved Brute, The	Marguerite de la Motte	Vitagraph	6719 feet	Nov. 22
Black Lightning	Thunder (dog)	Lumas Films	6 reels	Oct. 18
Brass Bowl, The	Edmund Lowe	Fox	5380 feet	Nov. 8
Broken Laws	Mrs. Wallace Reed	F. B. O	7 reels	Dec. 20
Chorus Lady, The	Margaret Livingston	Prod. Dis. Corp	6020 feet	
Classmates	Richard Barthelmess	First National	6800 feet	Nov. 29
Dark Swan, The	Special Cast	Warner Bros	6 reels	Dec. 6
East of Broadway	Douglas McLean	Assoc. Exhib	6 reels	Nov. 15
Fast Worker, The	Reginald Denny	Universal	6896 feet	Sept. 27
Flames of Desire	Standing-Miller	Fox		
For Another Woman	Kenneth Harlan	Rayart Pict. (S. R.)	5637 feet	
Game Fighter, A	Bill Patton	Madoc Sales	5 reels	
Girl on the Stairs, The	Patsy Ruth Miller	Prod. Dis. Corp	6214 feet	
Greater Than Marriage	Daw-Tellegen	Vitagraph	6821 feet	Nov. 8
Her Night of Romance	Constance Talmadge	First National	8 reels	Dec. 6
His Majesty the Outlaw	B. Wilson-V. LaPlante	Arrow	5089 feet	
Horse Sense	D. Hatton-M. Mills	Arrow	4648 feet	
Hot Water	Harold Lloyd	Pathe	8 reels	Nov. 8
Husband and Lovers	Special Cast	First National	6 reels	Nov. 8
Inez from Hollywood	L. Stone-A. Q. Nilsson	First National	6919 feet	Dec. 13
Is Love Everything	Special Cast	Asso. Exhib	6 reels	Nov. 15
Lash of Pinto Pete	Ashton Dearholt	Arrow	4437 feet	
Last Man on Earth, The	Farl Fox	Fox	7 reels	Dec. 27
Lightning Romance	Reed Howes	Rayart Pict. (S. R.)	5056 feet	
Laughing at Danger	Richard Talmadge	F. B. O	6 reels	Dec 20
Loser's End, The	Leo Maloney	Steiner (S. R.)		
Manhattan	Richard Dix	Paramount	7 reels	Nov. 8
Man Who Played Square, The	Buck Jones	Fox	5 reels	Dec. 20
Meddling Women	Lionel Barrymore	Chadwick	6600 feet	Sept. 6
Merton of the Movies	Glenn Hunter	Paramount	8 reels	Aug. 16
My Husband's Wives	Shirley Mason	Fox	4609 feet	Nov. 22
No-Gun Man, The	Maurice B. (Lefty) Flynn	F. B. O	5 reels	Dec. 27
One Glorious Night	Elaine Hammerstein	C. B. C. (S. R.)	5846 feet	
Pell Street Mystery	George Larkin	Rayart Pict. Corp	5637 feet	
Reckless Romance, The	T. Roy Barnes	Prod. Dis. Corp	5530 feet	
Ridin' Kid from Powder River	Hoot Gibson	Universal	5725 feet	Oct. 25
Rip Roarin Roberts	Buddy Roosevelt	Weiss Bros. (S. R.)	4660 feet	
Romance and Rustlers	Yakima Canutt	Arrow	4939 feet	Nov. 15
Rose of Paris	Mary Philbin	Universal	6362 feet	Oct. 4
Roughneck, The	George O'Brien	Fox	7500 feet	Dec. 13
Sandra	Barbara La Marr	First National	7794 feet	Dec. 6
Scuttlers, The	William Farnum	Fox (re-issue)		
Sea Hawk, The	Special Cast	First National	12 reels	June 14
Shackles of Fear	Al. Ferguson	J. J. Fleming (S. R.)	5 reels	Dec. 6
Silent Accuser, The	Special Cast	Metro-Goldwyn	5883 feet	Nov. 22
Snob, The	Special Cast	Metro-Goldwyn	6513 feet	Nov. 8
So This is Marriage	Special Cast	Metro-Goldwyn	6500 feet	Jan. 9
Strangling Threads	Special Cast	Cranfield & Clarke (S. R.)	5410 feet	Aug. 23
Sunset Trail, The	William Desmond	Universal		
Teeth	Tom Mix	Fox	6190 feet	Nov. 15
Trail Dust	David Dunbar	Rayart Pict. Corp	5466 feet	
Troubles of a Bride	Agnew-M. June	Fox	4915 feet	Jan. 27
Turned Up	Charles Hutchison	Steiner (S. R.)	5 reels	Sept. 3
Unrestrained Youth	Brandon Tynan	Lee-Bradford (S. R.)		
Wages of Virtue	Gloria Swanson	Paramount	7 reels	Nov. 22
White Man	Joyce-Harlan	B. P. Schulberg	6370 feet	Nov. 22
Women First	E. Novak-W. Fairbanks	C. B. C. (S. R.)	4875 feet	
Worldly Goods	Agnes Ayres	Paramount	6 reels	Nov 29

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
Air Hawk, The	Al. Wilson	F. B. O	5 reels	Nov. 29
Argentine Love	Daniels-Cortez	Paramount	5970 feet	Jan. 3
After Dark	Charles Hutchison	Steiner (S. R.)	5 reels	
Battling Mason	Frank Merrill	Hercules Film Prod. (S. R.)		
Beauty Prize, The	Viola Dana	Metro-Goldwyn	6 reels	Oct. 1
Born Rich	Special Cast	First National	7100 feet	Dec. 20
Branded a Bandit	Yakima Canutt	Arrow (S. R.)	4729 feet	
Breed of the Border	Lefty Flynn	F. B. O	5 reels	Mar. 14
Cafe in Cairo, A	Priscilla Dean	Prod. Dis. Corp	5636 feet	Feb. 7
Cheap Kisses	L. Rich-C. Landis	F. B. O	6538 feet	Nov. 24
City that Never Sleeps		Paramount	6 reels	Oct. 11
Come On Cowboys	Dick Hatton	Arrow	4700 feet	May 24
Courage	Franklyn Farnum	Inde. Pict. (S. R.)		
Dangerous Flirt, The	Evelyn Brent	F. B. O	6 reels	Dec. 6
Daughter of the Night	Special Cast	Fox	6 reels	Dec. 13
Deadwood Coach, The	Tom Mix	Fox	6346 feet	Jan. 10
Desert Madness	Jack Perrin	Madoc Sales	5 reels	
Fatal Mistake	E.Novak-W.Fairbanks	C. B. C		
Flaming Forties, The	Harry Carey	Prod. Dist. Corp	5770 feet	
Gaiety Girl, The	Mary Philbin	Universal	8 reels	June 7
Garden of Weeds, The	Betty Compson	Paramount	6 reels	Nov. 15
Geared to Go	Reed Howes	Rayart	5117 feet	
Gerald Cranston's Lady	Kirkwood-Rubens	Fox	6674 feet	Dec. 6
He Who Gets Slapped	Lon Chaney	Metro-Goldwyn	6600 feet	Nov. 15
Idle Tongues	Kenyon-Marmont	First National	5300 feet	Dec. 20
In Love With Love	Special Cast	Fox	5677 feet	Jan. 3
Lighthouse by the Sea	Rin-Tin-Tin (dog)	Warner Bros	6700 feet	Jan. 17
Love and Glory	Charles DeRoche	Universal	7765 feet	Aug. 16
Lost Lady, The	Irene Rich	Warner Bros	7 reels	Jan. 10
Love's Wilderness	Corinne Griffith	First National	6900 feet	Dec. 20
Man Hunter	William Farnum	Fox (re-issue)		
Measure of a Man, The	William Desmond	Universal		Sept. 20
Mirage, The	Florence Vidor	Prod. Dis. Corp	7 reels	Mar. 14
North of 36	Special Cast	Paramount	7906 feet	Dec. 13
On the Stroke of Three	Special Cast	F. B. O	7 reels	Dec. 13
On Probation	Edith Thornton	Steiner (S. R.)	5 reels	Dec. 13
Pampered Youth	Landis-Calhoun	Vitagraph	6500 feet	Feb. 21
Pearl of Love, The	Special Cast	Lee-Bradford (S. R.)		
Peter Pan	Betty Bronson	Paramount	6500 feet	Jan. 10
Playthings of Desire	Special Cast	H. F. Jans	7 reels	Jan. 3
Silk Stocking Sal	Evelyn Brent	F. B. O	6 reels	Dec. 20
So Big	Colleen Moore	First National	9 reels	Jan. 17
Soul's Awakening, A	Flora Le Breton	Cranfield & Clarke (S. R.)	5597 feet	
Tongues of Flame	Thomas Meighan	Paramount	6763 feet	Dec. 27
Trail of Vengeance, The	Al. Ferguson	J. J. Fleming (S. R.)		
Triflers, The	Busch-Mayo	B. P. Schulberg	6626 feet	
Two-Fisted Sheriff, A	Yakima Canutt	Arrow	4870 feet	Dec. 6
Two Shall Be Born	J. Novak-K. Harlan	Vitagraph	6 reels	Dec. 20
Western Wallop	Jack Hoxie	Fox	5 reels	
White Sheep	Mehaffey-Tryon	Pathe	6091 feet	Dec. 6

JANUARY

Feature	Star	Distributed By	Length	Reviewed
Arizona Romeo, The	Buck Jones	Fox	4694 feet	Jan. 31
As Man Desires	Sills-Dana	First National	8 reels	Jan. 31
Battling Bunyan	Wesley Barry	Asso. Exhib	4718 feet	Dec. 27
Barriers Burned Away	Special Cast	Asso. Exhib	6474 feet	Dec. 27
Broadway Butterfly	Special Cast	Warner Bros	7 reels	Feb. 21
Cactus Cure, The	Dick Hatton	Arrow	4922 feet	
Capital Punishment	Bow-Hackathorne	B.P. Schulberg	5950 feet	Jan. 24
Chu Chin Chow	Betty Blythe	Metro-Goldwyn	6408 feet	Feb. 21
Coming Through	Thomas Meighan	Paramount	6 reels	Feb. 21
Dancers, The	Special Cast	Fox	6583 feet	Jan. 24
Devil's Cargo, The	Special Cast	Paramount	8 reels	Jan. 31
Dixie Handicap	Special Cast	Metro-Goldwyn	6905 feet	Jan. 10
Early Bird, The	Johnny Hines	Burr (S. R.)	7000 feet	Dec. 27
East of Suez	Pola Negri	Paramount	6500 feet	Jan. 17
Easy Money	Special Cast	Rayart Pict. (S. R.)	6067 feet	
Enticement	Special Cast	First National	7 reels	Jan. 31
Excuse Me	Shearer-Nagel	Metro-Goldwyn	5747 feet	Feb. 7
Fearbound	M. Daw-N. Welch	Vitagraph	5700 feet	Feb. 14
Free to Love	Special Cast	B. P. Schulberg		
Frivolous Sal	Special Cast	First National	7307 feet	Jan. 10
Fool and His Money, A	Madge Bellamy	C. B. C		
Gambling Fool, The	Franklyn Farnum	Inde. Pict. Corp		
Golden Bed, The	Special Cast	Paramount	9 reels	Jan. 31
Gold Heels	George O'Hara	Fox	6020 feet	Feb. 7
Greed	Special Cast	Metro-Goldwyn	10067 feet	Dec. 20
Hurricane Kid, The	Hoot Gibson	Universal	5 reels	Dec. 27
Isn't Life Wonderful	Dempster-Hamilton	D. W. Griffith	8 reels	Dec. 13
Learning to Love	Constance Talmadge	First National	6100 feet	Feb. 7
Let Women Alone	Special Cast	Prod. Dist. Corp	5620 feet	
Locked Doors	Special Cast	Paramount	6221 feet	Jan. 24
Lost Chord, The	Special Cast	Arrow	6300 feet	Jan. 3
Man Must Live, A	Richard Dix	Paramount	7 reels	Jan. 24
Midnight Molly	Evelyn Brent	F. B. O	6 reels	Mar. 7
Miss Bluebeard	Bebe Daniels	Paramount	7 reels	Feb. 7
Moccasins	Bill Cody	Inde. Pict. Corp. (S. P.)		
Off the Highway	Jacqueline Logan	Prod. Dis. Corp		
Parasite, The	Bellamy-O. Moore	B. P. Schulberg	5140 feet	Jan. 31
Phantom Shadows	Al. Ferguson	J. J. Fleming	5 reels	
Ports of Call, The	Edmund Lowe	Fox	5500 feet	Jan. 24
Rattler, The	Special Cast	Ermine Prod	5 reels	Jan. 10
Redeeming Sin, The	Nazimova-Tellegen	Vitagraph	6 reels	Jan. 31
Rough and Ready	Wm. Farnum	Fox (re-issue)		
Safeguarded	Eva Novak	Rayart (S. R.)		
Salvation Hunters, The		United Artists	6 reels	Jan. 17
Sand Blind	Ben Wilson	Arrow	5110 feet	
Scarlet and Gold	Al Ferguson	J. J. Fleming	5 reels	
Secrets of the Night	Special Cast	Universal	6700 feet	Dec. 20
Smouldering Fires	Pauline Frederick	Universal	7356 feet	Dec. 13
Soft Shoes	Harry Carey	Prod. Dist. Corp	6 reels	Mar. 21
Speak No Evil	Alma Taylor	Cranfield & Clarke (S. R.)	5500 feet	
Tainted Money	E. Novak-W.Fairbanks	C. B. C. (S. R.)	4906 feet	
Tom Boy, The	Devore-Rawlinson	Chadwick Pict	6 reels	Jan. 3
Thief in Paradise, The	Special Cast	First National	8 reels	Jan. 10
Tomorrow's Love	Agnes Ayres	Paramount	6 reels	Jan. 17
Tornado, The	House Peters	Universal	6375 feet	Nov. 15
Triflers, The	Special Cast	B. P. Schulberg	6626 feet	Dec. 27
Trigger Fingers	Bob Custer	Ind. Pict. (S. P.)	5 reels	Nov. 22
Trouble Buster, The	Leo Maloney	Wm. Steiner (S. R.)		
Verdict of the Desert	Neal Hart	Ambassador Pict. (S. R.)	5006 feet	
Vic Dyson Pays	B. Wilson-N. Gerber	Arrow	5067 feet	
Why Women Sin		Assoc. Exhib		
Women and Gold	Special Cast	Lumas Film Corp	6 reels	Jan. 2

FEBRUARY

Feature	Star	Distributed By	Length	Reviewed
Back to Life	Patsy Ruth Miller	Asso. Exhib	5826 feet	Feb. 28
Bad Company	C. Tearle-M.Kennedy	Assoc. Exhib	5551 feet	Jan. 24
Baree, Son of Kazan	Wolf (Dog)	Vitagraph		
Bridge of Sighs	Special Cast	Warner Bros		
Champion of Lost Causes	Edmund Lowe	Fox Film	5115 feet	Feb. 28
Charley's Aunt	Sidney Chaplin	Prod. Dist. Corp	6 reels	Feb. 21
Cheaper to Marry	Special Cast	Metro-Goldwyn	5921 feet	Feb. 14
Cloud Rider, The	Al. Wilson	F. B. O	5 reels	Feb. 28
Comin' Thro' the Rye	Special Cast	Cranfield & Clarke (S. R.)	7400 feet	Dec. 27
Contraband	Special Cast	Paramount	7 reels	Feb. 14
Crimson Circle, The	Flora Le Breton	Cranfield & Clarke	4500 feet	
Curley Top	Shirley Mason	Fox	5828 feet	Jan. 17
Dangerous Pleasure	Special Cast	Inde. Pict. Corp		
Dick Turpin	Tom Mix	Fox	8 reels	Feb. 7
Drag Harlan	William Farnum	Fox (re-issue)		
Fearless Lover, The	E.Novak-W.Fairbanks	C. B. C		
Flashing Spurs	Bob Custer	Ind. Pict. (S. R.)	5 reels	Jan. 3
Flying Hoofs	Jack Hoxie	Universal	5 reels	
Folly of Vanity	Special Cast	Fox	7 reels	Feb. 14
Forty Winks	Special Cast	Paramount	7 reels	Feb. 14
Girl of Gold, The	Florence Vidor	Prod. Dist. Corp		
Greatest Love of All	George Beban	Asso. Exhib	6486 feet	Nov. 22
Her Husband's Secret	Special Cast	First National	6151 feet	Feb. 14
Her Market Value	Agnes Ayres	Prod. Dist. Corp		
Hunted Woman, The	Special Cast	Fox	4954 feet	April 4
If I Marry Again	Doris Kenyon	First National	7242 feet	Jan. 3
Kiss in the Dark, A	Special Cast	Paramount		
Lady, The	Norma Talmadge	First National	7 reels	Feb. 7
Lady of the Night	Norma Shearer	Metro-Goldwyn	5419 feet	Mar. 14
Last Laugh, The	Emil Jannings	Universal	7 reels	Dec. 29
Mad Dancer, The	Ann Pennington	H. F. Jans	7 reels	Mar. 7
Man Without a Conscience	Willard Louis	Warner Bros		
Man's World, A	Special Cast	Metro-Goldwyn		
Mansion of Aching Hearts	Clayton-Landis	B. P. Schulberg	6147 feet	Mar. 14
Midnight Girl, The	Lila Lee	Chadwick (S. R.)	6300 feet	Mar. 23
Never the Twain Shall Meet	Special Cast	Metro-Goldwyn		
Oh, Doctor	Reginald Denny	Universal	6587 feet	Nov. 29
Once in a Lifetime	Edmund Love	Fox		
On Thin Ice	Tom Moore	Warner Bros	6 reels	Mar. 21
On the Threshold	Special Cast	Prod. Dist. Corp		
Prairie Wife	Special Cast	Metro-Goldwyn	6487 feet	
Private Peggy O'Day	Evelyn Brent	F. B. O		
Right Man, The	George Larkin	Rayart (S. R.)	4571 feet	
Rag Man, The	Jackie Coogan	Metro-Goldwyn	5968 feet	Feb. 21
Ridin' Pretty	William Desmond	Universal	4812 feet	Jan. 17
Rip Snorter, The	Hatton-Mills	Arrow	4998 feet	Nov. 15
Roaring Adventure	Jack Hoxie	Universal	4800 feet	Feb. 14
Savages of the Sea	Frank Merrill	Hercules Film Prod. (S. R.)		
Sawdust Trail	Shirley Mason	Fox		
Speed Wild	Lefty Flynn	F. B. O		
Square Peg, The	Special Cast	Metro-Goldwyn		
Star Dust Trail, The	Shirley Mason	Fox	4800 feet	Mar. 7
Super Speed	Reed Howes	Rayart Pict. (S. R.)	5257 feet	Feb. 7
Street Singer, The	Special Cast	Chadwick Pict		
Swan, The	Special Cast	Paramount	6 reels	Mar. 14
Thundering Herd, The	Special Cast	Paramount	7 reels	Mar. 7
Top of the World	Special Cast	Paramount	7 reels	Jan. 17
Trail Rider	Buck Jones	Fox	4752 feet	Feb. 21
When Winter Went	Special Cast	Inde. Pict. (S. R.)		
Who Cares	Haines-Devore	C. B. C. (S. R.)		

MARCH

Feature	Star	Distributed By	Length	Reviewed
Adventurous Sex, The	Special Cast	Asso. Exhib	6 reels	Mar. 21
Air Mail, The	Special Cast	Paramount	8 reels	Mar. 23
Beauty and the Bad Man	Special Cast	Prod. Dist. Corp		
Beyond the Border	Harry Carey	Prod. Dist. Corp		
Billy, The Kid	Franklyn Farnum	Inde. Pict Corp		
Blood and Steel	Desmond Holmes	Inde. Pict. (S. R.)		
Boomerang, The	AnitaStewart-B.Lytell	B. P. Schulberg	6714 feet	April 4
Border Justice	Bill Cody	Inde. Pict. Corp	5432 feet	Nov. 8
Confessions of a Queen	Special Cast	Metro-Goldwyn	6 reels	April 4
Crackerjack, The	Johnny Hines	C. C. Burr	6500 feet	
Crimson Runner, The	Priscilla Dean	Pros. Dist. Corp		
Daddy Goes A Hunting	Special Cast	Metro-Goldwyn	5851 feet	Mar. 7
Dangerous Innocence	LaPlante-E. O'Brien	Universal	6759 Feet	Mar. 21
Dressmaker from Paris, The	Rod La Rocque	Paramount	7 reels	Mar. 28
Denial, The	Special Cast	Metro-Goldwyn	4791 feet	March 21
Ermine and Rhinestone		H. F. Jans		
Everyman's Wife		Fox		
Fighting the Flames	Haines-Devore	C. B. C. (S. R.)		
Flattery	Bowers-de la Motte	Chadwick (S. R.)		
Friendly Enemies	Weber and Fields	Prod. Dist. Corp		
Great Divide, The	Terry-Tearle	Metro-Goldwyn	7811 feet	Feb. 2
Galloping Vengeance	Bob Custer	F. B. O	5 reels	April 11
Goose Hangs High, The	Special Cast	Paramount	6 reels	Feb. 14
Head Winds	House Peters	Universal	5600 feet	Mar. 28
Hunting Wild Animals in Hollywood	Special Cast	Fox		
Let 'Er Buck	Hoot Gibson	Universal		
Lone Outlaw, The	Hoot Gibson	Universal		
Love's Bargain	M. Daw-C. Brook	F. B. O		
I Want My Man	Sills-Kenyon	First National		
Jimmie's Millions	Richard Talmadge	F. B. O	6 reels	Feb. 28
Mad Whirl, The	May McAvoy	Universal	6184 feet	Dec. 27
Monster, The	L. Chaney-J. Arthur	Metro-Goldwyn	6435 feet	Feb. 28
My Wife and I	Special Cast	Warner Bros		
New Lives for Old	Betty Compson	Paramount	5700 feet	Mar. 7
New Toys	Richard Barthelmess	First National	8 reels	Feb. 21
Night Ship, The	Special Cast	Lumas Film (S. R.)	6 reels	Feb. 21
None But the Brave	Richard Dix	Paramount		
Percy	Charles Ray	Asso. Exhib	6 reels	Feb. 28
Playing With Souls	Special Cast	First National	7 reels	Mar. 14
Price of Pleasure, The	Valli-Kerry	Universal	6618 feet	
Recompense	M Prevost-M. Blue	Warner Bros		
Raffles, The Amateur Cracksman	House Peters	Universal		
Rainbow Trail, The	Tom Mix	Fox		
Range Terror, The	Bob Custer	Inde. Pict. (S. R.)	5 reels	Feb. 28
Riders of the Purple Sage	Tom Mix	Fox	5578 feet	Mar. 28
Roaring Adventure, The	Jack Hoxie	Universal	4657 feet	
Seven Chances	Buster Keaton	Metro-Goldwyn	5113 feet	
Sackcloth and Scarlet	Alice Terry	Paramount	7 reels	Mar. 7
Saddle Hawk, The	Hoot Gibson	Universal	4419 feet	Mar. 7
Salome of the Tenements	Jetta Goudal	Paramount	7 reels	Mar. 7
Sally	Colleen Moore	First National	8 reels	Mar. 28
Scar Hannan	Yakima Canutt	F. B. O	5 reels	April 4
She Wolves		Fox		
Sign of the Cactus, The	Jack Hoxie	Universal	4938 feet	Jan. 10
Stop Flirting	Special Cast	Prod. Dist. Corp		

Feature	Star	Distributed By	Length	Reviewed
Straight Through	Wm. Desmond	Universal	4867 feet	
Tainted Souls	Special Cast	Fox		
That Devil Quemado	Fred Thomson	F. B. O.	5 reels	April 4
Tale of a Thousand and One Nights	Special Cast	Davis Dist. Div. (S. R.)	6800 feet	
Where Romance Rides	Dick Hatton	Arrow	4301 feet	Feb. 12
Woman's Faith, A	Reubens-Marmont		7 reels	April 4

APRIL

Feature	Star	Distributed By	Length	Reviewed
Adventure	P. Starke–T. Moore	Paramount		
After Business Hours	Hammerstein-Tellegen,	C. B. C. (S. R.)		
Awful Truth, The	Agnes Ayres	Prod. Dist. Corp		
Bad Lands, The	Harry Carey	Prod. Dist. Corp.		
Beggar on Horseback, A	Ralston–Nissen	Paramount		
Bandit Tamer, The	Franklyn Farnum	Inde. Pict. (S. R.)		
California Straight Ahead	Reginald Denny	Universal		
Coast of Folly	Gloria Swanson	Paramount		
Code of the West	D. Moore–C. Bennett	Paramount		
Courageous Fool, The	Reed Howes	Rayart (S. R.)		
Daughters Who Pay	Special Cast	Banner Prod.	6000 feet	
Declasse	Corinne Griffith	First National	6 reels	April 4
Face on the Air, The	Evelyn Brent	F. B. O.		
Faint Perfume	Special Cast	B. P. Schulberg		
Fighting Sheriff, The	Bill Cody	Inde. Pict. (S. R.)		
Getting 'Em Right	George Larkin	Rayart (S. R.)	4669 feet	
Heart of a Siren, The	Barbara La Marr	First National	6700 feet	Mar. 21
If Marriage Fails	Jacqueline Logan	F. B. O.		
Justice Raffles	Henry Edwards	Cranfield & Clarke (S. R.)	6000 feet	
Kiss in the Dark, A	Special Cast	Paramount		
Little French Girl, The	Betty Bronson	Paramount		
Man and Maid	Special Cast	Metro-Goldwyn		
Men and Women	Special Cast	Paramount	7 reels	Mar. 28
My Son	Nazimova-J. Pickford	First National		
One Way Street	Special Cast	First National	5596 feet	April 11
Private Affairs	Special Cast	Prod. Dist. Corp.		
Proud Flesh	Special Cast	Metro-Goldwyn		
Silent Sanderson	Harry Carey	Prod. Dist. Corp		
Sporting Venus	Special Cast	Metro-Goldwyn		
Sky Raider, The	Capt. Charles Nungesser	Assot. Exhib.	7 reels	April 4
The Clash	Marmont-Rubens	Universal		
Waking Up the Town	Jack Pickford	United Artists	6 reels	April 11
Way of a Girl, The	Special Cast	Metro-Goldwyn		
Winning a Woman	Perrin-Hill	Rayart (S. R.)	4865 feet	

MAY

Feature	Star	Distributed By	Length	Reviewed
Alias Mary Flynn	Evelyn Brent	F. B. O.		
Bandit's Baby, The	Fred Thomas	F. B. O.		
Barriers of the Law	Holmes-Desmond	Independent Prod. (S. R.)		
Chickie	Mackaill-Bowers	First National		
Crowded Hour, The	Bebe Daniels	Paramount		
Eve's Secret	Betty Compson	Paramount		
Fear Fighter, The	Billy Sullivan	Rayart (S. R.)		
Fine Clothes	L. Stone-A. Rubens	First National		
His Supreme Moment	B. Sweet-R. Colman	First National		
Let 'er Buck	Hoot Gibson	Universal	5547 feet	Jan. 3
Lilies of the Streets	J. Walker-V. L. Corbin	F. B. O.		
Lunatic at Large, A	Henry Edwards	Cranfield & Clarke (S. R.)	6000 feet	
My Ladies Lips	Special Cast	B. P. Schulberg		
Necessary Evil, The	Dana-Lyon	First National		
Night Club, The	R. Griffith V. Reynolds	Paramount		
Old Home Week	Thomas Meighan	Paramount		
Quick Change	George Larkin	Rayart (S. R.)		
Return of a Soldier	Special Cast	Metro-Goldwyn		
Snob Buster, The	Reed Howes	Rayart (S. R.)		
Soul Fire	Barthelmess-B. Love	First National		
Sporting Grit	Richard Talmadge	F. B. O.		
Speed Wild	Maurice B. "Lefty" Flynn	F. B. O.		
Texas Bearcat, The	Bob Custer	F. B. O.		
Up the Ladder	VirginiaValli	Universal	5922 feet	Jan. 31
White Fang	Strongheart (dog)	F. B. O.		
White Thunder	Yakima Canutt	F. B. O.		
White Desert, The	Special Cast	Metro-Goldwyn		
Wrath	Ernest Torrence	Paramount		
Zander the Great	Marion Davies	Metro-Goldwyn		

JUNE

Feature	Star	Distributed By	Length	Reviewed
Any Woman	Alice Terry	Paramount		
Dangerous Odds	Bill Cody	Inde. Pict. (S. R.)		
Dark Horse, The	Harry Carey	Prod. Dist. Corp.		
Desert Flower, The	Colleen Moore	First National		
Double Fisted	Jack Perrin	Rayart (S. R.)		
Introduce Me	Douglas MacLean	Assoc. Exhib.	5980 feet	Mar. 21
Making of O'Malley, The	Milton Sills	First National		
Man She Bought, The	Constance Talmadge	First National		
Mist in the Valley	Alma Taylor	Cranfield & Clarke (S. R.)	5500 feet	
Modern Babylon		Paramount		
Only Thing, The	Special Cast	Metro-Goldwyn		
Ridin' Thunder	Jack Hoxie	Universal		
Rough Going	Franklyn Farnum	Inde. Pict. Corp. (S. R.)		
Rough Stuff	George Larkin	Rayart (S. R.)		
Spaniard, The	Cortez-Goudal	Paramount		
Texas Trail, The	Harry Carey	Prod. Dist. Corp		
Talkers, The	A. Nilssen-L. Stone	First National		
Youth's Gamble	Reed Howes	Rayart (S. R.)		
When a Woman Reaches Forty	Special Cast	B. P. Schulberg		

JULY

Feature	Star	Distributed by	Length	Reviewed
Bad Lands, The	Harry Carey	Prod. Dist. Corp		
Cold Nerve	Bill Cody	Independent Pict.		
Drug Store Cowboy, The	Franklyn Farnum	Ind. Pict. Corp.	5100 feet	Feb. 7
Duped	Holmes-Desmond	Independent Pict.		
Pipes of Pan	Alma Taylor	Cranfield & Clarke (S. R.)	6200 feet	

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Accidental Husbands	Charles Chase	Pathe	1 reel	Nov. 8
Across the Hall	Edna Marion	Universal		
African Huntsmen	"Aesop Fable"	Pathe		
After a Reputation	Edna Marian	Universal		
Aggravatin' Kid, The	Buddy Messinger	Universal	2 reels	Feb. 7
Ain't Love Grand	Buddy Messinger	Universal		
Alfalfa Doolittle	Will Rogers	Pathe	2 reels	
Alice Cans the Cannibals	"Cartoon"	M. J. Winkler (S. R.)	1 reel	Jan. 10
Alice Gets in Dutch		Winkler (S. R.)	1 reel	
Alice Solves the Puzzle	"Cartoon"	M. J. Winkler (S. R.)	1 reel	April 11
All Hands on Deck	Buddy Messinger	Universal	2 reels	
All Night Long	Harry Langdon	Pathe	2 reels	Nov. 15
Almost a Husband	Buddy Messinger	Universal	2 reels	
Alone at Last	Arthur Lake	Universal	1 reel	
All Wet	Charlie Chase	Pathe	1 reel	Nov. 29
Andy's Hat's in the Ring	The Gumps	Universal	2 reels	Nov. 22
Andy's Stump Speech	"The Gumps"	Universal	2 reels	Nov. 8
Anthony and Cleopatra	"Hysterical History"	Universal	2 reels	Nov. 15
Apache, The	Earle Foxe	Fox Film		
Apollo's Pretty Sister		Fox	2 reels	
Araby Bound	Jack Earle	Universal		
Are Blond Men Bashful	Arthur Stone	Pathe	2 reels	Nov. 22
Are Husbands Human?		Pathe	1 reel	April 11
Artists' Blues	G. Joy-J. Moore	Rayart (S. R.)		
Artist's Model, The	"Pen and Ink Vaudeville"	Educational	1 reel	Nov. 22
Ask Grandma	"Our Gang"	Pathe		
At the Seashore	Monkey	Fox	2 reels	
Bachelors	Special Cast	Universal		
Bad Bill Brodie	Charles Chase	Pathe		
Bad Boy	Charles Chase	Pathe	2 reels	April 11
Bark is the Woods	Harry Langdon	Pathe	2 reels	
Barnyard Olympics	Aesop Fable	Pathe	1 reel	Sept. 13
Bashful Jim	Ralph Graves	Pathe	2 reels	Mar. 21
Be Careful	Harry Langdon	Pathe	2 reels	
Beloved Bozo, The	Ralph Graves	Pathe	2 reels	Feb. 7
Benjamin Franklin	"Hysterical History"	Universal	2 reels	Aug. 23
Big Chief Ko-Ko (Out of the Inkwell)		Red Seal Pict. (S.R.)		
Big Town, The	"Our Gang"	Pathe	2 reels	Jan. 10
Billy's Week End	Billy Franey	Sanford Prod.	2 reels	22
Biting the Dust	"Aesop Fable"	Pathe	1 reel	Jan. 13
Black Gold Bricks	Roach-Edwards	Universal	1 reel	
Black Magic	"Aesop's Fables"	Pathe	1 reel	Nov.
Blows and Dynamite		Fox	2 reels	
Blue Blood		Fox		
Boobs in the Woods	Harry Langdon	Pathe	2 reels	Feb. 7
Boyhood Rivals	Buddy Messinger	Universal	2reels	
Breaking the Ice	Ralph Graves	Pathe	2 reels	April 11
Bright Lights	Bobby Vernon	Educational	2 reels	Oct. 11
Broadcasting	Pen and Ink Cartoon	Educational	1 reel	Dec. 20
Broadway Beauties	Karr-Marian	Universal		
Bull and Sand	Special Cast	Pathe	2 reels	Dec. 27
Bungalow Boobs	Charles Chase	Pathe	1 reel	Oct. 26
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Campin Out	Buddy Messinger	Universal	2 reels	
Cannon Ball Express, The	Special Cast	Pathe	2 reels	Nov. 29
Captain's Kid, The	Bray Cartoon	L. B. O.		
Captivatin' Cannibal	Billy Franey	Sanford Prod.	2 reels	
Cat and the Magnet, The	(Animated Cartoon)	Pathe		
Change the Needle	Arthur Stone	Pathe		
Cheer Up	Bowes-Vance	Educational	1 reel	Sept. 20
Chicken a la Carte	Century Girls	Universal	2 reels	
Circus Fever	"Our Gang"	Pathe	2 reels	Feb. 7
Clear the Way	Buddy Messinger	Universal	2 reels	
Clean-Up Week	"Aesop's Fables"	Pathe	1 reel	Mar. 7
Cleopatra and Her Easy Mark				
Cotton King	Lloyd Hamilton	Educational		
Court Plaster	Neal Burns	Educational	2 reels	Oct. 11
Crime Crushers	Lige Conley	Educational	2 reels	
Crushed	Lloyd Hamilton	Educational	2 reels	Oct. 25
Cure, The (Out of the Inkwell)		Red Seal Pict. (S. R.)		
Cute Little Devil, The	Wanda Wiley	Universal	2 reels	
Cut Loose	Dunham-Vance	Educational	1 reel	Dec. 6
Dancing Daisies	Al. Alt.-Folies Girls	Universal	2 reels	
Dangerous Curves		Fox		
Dangerous Peach, The	Al Alt	Universal	2 reels	
Day's Outing A	"The Gumps"	Universal	2 reels	
Deaf, Dumb Daffy	"Spat Family"	Pathe	2 reels	Nov. 20
Deep Sea Panic	(Imperial)	Fox	2 reels	
Desert Blues	Bowes-Vance	Educational	2 reels	Oct. 11
Detained	Stan Laurel	Selznick		
Dinky Doodle and the Magic Lamp		Selznick		
Dirty Hands	Juvenile Comedy	Educational	2 reels	Sept. 27
Diving Fool, The		Fox		
Dog Days	"Our Gang"	Pathe		
Don't Fail	Bowes-Vance	Educational	1 reel	Sept. 13
Don't Fail	Buddy Messinger	Universal	2 reels	
Don't Pinch	Bobby Vernon	Educational		
Don't Slip	Billy West	Arrow	2 reels	
Don't Worry	Wanda Wiley	Universal	2 reels	Mar. 21
Down on the Farm	"Aesop's Fables"	Pathe	1 reel	Dec. 27
Dumb and Daffy	Al. St. John	Fox	2 reels	
Dynamite Doggie	Al. St. John	Educational	2 reels	Mar. 21
East Side, West Side		DeForrest		
Easy Pickin's	Neal Burns	Educational	2 reels	Nov. 22
Electric Elopement		Fox		
Empty Heads	Bowes-Vance	Educational	1 reel	Oct. 18
Every Man for Himself	"Our Gang"	Pathe	2 reels	Oct. 25
Excuse My Glove	"Spat Family"	Pathe	2 reels	Mar. 14
Family Entrance, The	Charles Chase	Pathe		
Family Row, A	Buddy Messinger	Universal	2 reels	Dec. 20
Fares Please	Al. St. John	Educational		
Fast Company	"Our Gang"	Pathe	2 reels	Nov. 15
Fast and Furious	Lige Conley	Educational	2 reels	Oct. 11
Fat Chance	Walter Hiers	Educational	2 reels	Nov. 29
Feet of Mud	Harry Langdon	Pathe	2 reels	Dec. 6
Felix Finds Out	(Cat Cartoon)	Winkler (S. R.)	1 reel	
Fighting Fluid	Charles Chase	Pathe	1 reel	Jan. 31
Financially Embarrassed	Lake-Hasbrouck	Universal	1 reel	
First Love	"Our Gang"	Pathe		
Fishermen's Luck	"Aesop's Fables"	Pathe	1 reel	
For Hire	Edward Gordon	Universal		
Fox Hunt	"Spat" Family	Pathe	2 reels	Feb.
French Pastry	Bobby Vernon	Educational	2 reels	Dec.

Feature	Star	Distributed by	Length	Reviewed
Full of Pep	Special Cast	Universal		
Galloping Bungalows	Billy Bevan	Pathe	2 reels	Nov. 1
Game Hunter, The	Roach-Edwards	Universal	1 reel	Oct. 11
Gee Whiz Genevieve	Will Rogers	Pathe	2 reels	Oct. 11
Getting Trimmed	Wanda Wiley	Universal	2 reels	
Giddap	Special Cast	Pathe	2 reels	Mar. 21
Girlies and Girlies		Universal		
Girl Problem, The	Lake-Hasbrouck	Universal	1 reel	
Goat Getters	Juveniles	Educational		
Go Easy	Bowes-Vance	Educational	1 reel	Nov. 29
Going Great	Eddie Nelson	Educational		
Good Old Circus Days	"Aesop's Fables"	Pathe	1 reel	Nov. 22
Good Spirits	Walter Hiers	Educational	2 reels	Jan. 24
Goofy Age, The	Tryon-Mehaffey	Pathe	2 reels	Feb. 21
Great Guns	Bobby Vernon	Educational	1 reel	Oct. 13
Green Tees	Edwards-Roach	Universal	1 reel	
Guilty Conscience, A	Eddie Gordon	Universal		
Half a Hero	Lloyd Hamilton	Educational	1 reel	Mar. 7
Ham and Eggers	Benny Leonard			
Handle 'Em Rough	Animal Cast	Pathe		
Hard Boiled	Charley Chase	Pathe	2 reels	Mar. 21
Hard Working Loafer, The	Arthur Stone	Pathe		
Harem Follies	Al Alt	Universal		
Haunted Honeymoon	Tryon-Mehaffey	Pathe	2 reels	Feb. 28
Have a Heart	Bowes-Vance	Educational	1 reel	Jan. 24
Have Mercy	Bowes-Vance	Educational	1 reel	Jan. 3
He Who Gets Crowned	Jimmy Aubrey	F. B. O.		
He Who Gets Socked	"Pen and Ink"	Educational		
Hello Baby	Charley Chase	Pathe	1 reel	Jan. 24
Hello Frisco	Summerville-Dunn	Universal	1 reel	Oct. 11
Hello, Hollywood	Lige Conley	Educational	2 reels	Mar. 28
Helping Hand	Jimmy Aubrey	F. B. O.		
Her Ball and Chain		Fox		
Her Boy Friend	Larry Semon	Educational	1 reel	Sept. 27
Her Daily Dozen	Edna Marion	Universal	2 reels	
Here's Your Hat	Arthur Lake	Universal	1 reel	
Her Lucky Leap	Wanda Wiley	Universal		
Her Other Husband	Eddie Lyons	Arrow	2 reels	
Here He Comes	Buddy Messinger	Universal		
Hi-Fliers	"Hodge Podge"	Educational	1 reel	Jan. 10
High Gear	Bobby Vernon	Educational	2 reels	Nov. 1
High Hopes		Educational	1 reel	
His First Degree	Buddy Messinger	Universal	2 reels	Jan. 3
His Friend's Wife	Special Cast	Universal		
His High Horse	Lee Moran	Educational	2 reels	Feb. 7
His Marriage Wow	Henry Langdon	Pathe	2 reels	Mar. 7
Hoboken Nightingale, The		Educational	1 reel	
Hold that thought	"Aesop's Fables"	Pathe		
Honeymoon Hardships	Day McKee	Pathe	2 reels	Jan. 31
Hooked	Lloyd Hamilton	Educational	2 reels	Jan. 24
Horrible Hollywood		Lee-Bradford		
Horse Play	Roach-Edwards	Univ rsal	1 reel	
Hot Dog	Animal	C. B.C.	2 reels	
Hot Heels	James Finlayson	Pathe	2 reels	Nov. 8
Hot Stuff	"Spat Family"	Pathe	2 reels	Nov. 1
House That Dinky Built	(Cartoon)	F. B. O.		
Housing Shortage, The	"Aesop Fable"	Pathe		
Hypnotized	Jimmy Aubrey	F. B. O.		
Hysterical History (Series)		Universal		
In-Bad the Sailor	Monkey	Fox		
In Dutch	Aesop's Fables	Pathe		
In the Good Old Summer Time	Aesop Fables	Pathe	1 reel	
Inside Out	Bowes-Vance	Educational	1 reel	Mar. 28
Iron Mule		Educational		
Is Marriage the Bunk	Charles Chase	Pathe	1 reel	April 4
Itching for Revenge	Eddie Gordon	Universal	2 reels	Mar. 7
It's All Wrong	Karr-Engle	Universal		
Jack and the Beanstalk	Baby Peggy	Universal		
Jockey, The	Buddy Messinger	Universal		
Jonah Jones	Lloyd Hamilton	Educational	2 reels	Sept. 13
Jungle Bike Riders	Aesop's Fables	Pathe		
Just a Good Guy	Arthur Stone	Pathe	2 reels	Dec. 20
Kid Brother	Buddy Messinger	Universal		
Kid Speed	Larry Semon	Educational	2 reels	Oct. 25
Kidding Captain Kidd				
King Cotton	Lloyd Hamilton	Educational		
King Dumb	Jimmy Aubrey	Selznick	2 reels	
Ko-Ko the Barber (Out of the Inkwell)		Red Seal Pict. (S. S.)		
Ko-Ko in Toyland (Out of the Inkwell)		Red Seal Pict. (S. R.)		
Ko-Ko Trains Animals (Out of the Inkwell)		Red Seal Pict. (S. R.)		
Lady Barber, The	Harry Langdon	Pathe	2 reels	
Lead Pipe Cinch, A	Al Alt	Universal		
Laugh That Off	"Spat Family"	Pathe	2 reels	Jan. 31
League of Nations (Out of the Inkwell)		Red Seal Pict. (S. R.)		
Lion Love		Fox	2 reels	Feb. 28
Little Red Riding Hood	"Dinky Doodle"	F. B. O.		
Little Robinson Corkscrew	Ralph Graves	Pathe	2 reels	Sept. 27
Little Theatre Movement, The	Will Rogers	Pathe	2 reels	
Lizzies of the Field		Pathe	2 reels	Sept. 13
Locked Out	Arthur Lake	Universal	1 reel	
Looking Down	Wanda Wiley	Universal		
Lost Cord, The	Bert Roach	Universal	1 reel	Feb. 21
Lost Dog, The	"Spat Family"	Pathe	2 reels	Oct. 4
Love Bug, The	"Our Gang"	Pathe	2 reels	April 4
Love Goofy	Jimmie Adams	Educational	2 reels	Mar. 7
Lovemania	Al. St. John	Educational	2 reels	Dec. 27
Love's Sweet Piffle	Ralph Graves	Pathe		
Low Bridge	Buddy Messinger	Universal	2 reels	Oct. 11
Low Tide		Educational		
Luck O' the Foolish	Harry Langdon	Pathe	2 reels	Sept. 20
Lucky Leap, A	Wanda Wiley	Universal		
Lumber Jacks	Aesop Fables	Pathe	1 reel	Nov. 29
Mad Rush, The	Bowes-Vance	Educational	1 reel	Dec. 27
Making A Career	Buddy Messinger	Universal		
Mandarin Mixup, A	Stan. Laurel	Selznick		
Man's Best Friend	Rex (horse)	Pathe		
Marriage Circus, The	Ben Turpin	Pathe	2 reels	April 11
Masked Marvel, The		Fox		
Meet the Ambassador	Jimmy Aubrey	F. B. O.		
Meet the Missus	Tryon-Mehaffey	Pathe	2 reels	Dec. 6
Mellow Quartette	Pen & Ink Vaudeville	Educational	1 reel	April 4
Merrymakers	Bowes-Vance	Educational	1 reel	Mar. 28
Met by Accident	Wanda Wiley	Universal		
Milk Bandit, The		Fox		
Mind the Baby	"Pal" (Dog)	Universal	2 reels	Sept. 27
Mind Your Doctor	Roach-Edwards	Universal	1 reel	
Miss Fixit	Wanda Wiley	Universal	2 reels	
Monkey Business	Aesop Fable	Pathe	1 reel	Oct. 25
Monsieur Don't Care	Stan. Laurel	Selznick		
Motor Mad	Lige Conley	Educational	1 reel	Jan. 24
Mouse that Turned, The	Aesop Fable	Pathe	1 reel	
Movie Mad Maid, A		Fox	2 reels	Jan. 3
My Baby Doll	Edna Marian	Universal	2 reels	Mar. 7
Mysterious Mystery, The	"Our Gang"	Pathe	2 reels	Dec. 8
Mysterious Stranger		Fox		
Mysteries of Old China Town	Aesop's Fables	Pathe	1 reel	
Napoleon Not So Great				
Nero	"Hysterical History"	Universal	2 reels	Mar. 7
Nice Pickle, A	Edwards-Roach	Universal	1 reel	
Nickle Plated West, The		Fox		
Night Hawks	Lige Conley	Educational		
Nip O' Scotch, A		Fox	2 reels	Dec. 27
Nobody's Sweetheart	Wanda Wiley	Universal	2 reels	Feb. 21
No Fooling	Bowes-Vance	Educational	1 reel	
No Place to Go	Arthur Lake	Universal	1 reel	
North of 57	Ben Turpin	Pathe	2 reels	
Now or Never (re-issue)	Harold Lloyd	Asso. Exhib	3 reels	
Off His Trolley	Ralph Graves	Pathe	2 reels	Dec. 20
Oh What a Gump	"The Gumps"	Universal	2 reels	
Oh, What a Flirt	Jimmy Aubrey	L. B. O.	2 reels	
Olympic Games, The	"Hysterical History"	Universal		
Omar Khayam	"Hysterical History"	Universal	1 reel	
On Duty	Wanda Wiley	Universal		
Orphan, The	Al Joy	Ricardo Films, Inc.		
Other Husband, The	Eddie Lyons	Arrow		
Outdoor Pajamas	Charley Chase	Pathe	1 reel	Sept. 20
Over the Bottom	Stan Laurel	Selznick		
Over Here	Harry Langdon	Pathe		
Pal's Clever	Pal (dog)	Universal		
Papa's Pet	"Bull's Eye Comedy"	Universal	1 reel	April 11
Past and Present		Universal		
Paul Revere	"Hysterical History"	Universal	1 reel	
Peggy's Love Affair		Screen Art Dist.		
Peggy the Vamp		Screen Art Dist.	2 reels	Oct. 18
Pie-Eyed	Stan Laurel	F. B. O.		
Pie Man, The	"Aesop Fable"	Pathe	1 reel	Mar. 21
Plain Clothes	Harry Langdon	Pathe	2 reels	Mar. 28
Plain and Fancy Girls	Charles Chase	Pathe		
Plain Luck	Edna Marian	Universal		
Plumber, The	Ralph Graves	Pathe	2 reels	Jan. 10
Pocahontas and John Smith	"Hysterical History"	Universal	1 reel	Oct. 18
Polly Voo	Jimmy Aubrey	Selznick	2 reels	
Ponce de Leon	"Hysterical History"	Universal	1 reel	Jan. 3
Poor Butterfly	Ruth Hiatt	Educational	2 reels	Nov. 22
Poor Fish, The	Charles Chase	Pathe	2 reels	Dec. 6
Poor Sap, The		Fox	2 reels	
Powdered Chickens	Edna Marian	Universal	2 reels	Mar. 28
Prehistoric Man	"Hysterical History"	Universal	1 reel	
Pre-Hysterical Man	"Hysterical History"	Universal	1 reel	
Present Arms	Wanda Wiley	Universal	2 reels	
Putting on Airs	Edna Marian	Universal	2 reels	April 11
Puzzled by Crosswords	Eddie Gordon	Universal	2 reels	Mar. 7
Queen of Aces	Wanda Wiley	Universal	2 reels	
Radio Riot		Fox		
Raisin' Cain	Special Cast	Universal	2 reels	April 4
Rapid Transit	Al. St. John	Educational		
Rarin' Romeo	Walter Hiers	Educational	2 reels	Mar. 28
Raspberry Romance	Ben Turpin	Pathe	2 reels	Feb. 28
Rat's Knuckles, The	Charley Chase	Pathe	1 reel	Jan. 3
Red Pepper	Al. St. John	Educational	2 reels	April 4
Red Riding Hood	Cartoon	F. B. O.		
Reel-Virginian, The	Ben Turpin	Patheal		
Regular Girl, A	Wanda Wiley	Univers	2 reels	
Rembrandt	"Hysterical History"	Universal	1 reel	Jan. 31
Remember When?	Harry Langdon	Pathe		
Riders of the Purple Cows	Ralph Graves	Pathe	2 reels	Oct. 18
Rip Van Winkle	"Hysterical History"	Universal	1 reel	Oct. 11
Rip Without a Wink				
Roaring Lions at Home		Fox		
Robinson Crusoe	"Hysterical History"	Universal		
Robinson Crusoe Returns on Friday				
Rough and Ready	Lige Conley	Educational	2 reels	Sept. 20
Rough Party	Al Alt	Universal		
Royal Razz, The	Charles Chase	Pathe	1 reel	Dec. 20
Rubber Neck, The	"Spat Family"	Pathe	2 reels	Dec. 27
Sahara Blues	Special Cast	Universal		
Sailing Along	Buddy Messinger	Universal		
Sailor Papa, A	Glenn Tryon	Pathe	2 reels	April 4
Saturday		Screen Art Dist.	2 reels	Oct. 11
Sea Legs	N. Burns - V. Steadman	Educational	2 reels	Jan. 31
Sea Squawk, The	Harry Langdon	Pathe	2 reels	Jan. 3
See Here		Lee-Bradford		
Sharpshooters	Aesops Fables	Pathe	1 reel	Nov. 8
She Knew Her Man	Aesop's Fables	Pathe	1 reel	Nov. 15
Sherlock Sleuth	Arthur Stone	Pathe		
Ship Shape	Vance Bowes	Educational		
Short Change	Walter Hiers	Educational	2 reels	Oct. 11
Should Husbands Be Watched	Charles Chase	Pathe	1 reel	
Should a Husband Tell		Red Seal Pict. (S. R.)		
Should Landlords Live	Arthur Stone	Pathe	2 reels	Sept. 27
Sir Walter Raleigh	"Hysterical History"	Universal	1 reel	
Sittin' Pretty	Charles Chase	Pathe		
Sky Plumber, The	Arthur Stone	Pathe	2 reels	Oct. 25
Skyscraper, The	Harry Langdon	Principal	2 reels	
Sleeping Sickness	Edwards-Roach	Universal	1 reel	
Smoked Out	Lake Hasbrouck	Universal	1 reel	
Snappy Eyes	Wanda Wiley	Universal	2 reels	Oct. 11
Snow Hawk	Stan Laurel	F. B. O.		
Some Tomboy	Wanda Wiley	Universal		
Somewhere in Wrong	Stan Laurel	F. B. O.		
S. O. S.	"Aesop's Fables"	Pathe		
South of the North Pole	"Spat Family"	Pathe	2 reels	Sept. 13
So This Is Art	"Monkey"	Fox		
Spanish Romeo, A	Earle Foxe	Fox		
Speed Boys	Special Cast	Universal		
Step Fast	Jimmie Adams	Educational	2 reels	Jan. 10
Step Lightly	Lige Conley	Educational	1 reel	Jan. 10
Stilts Man, The	Earl McCoy	Universal		
Stolen Sweeties	Monkey	Fox		
Storm, The (Out of the Inkwell)		Red Seal Pict. (S. R.)		
Stratford on Avon		Red Seal Pict. (S. R.)		
Stupid But Brave	Al. St. John	Educational	2 reels	Sept. 27
Sun Down Limited	"Our Gang"	Pathe	2 reels	Sept. 27
Sweet Dreams	Wanda Wiley	Universal	2 reels	Nov. 15
Taming the East	Buddy Messinger	Universal		
Tender Feet	Walter Hiers	Educational		
Tenting Out	Roache Edwards	Universal	1 reel	Mar. 28
Thaddeus and Arline	(Novelty)	Red Seal Pict. (S. R.)		
That's the Spirit	Bert Roach	Universal	1 reel	Sept. 13

Feature	Star	Distributed By	Length	Reviewed
This Week-End		Lee-Bradford (S. R.)		
Three Foolish Weeks	Ben Turpin	Pathe	2 reels	Sept. 20
Through the Rough	Benny Leonard			
Through Three Reigns	(Novelty)	Red Seal Pict. (S. R.)		
Thundering Landlords	Glenn Tryon	Pathe		
Tin Type, A	Buddy Messinger	Universal		
Tons of Trouble		Fox		
Too Many Mammas	Charlie Chase	Pathe	1 reel	Oct. 11
Too Young to Marry	Buddy Messinger	Universal	2 reels	
Topsy Turvey Travel	"Hodge Podge"	Educational	1 reel	Feb. 7
Tourists De Luxe	Hayes-Kaw	Universal	2 reels	
Traffic Jams	McCoy-Karr	Universal	2 reels	Sept. 20
Transatlantic Flight, A	"Aesop's Fables"	Pathe		
Trouble Fixer	Wanda Wiley	Universal	2 reels	Oct. 4
Twins	Stan Laurel	F. B. O.	2 reels	
Two Cats and a Bird (Novelty)		Educational	1 reel	
Two Weeks-and-a-Half	Ben Turpin	Pathe	2 reels	
Two Too Many		Lee-Bradford (S. R.)		
Uncle Tom's Gal	Edna Marian	Universal		
Under a Spell	Roach-Edwards	Universal	1 reel	
Universal News Reel No. 5		Fox	2 reels	
Unreal News Reel No. 4		Fox		
Up on the Farm		Fox	1 reel	Jan. 24
Up the River With Molly		Red Seal Pict. (S. R.)		
Wages of Tin	Glenn Tryon	Pathe	2 reels	Jan 3
Waiting	Lloyd Hamilton	Educational		
Wandering Waistlines	Special Cast	Pathe	2 reels	Oct. 4
Water Wagons	Special Cast	Pathe	2 reels	Feb. 21
Watch Out	Harry Langdon	Pathe	2 reels	
Watch Your Pep	Bowes-Vance	Educational	1 reel	Nov. 15
Weak Knees	Cliff Bowes	Educational	1 reel	Jan. 10
Welcome Danger	Bowes-Vance	Educational	1 reel	Feb. 28
Westward Hoa	Monkey	Fox		
What An Eye	Buddy Messinger	Universal	2 reels	Oct. 18
What a Night	Lige Conley	Educational	2 reels	Nov. 8
When Love Is Young	Arthur Lake	Universal		
Why Hesitate	Neal Burns	Educational	2 reels	April 11
Why Hurry	Jimmy Adams	Educational	2 reels	Oct. 18
Wild Bill Hiccough	Stan Laurel	Pathe	2 reels	
Wildcat Willie	Juvenile	Educational		
Wild Game	Lige Conley	Educational	2 reels	Aug. 30
Wild Goose Chase	Monty Banks	Grand-Asher	2 reels	
Wild Goose Chaser	Ben Turpin	Pathe	2 reels	Jan. 31
Wild Papa	"Spat Family"	Pathe		
Wild Waves	Bowes-Vance	Educational		
Wooly West, The	Buddy Messinger	Universal		

Short Subjects

Feature	Star	Distributed by	Length	Reviewed
Age of Oil (Educational)		Fox		
Ain't Love Grand (Go-Getters)		F. B. O.	2 reels	
Alexander Hamilton (Chr. of America)		Pathe	3 reels	Sept. 6
And Never the Train Shall Meet (Go-Getters)		F. B. O.	2 reels	
Andy's Hat's in the Ring (Gumps)		Universal	2 reels	
An Eyeful (Billy Sullivan)		Universal		
Animated Hair Cartoon		Red Seal	1 reel	
Australia's Wild North West		Lee-Bradford	2 reels	
Balto's Race to Nome (Special)		Educational		
Barbara Snitches (Pacemaker Series)		F. B. O.		
Bashful Whirlwind, The (Edmund Cobb)		Universal	2 reels	
Battling Brewster		Rayart Pict. Corp.	Serial	
Between Fires (Cobb-Lee)		Universal	2 reels	Oct. 11
Bill (Character Study)		Red Seal Pict.	2 reels	
Black House		Weiss Bros. (S. R.)	1 reel	
Black Sunlight (Bray Romance)		Hodkinson	1 reel	
Both Barrels (Jack Perrin)		Universal	2 reels	
Border Raid, The (Todd-Cobb)		Universal	2 reels	Dec. 20
Brain and Brawn (Sportlight)		Pathe	1 reel	Jan. 31
Breaking In (Flying Fists Series) Benny Leonard		Reputable Pict. Corp.	2 reels	Sept. 13
Bring Him In (Fight and Win) Jack Dempsey		Universal	2 reels	Sept. 6
Bucking the Bucket Shop (Time Dectective Story)		Pathe	2 reels	Dec. 6
Burglar, The (Van Bibber Series)		Fox		
By Hook or Crook (Sportlight)		Pathe	1 reel	Feb. 7
Champions (Sportlight)		Pathe	1 reel	Nov. 29
College Cowboy, The (Joseph Bonomo)		Universal	2 reels	Sept. 27
Color World				
Columbus (Chr. of America)		Pathe		
Corsica the Beautiful (Educational)		Fox	1 reel	Jan. 31
Covered Flagon, The (Pacemaker Series)		F. B. O.	2 reels	
Cowpuncher's Comeback, The (Art Acord)		Universal	2 reels	
Crazy Quilt of Travel (Hodge Podge)		Educational	1 reel	Oct. 4
Cross Word Puzzle Film (Comedy-Novelty)		Schwartz Enterprises (S. R.)	1 reel	
Danger Lure, The (Sportlight)		Pathe		
Daring Danger (Fred Hank)		Sierra Pict.	2 reels	
David Garrick		Weiss Bros. (S.R.)	1 reel	
Day With the Gypsies		Red Seal Pict. (S. R.)		
Death Ray		Pathe	2 reels	Oct. 25
Desert Hawk, The		Arrow		
Detective, Th(e Van Bibber)		Fox		
Divertisement				
Dixie (Chr. of America)		Pathe	3 reels	Oct. 25
Do You Remember		Red Seal Pict. (S. R.)		
Double X, The (Billy Sullivan)		Universal	3 reels	
Earth's Oddities (Hodge Podge)		Educational	1 reel	
East Lyane		Weiss Bros. (S. R.)	1 reel	
Einstein Theory of Relativity (Novelty)		Red Seal Pict.	2 reels	
Eve of Revolution (Chr. of America)		Pathe	3 reels	Nov. 22
Fagin		Weiss Bros. (S. R.)	1 reel	
Fighter, The (Conway Tearle)		Selznick	2 reels	Jan 3
Fight and Win		Universal	Series	June 21
Fighting Cowboy (Series)		Universal	Series	
Fighting Ranger (Serial)		Universal	Serial	Feb. 7
Fighting Terror, The (Billy Sullivan)		Universal	2 reels	Mar. 28
Film Facts (Out-of-the-Inkwell)		Red Seal	1 reel	
Finger Lakes (Educational)		Fox	2 reels	Nov. 22
Fire Trader, The		Universal	15 episodes	
Floral Feast, A				
Franz Liszt		J. A. Fitzpatric (S. R.)	1 reel	Jan 21
From Mars to Munich (Varieties)		Fox	1 reel	April 4
Fugitive Futurist		Cranfield & Clarke (S. R.)		
Fun When Ready (Go-Getters)		F. B. O.	2 reels	
Galloping Hoofs		Pathe	Serial	Jan. 3

Feature	Star	Distributed by	Length	Reviewed
Gems of the Screen (Out-of-the-Inkwell)		Red Seal	1 reel	
Getting Going (Go-Getters)		F. B. O.	2 reels	
Ghost City, The (Serial)		Universal	15 episodes	
Giant Killer The, (Dinky Doodle)		Selznick	1 reel	
Girl and the Gangster, The (True Detective Stories)		Pathe	2 reels	Nov. 8
Go-Getters, The		F. B. O.	Series	
Golden Panther, The (Serial)		Pathe		
Gridiron Glory (Sportlight)		Pathe	1 reel	Nov. 15
Hail to the Chef (Leather Pushers)		Universal	2 reels	
Happy Years (Sportlight)		Pathe	1 reel	Sept. 6
Hazardous Hunting (Hodge Podge)		Educational	1 reel	Sept. 27
Health Farm Wallop (Fight and Win)		Universal	2 reels	
Her Rodeo Hero (Billy Sullivan)		Universal	2 reels	
Hidden Badge (Pete Morrison)		Universal	2 reels	
Hitting Hard (Benny Leonard)		Ginsberg (S. R.)	2 reels	
Honor of the Range, The (Leo Maloney)		Universal	2 reels	
Hot Dog Special (Fast Steppers)		Universal	2 reels	
House of David		Lee-Bradford	2 reels	
House of the Missing, The (Into the Net Series)		Pathe	2 reels	Sept. 13
Hunchback of Notre Dame		Weiss Bros. (S. R.)	1 reel	
Hunt, The (Van Bibber Series)		Fox		
Idaho		Pathe	Serial	Feb. 23
If Matches Struck		Red Seal Pict. (S. R.)		
If a Picture Tells a Story		Cranfield & Clarke (S. R.)		
In a Cottage Garden				
In the Knicker Time (Go-Getters)		F. B. O.		
In the Spider's Grip (Novelty)		Educational	1 reel	April 11
Invaders, The (Sportlight)		Pathe	1 reel	Dec. 27
Iron Man, The		Universal	15 chapters	June 26
Jane Shore		Weiss Bros. (S. R.)	1 reel	
Jerusalem Today (Educational)		Fox		
Judge's Cross Word Puzzle (Novelty)		Educational	1 reel	Jan. 31
Kayo for Cupid (Fight and Win) Jack Dempsey		Universal		
Keep Fit (Pathe Review)		Pathe		
Kick for Cinderella (Go-Getters)		F. B. O.	2 reels	
Kingdom Come (Pete Morrison)		Universal	2 reels	Oct. 4
Lady of the Camelias		Weiss Bros. (S. R.)		
Land of the Navajo (Educational)		Fox	1 reel	Feb. 28
Last Word in Chickens		Fox		
Leopard's Lair		Universal	Serial	
Les Miserables		Weiss Bros. (S. R.)	1 reel	
Let's Paint		Cranfield & Clarke (S. R.)		
Lighting Justice (Fred Hank)		Sierra Pict.	2 reels	
Line Runners, The (Arnold Gregg)		Universal	2 reels	
Little People of the Garden (Secrets of Life)		Educational	1 reel	
Little People of the Sea (Secrets of Life)		Educational	1 reel	Feb. 28
Lizzie's Last Lap		Cranfield & Clarke (S. R.)		
Loaded Dice (Edmund Cobb)		Universal	2 reels	April 4
Loser Wins, The (Billy Sullivan)		Universal	2 reels	Mar. 7
Lots of Knots (Hodge Podge)		Educational	1 reel	Mar. 21
Lyin' Tamer, The (Col. Heeza Liar)		Selznick	1 reel	
Macbeth		Weiss Bros. (S. R.)	1 reel	
Mad Miner, A (Western) Hunt Miller (S. R.)				
Magic Hour, The		Red Seal Pict. (S. R.)		
Marvels of Motion		Red Seal	1 reel	
Merchant of Venice		Weiss Bros.	1 reel	
Miss in the Dark, The (Go-Getters)		F. B. O.	2 reels	
Mosquito (Secrets of Life)		Educational	1 reel	Nov. 1
Mother, The		Screen Art Dist.	2 reels	Oct. 11
Moths		Weiss Bros. (S. R.)	1 reel	
Movie Morsels (Hodge Podge)		Educational	1 reel	April 4
Movie Pioneer, A (Hodge Podge)		Educational	1 reel	
Neptune's Nieces (Sportlight)		Pathe	1 reel	
New Sheriff, A (Western)		Hunt Miller (S. R.)	2 reels	
Newspaper Fun		Selznick	1 reel	
Olympic Mermaids (Sportlight)		Pathe		
One Glorious Scrap(Edmund Cobb)		Universal	2 reels	
On Leave of Absence (Special Cast)		Pathe	2 reels	Oct. 25
Our Six-legged Friends (Secrets of Life)		Educational	1 reel	
Out of the Storm (True Detective Stories)		Pathe	2 reels	Nov. 22
Paris Creations (Novelty)		Educational	1 reel	Feb. 7
Paris Creations in Color		Educational	1 reel	Feb. 28
Paul Jones, Jr. (Earle Foxe)		Fox		
Paul Revere		Universal	1 reel	Dec. 27
Peeps Into Puzzleland		Red Seal Pict. (S. R.)		
Pen and Ink Vaudeville		Educational	1 reel	Sept. 27
Pistol Point Proposal, A (Eddie Polo)		Universal	2 reels	Dec. 20
Plastigrams (Novelty)		Educational		
Playing With Fire (Go-Getters)		F. B. O.	2 reels	
Poor King Midas (Barton Editorial)		Selznick	1 reel	
Power God, The (Serial)		Davis Dist. Div.		
Race (Van Bibber)		Fox		
Race for a Ranch, A (Billy Sullivan)		Universal	2 reels	
Rambles of a Raindrop		Fox	1 reel	
Record Breaker, The		Pathe	Serial	
Red Sage, The (Billy Sullivan)		Universal	2 reels	
Riddle Rider, The		Universal	15 episodes	Nov. 1
Riders of the Plains		Arrow	Serial	
Rim of the Desert (Jack Perrin)		Universal	2 reels	
Roaring Waters (Mustang)		Universal	2 reels	
Rock Bound Brittany (Educational)		Fox	1 reel	
Rough and Ready (Re-issue—W. Farnum)		Fox		
Rough and Tumbling (Sportlight)		Pathe	1 reel	
R. Valentino and Eighty-eight Prize-winning American Beauties		Chesterfield (M. P. Corp.)		
Sapho		Weiss Bros. (S. R.)	1 reel	
Salt of the Earth (Educational)		Fox	1 reel	Dec. 6
Sauce for the Goose (Reissue)		Selznick	2 reels	
Sawmill Four, The (Pen and Ink)		Educational	1 reel	Oct. 18
Scarlet Letter, The		Weiss Bros. (S. R.)	1 reel	
Scrooge		Weiss Bros. (S. R.)	1 reel	
Secrets of Life (Educational)		Principal Pict.	1 reel	Feb. 21
Seeing Red (Billy Sullivan)		Universal	2 reels	Feb. 21
Shadow of Suspicion (Eilee r Sedgwick)		Universal	2 reels	
Should a Husband Tell		Red Seal Pict. (S. R.)		
Sleeping Cutie, The (Go-Getters)		F. B. O.		
Smoke of a Forty-Five, The (Western)		Hunt Miller (S. R.)		
Soft Muscles (Benny Leonard)		Ginsberg (S. R.)	2 reels	
Song Cartoons		Red Seal Pictures	1 reel	
Something for Nothing (Barton Editorial)		Selznick	1 reel	
Spanish Romeo, A (Van Bibber)		Fox		
Spikes and Bloomers (Sportlight)		Pathe	1 reel	
Sporting Armor (Sportlight)		Pathe	1 reel	
Sporting Rhythm (Sportlight)		Pathe	1 reel	Oct. 18
Stage and Studio (Screen Almanack)		Selznick	1 reel	
Storm King (Edmund Cobb)		Universal	2 reels	
Straight Shootin' (Harry Carey)		Universal	2 reels	
Studio Secrets (Screen Almanac)		F. B. O.		
Stunts (Sportlight)		Pathe	1 reel	Nov. 1
Sunken Silver (Serial)	Pathe			
Tale of Two Cities, A		Weiss Bros. (S. R.)	1 reel	

Feature	Star	Distributed By	Length	Reviewed
Tempest Cody, Kidnapper (Marie Walcamp)		Universal		
Tempest Cody's Man Hunt (Western)		Universal	2 reels	
Ten Scars Make a Man (Serial)		Pathe	Serial	Oct. 11
Tiger Kill, The (Pathe Review)		Pathe		
Title Holder, The (Fight and Win)		Universal	2 reels	
Town Hall Tonight, The (Fight and Win)		Universal	2 reels	
Traps and Troubles (Sportlight)		Pathe	1 reel	Mar. 21
Turf Mystery (Serial)		Chesterfield Pict. Corp. (S. R.)		
Uncommon Clay (Educational)		Fox		
Up the River with Molly		Red Seal Pict. (S. R.)		
Valley of Rogues (Western)		Universal	2 reels	
Van Bibber and the Navy (Earle Foxe)		Fox	2 reels	
Van Bibber's Burglar (Van Bibber Series)		Fox		
Violin Speaks, The (Educational)		Fox		
Vanity Fair		Weiss Bros. (S. R.)	1 reel	
Vincennes (Chr. of America)		Pathe		
Voice of the Nightingale, The (Novelty)		Educational	1 reel	Mar. 28
Waiting For You (Music Film)		Hegerman Music Novelties (S. R.)		
Way of a Maid, The (Go-Getters)		F. B. O.	2 reels	
Way of the West (Billy Sullivan)		Universal	2 reels	
Whip Hand, The (Billy Sullivan)		Universal	2 reels	Jan. 24
Whirligig (Hodge Podge)		Educational	1 reel	Nov. 8
White Paper (Varieties)		Fox	1 reel	
White Water (Nell Shipman)		Selznick		
Wild West Wallop, The (Western)		Universal	2 reels	
Wolf's Brush (Nell Shipman)		Selznick		
Wolves of the North (Serial)		Universal		Aug. 23
Wolves of the Range (Helen Gibson)		Universal	2 reels	
Wonder Book, The				
Zoo's Who's Who		Red Seal Pict. (S. R.)		

Coming Attractions

Feature	Star	Distributed By	Length	Reviewed
$50,000 Reward	Ken Maynard	Elfett Productions (S.R.)	4950 feet	Nov. 22
Ace of Spades, The	Desmond-McAllister	Universal		
Always Ridin' to Win	Pete Morrison	Steiner Prod. (S. R.)	5 reels	
Amazing Quest, The	Henry Edwards	Cranfield & Clarke	5500 feet	
American Pluck	George Walsh	Chadwick Pict. (S.R.)		
An Old Man's Darling	Laura La Plante	Universal		
Another Woman's Life	Mary Philbin	Universal		
Any Woman	Alice Terry	Paramount		
Are Parents People	Bronson-Vidor	Paramount		
Aristocrat, The	Special Cast	B. P. Schulberg (S. R.)		
As No Man Has Loved		Fox	10000 feet	Feb. 28
Ashes	Corinne Griffith	First National		
Atlantis		First National		
Back Wash	Mary Pickford	United Artists		
Beloved Pawn, The	Reed Howes	Rayart		
Below the Line	Rin-Tin-Tin	Warner Bros.		
Ben Hur	Special Cast	Metro-Goldwyn		
Best Man, The	Edmund Lowe	Fox		
Beyond the Law	Jack Hoxie	Universal		
Bird of Paradise, The	Special Cast	First National		
Birth of the West		Colorado Mfrs. & Merch. Assn		
Black Cyclone	Rex (horse)	Pathe		
Blackmail	Special Cast	Universal		
Blind Virtue	Special Cast	Atlas Educ. Co		
Bleed and Gold	Special Cast	Metro-Goldwyn		
Bobbed Hair		Warner Bros.		
Boden's Boy	Special Cast	Hepworth Dist.	5300 feet	
Bohemian Girl, The	Gladys Cooper	Cranfield & Clarke (S. R.)		
Border Rider, The	Al. Richmond	Sierra Pict.	5 reels	
Border Women	Special Cast	Phil Goldstone	5000 feet	
Keep Smiling	Monty Banks	Asso. Exhib.		
Bringing Home the Bacon	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	4680 feet	
Brown of Harvard		Metro-Goldwyn		
California — Or Bust	Richard Dix	Paramount		
Captain Fearless	Reginald Denny	Universal		
Charity Ball, The		Metro-Goldwyn		
Chicken Feed	Special Cast	Fox		
Children of the Whirlwind		Assoc. Exhib		
Circle, The		Metro-Goldwyn		
Claim No. 1	Special Cast	Universal		
Clean-Up, The	Richard Talmadge	F. B. O.		
Clinging Fingers	Special Cast	Universal		
Cobra	Rudolph Valentine	Paramount		
Code of the West, The		Paramount	6777 feet	
Covered Trail ,The	J. B. Warner	Sunset Prod		
Cowboy and the Flapper	Special Cast	Phil Goldstone	5000 feet	
Crack of Dawn	Reed Howes	Rayart (S. R.)		
Crashing Through	Jack Perrin	Ambassador Pict(S.R.)	5000 feet	
Cyclone Bob	Bob Reeves	Anchor Film Dist.		
Cyclone Buddy	Buddy Roosevelt	Approved Pict. (S.R.)	4850 feet	
Daredevil, The	Jack Hoxie	Universal		
Decameron Nights	Lionel Barrymore	Wilcox Ufa		
Deerslayer, The		Weiss Bros. (S. R.)	4780 feet	
Defying the Law	Nakio Morelli	Gotham Prod	5 reels	Nov. 1
Demon, The	Jack Hoxie	Universal		
Detour		Prod. Dist. Corp		
Does Marriage Pay		Inde. Pict. Corp		
Dollar Down	Ruth Roland			
Dollar Mark	Mildred Harris-Fraser	F. B. O.		
Don Daredevil	Jack Hoxie	Universal		
Don Q	Douglas Fairbanks	United Artists		
Doubling for Cupid	Laura La Plante	Universal		
Drucilla With a Million	Special Cast	F. B. O.		
Dust of Desire	Special Cast	First National		
East of the Setting Sun	Constance Talmadge	First National		
Easiest Road, The	Special Cast	Warner Bros.		
Escape	Special Cast	Metro-Goldwyn		
Everyman's Wife		Fox Film		
Every Woman's Desire		First National		
Eve's Lover	Special Cast	Warner Bros.		
Extra Man, The		Universal		
Face to Face	Viola Dana	Metro-Goldwyn		
Faint Perfume		B. P. Schulberg(S.R.)		
Fair Play	Special Cast	Wm. Steiner (S. R.)		
Fall of Jerusalem		Weiss Bros.	6800 feet	
Fine Clothes	Special Cast	First National		
Fast Life in New York		Metro-Goldwyn		
Fast Fighting	Buddy Roosevelt	Weiss Bros. (S. R.)		
Fast Pace, The	Special Cast	Arrow		

Feature	Star	Distributed by	Length	Reviewed
Fifth Avenue Models	Philbin-Kerry	Universal	6581 feet	Jan 24
Fifty-Fifty	Special Cast	Asso. Exhib		
Fighter's Paradise, The	Rex Baker	Phil Goldstein	5000 feet	
Fighting Chance, A	Al Ferguson	Davis Dist. Div (S. R.)		
Fighting Parson, The	Al Ferguson	Davis Dist. Div. (S. R.)		
Fighting Smile, The	Bill Cody	Inde. Pict. Corp. (S.R.)		
Fires of Fate		Truart (S. R.)		
First Year, The	Special Cast	Fox		
Flaming Waters		F. B. O.		
Flaming Wives		First National		
Fool, The	Special Cast	Fox		
Forbidden Cargo, The	Evelyn Brent	F. B. O.	5 reels	April 11
Free to Love	C. Bow-R. McKee	B. P. Schulberg (S.R.)		
Friends	Special Cast	Vitagraph		
Frivolity		B.P. Schulberg		
Fugitive, The	Ben Wilson	(S. R.)		
Full Speed	Buffalo Bill Jr.	Weiss Bros. (S. R.)		
Galloping Dude, The	Franklyn Farnum	Inde. Pict. Corp. (S. R.)		
Going the Limit	Richard Hoit	Gerson Pict. (S. R.)		
Golden Cocoon		Warner Bros.		
Gold and the Girl	Buck Jones	Fox	4512 feet	April 4
Gold and Grit	Buddy Roosevelt	Artclass Pict. (S. R.)	5 reels	April 4
Gold Rush, The	Charles Chaplin	United Artists		
Good Deed O'Day	Wm. Desmond	Universal		
Goose Woman, The		Universal		
Grass		Paramount	10 reels	Mar. 7
Graustark	Norma Talmadge	First National		
Greatest Thing, The	Special Cast	Asso. Exhib		
Grounds for Divorce	Florence Vider	Paramount		
Gulliver's Travels	Special Cast	Universal		
Halfway Girl, The	Doris Kenyon	First National		
Happy Warrior, The		Vitagraph		
Havoc	Special Cast	Fox		
Headlines		Asso. Exhib		
Hearts and Fists		Asso. Exhib		
Hell Bent for Heaven		Warner Bros.		
Heir's Apparent	Special Cast	First National		
Her Father's Daughter		F. B. O.		
Hidden Menace	Charles Hutchinson	Steiner Prod. (S. R.)	5 reels	
High and Handsome	"Lefty" Flynn	F. B. O.		
His Woman	Special Cast	Whitman Bennett		
Home Maker, The	Alice Joyce	Universal		
Hooded Falcon, The	Rudolph Valentino	Ritz-Carlton		
How Baxter Butted In		Warner Bros.		
Human Mill, The	Special Cast	Metro-Goldwyn		
I Am the Man	LionelBarrymore-Owen	Chadwick Pict.	7 reels	Sept. 27
I'll Show You the Town	Reginald Denny	Universal		
In the Name of Love	Cortez-Nissen	Paramount		
Iron Horse, The		Fox Film Corp	11325 feet	Sept. 1
John Forrest	Henry Edwards	Cranfield & Clarke	5000 feet	
Jungle Law, The	Richard Dix	Paramount		
Justice of the Far North		C. B. C. (S. R.)		
Just a Woman		First National		
Kings of the Turf		Fox		
Kiss Me Again	Special Cast	Warner Bros.		
Knockout Kid, The	Jack Perrin	Rayart Pict. Corp. (S. R.)		
Lady Who Lied, The		First National		
Lariat, The	William Desmond	Universal		
Last Frontier, The	Special Cast	First National		
Law and the Lady	Special Cast	Aywon (S. R.)	6 reels	Jan. 10
Lazybones		Fox Film		
Lena Rivers	Special Cast	Arrow	6 reels	
Lew Tyler's Wives		B. P. Schulberg (S. R.)		
Life of Christ, The		First National		
Lightnin'	Jay Hunt	Fox		
Lightning Jack	Jack Perrin	Ambassador Pict.(S.R.)	5000 feet	
Lightning Lover, The	Reginald Denny	Universal		
Lightning Passes, The	Al Ferguson	Fleming Prod. (S.R.)		
Light of Western Stars		Paramount		
Limehouse Alley		First National		
Limited Mail, The		Warner Bros.		
Little Annie Rooney	Mary Pickford	United Artists		
Little Jesse James	Special Cast	Weber and North		
Lorraine of the Lions		Universal		
Lost World, The	Special Cast	First National	12 reels	Feb. 21
Love Cargo, The	House Peters	Universal		
Loyalties	Special Cast	Fox		
Lure of Love	Zeena Keefe	Lee-Bradford		
Lying Wives	Special Cast	Ivan Abramson (S. R.)		
Mad Marriage, The	Special Cast	Rosemary Films (S. R.)	6 reels	Jan. 10
Maker of Gestures	Richard Dix	Paramount		
Man and the Moment		Metro-Goldwyn		
Man in Blue	Herbert Rawlinson	Universal	5634 feet	Feb. 21
Man From Lone Mountain, The	Ben Wilson	Arrow		
Manicure Girl, The	Bebe Daniels	Paramount		
Man on the Box, The	Sydney Chaplin	Warner Bros.		
Mare Nostrum	Special Cast	Metro-Goldwyn		
Marriage in Transit	Edmund Lowe	Fox Film	4800 feet	April 11
Married Hypocrites	Frederick-La Plante	Universal		
Men of Steel		First National		
Meddler, The	William Desmond	Universal		
Merry Widow	Mae Murray	Metro-Goldwyn		
Message to Garcia, A		Metro-Goldwyn		
Miracle of the Wolves, The				Mar. 7
Miss Vanity	Mary Philbin	Universal		
Million Dollar Doll		Asso. Exhib		
Modern Madness	Corinne Griffith	First National		
Money Malady				
Moon of Israel				
Moonlight Kisses	Mary Philbin	Universal		
My Neighbor's Wife		Clifford S. Elfelt		
My Pal	Dick Hatton	Arrow		
Napoleon the Great		Universal		
Narrow Street, The		Warner Bros.		
Nothing to Wear	Special Cast	Metro-Goldwyn		
Oats for the Woman	Special Cast	Universal		
Once to Every Man	O'Brien-Dove	Fox Film Corp		
One Year to Live	Special Cast	First National	7 reels	Feb. 28
On the Go	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	5 reels	April 4
Open Places	John Lowell	John Lowell		
Out of the Dark	Special Cast	Metro-Goldwyn		
Outlaw Tamer, The	Clayton-F. Farnum	Inde. Pict.		
Outwitted	Desmond-Holmes	Inde. Pict. Corp		
O. U. West	"Lefty" Flynn	F. B. O.		
Pace That Thrills, The	Ben Lyon	First National		
Painted Woman, The	Kirkwood-Lee	Prod. Dist. Corp		
Patsy		Metro-Goldwyn		
Paths to Paradise	Bronson-R. Griffith	Paramount		
Peacock Feathers	Virginia Valli	Universal		
Perils of Paris	Pearl White	F. B. O.	6 reels	Dec. 13
Phantom of the Opera	Lon Chaney	Universal		
Plastic Age, The	Special Cast	Universal		
Pony Express, The	Special Cast	Universal		

Parisian Nights	E. Hammerstein-L. Tellegen	F. B. O.		
Poor Mama		Prod. Dist. Corp		
Poppy	Fields-Dempster	United Artists		
Prince, The	Philbin-Kerry	Universal		
Purchased Youth	Anna Q. Nilsson	F. B. O.		
Quality Street		Metro-Goldwyn		
Quo Vadis		First National	12 reels	Feb. 28
Range Justice	Dick Hatton	Arrow		
Rebellious Girl, The	Special Cast	Metro-Goldwyn		
Reckless Sex, The	Special Cast	Truart (S. R.)	6 reels	Feb. 14
Re-creation of Brian Kent		Principal Pict	6878 feet	Mar. 14
Red Clay	William Desmond	Universal		
Red Wolf, The	Lowell-Russell	Lowell Film Prod. (S. R.)		
Resurrection		Principal Pict		
Return of the Soldier, The		Metro-Goldwyn		
Reveille		Welsh, Pearson, Ltd		
Ridin' Casey	Dick Hatton	Arrow		
Riding Fool, The	Bob Burns	Sierra Pict	5 reels	
Road That Led Home, The		Vitagraph		
Romance of an Actress		Chadwick (S. R.)		
Romeo and Juliet		First National		
Romola	Gish Sisters	Metro-Goldwyn	About 12 reels	Dec. 13
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose of the World	Special Cast	Warner Bros		
Sappho	Barbara La Marr			
Satan's Son	Special Cast	Independent Pict		
Satan in Sables	Lowell Sherman	Warner Bros		
Savages of the Sea	Frank Merrill	Hercules (S. R.)	4850 feet	Mar. 7
Scandal, The	Ramon Navarro	Metro-Goldwyn		
Scarlet Honeymoon, The	Shirley Mason	Fox	5080 feet	Mar. 21
School for Wives	Tearle-Holmquist	Vitagraph	6 reels	April 11
Secret of Black Canyon, The	Dick Hatton	Arrow		
Seven Chances	Buster Keaton	Metro-Goldwyn	5113 feet	Mar. 28
Seventh Heaven	Special Cast	Fox		
Shadow of the Mosque	Odette Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Shenandoah		B. P. Schulberg (S.R.)		
Shock Punch, The	Richard Dix	Paramount		
Shootin' Square	Jack Perrin	Ambassador Pict.(S.R.)	5000 feet	
Seigfried		Ufa		
Siege	Virginia Valli	Universal		
Skyline of Spruce, The	Special Cast	Universal		
Slow as Lightning	Kenneth McDonald	Sunset Prod		
Soiled	Special Cast	Phil Goldstone (S.R.)	7 reels	Nov. 22
Sorrows of Satan		Paramount		
Soul Fire	Richard Barthelmess	First National		
Souls Adrift	Rosemary Davies	Asso. Exhib		
Souls That Pass in the Night	Special Cast	Universal		
South of the Equator	Kenneth McDonald	Bud Barsky (S. R.)	5 reels	Oct. 18
Span of Life	Betty Blythe	Banner Prod		
Spook Ranch	Hoot Gibson	Universal		
Steele of the Royal Mounted		Vitagraph		
Stella Dallas		Metro-Goldwyn		
Strange Bedfellows		Metro-Goldwyn		
Strange Rider, The	Yakima Canutt	Arrow		
Stranger of the North	Richard Travers	Assoc. Exhib	6 reels	July 5
Street of Forgotten Men	Special Cast	Paramount		
Sunshine of Paradise Alley	Special Cast	Chadwick Pict		
Sun Up		Metro-Goldwyn		
Taming the West	Hoot Gibson	Universal	5304 feet	Feb. 28
Tearing Thru	Richard Talmadge	F. B. O.		

Feature	Star	Distributed by	Length	Reviews
Teaser, The	Laura La Plante	Universal		
Temptress		Metro-Goldwyn		
Ten Commandments	Special Cast	Paramount	12 reels	Jan. 5
Ten Days	Richard Holt	Gerson Pict. Corp.	4860 feet	Dec. 27
Ten to Midnight		Prod. Dist. Corp		
Tenderfoot, The	Jack Hoxie	Universal		
Thank U	Special Cast	Fox		
That Man from Arizona	D.Revier-W.Fairbanks	F. B. O.		
This Woman	Special Cast	Fox		
Those Who Dare	Special Cast	Creative Prod. (S. R.)	6 reels	Nov. 15
Three Faces East		Prod. Dist. Corp.		
Three Keys, The	Special Cast	Banner Prod. (S.R.)	6 reels	Feb. 7
Throwback, The	Special Cast	Universal		
Thundering Romance	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	4750 feet	
Tides of Passion	Mae Marsh	Vitagraph		
Timber Wolf, The	Buck Jones	Fox		
Too Many Kisses	Richard Dix	Paramount	6 reels	Mar. 14
Titans, The	House Peters	Universal		
Too Much Youth	Richard Holt	Gerson Pict	4800 feet	Feb. 28
Torrent, The	Special Cast	Phil Goldstone	6 reels	Sept. 27
Trailing Shadows	Edmund Lowe	Fox Film		
Trapped in the Snow Country	Rin-Tin-Tin (dog)	Warner Bros.		
Travelin' Fast	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Twin Sister, The	Constance Talmadge	First National		
Treasure Canyon	J. B. Warner	Sunset Prod.		
Under Fire	Bill Patton	Clifford S. Elfelt		
Unholy Three	Lon Chaney	Metro-Goldwyn		
United States Flavor		First National		
Unknown Lover, The	Elsie Ferguson	Vitagraph		
Up and At 'Em	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Viennese Medley	Special Cast	First National		
The Virgin	Special Cast	Goldstone (S. R.)	7 reels	Sept. 27
Wanderer, The	William Collier, Jr.	Paramount		
Weavers, The		Metro-Goldwyn		
Welcome Home		Paramount		
Western Engagement, A	Dick Hatton	Arrow		
What Will People Say		Metro-Goldwyn		
Wheel, The	Special Cast	Fox		
When Honor Ends	Richard Dix	Paramount		
White Mice	Jacqueline Logan	Sering D. Wilson & Co		
White Monkey, The	Barbara La Marr	First National		
White Outlaw, The	Jack Hoxie	Universal		
Why Girls Go Back Home		Warner Bros		
Wife of the Centaur		Metro-Goldwyn	6700 feet	Jan. 17
Wildfire	Special Cast	Vitagraph		
Wild Ridin'	Buck Jones	Fox		
Winds of Chance	A. Nilsson-B. Lyon	First National		
Winning of Barbara Worth		Principal Pict. (S. R.)		
Wise Guy, The	Lefty Flynn	F. B. O.		
Wise Son, The	Special Cast	Metro-Goldwyn	7r eels	June 23
With Kit Carson Over the Great Divide	Special Cast	Sunset Prod		
Wizard of Oz	Larry Semon	Chadwick		
Wolves of the Road	Yakima Canutt	Arrow		
Woman Handled		First National		
Woman Hater		C. B. C.		
Woman Scorned, A	Pola Negri	Paramount		
Women		Banner Prod.		
Women and Wives		Metro-Goldwyn		
World's Illusion, The		Metro-Goldwyn		
Worst Woman, The	Special Cast	B. P. Schulberg (S. R.)		
Yoke, The	Special Cast	Warner Bros.		
You Can't Live on Love	Reginald Denny	Universal		

Newspaper Opinions on New Pictures

(*Continued from page* 1958)

"Into the Net"—Pathe, Majestic, Dallas

Herald: "The new film feature is a genuine thriller. It stars Jack Mulhall in 'Into the Net,' and has a real kick in every episode of a long series. Rarely does a director succeed in piling sensation on top of sensation as is the case in the Jack Mulhall play. But the continuity is admirable; a definite specific story is depicted and long before it is concluded the audience is sitting on the edge of its seats breathless with interest."

"Tides of Passion"—Vitagraph, Strand, New York

Herald-Tribune: "We like everything about this picture except the name of it. J. Stuart Blackton directed 'Tides of Passion,' and remembering 'The Clean Heart,' which he produced some months back, we were not unprepared for what we found on the screen. Mae Marsh has lost none of that elusive charm which D. W. Griffith found in her. Laska Winter is a fascinating creature and a very clever actress. Ben Hendricks is good. The scenery is beautiful, the photograph good, and the titles are so much a part of the picture that we don't remember a single one of them."

World: "'Tides of Passion' has more sincere feeling in its development than we have seen in many months of films. Mae Marsh and Laska Winter are genuine and surprisingly touching in the two contrasting roles. If this is the influence that Basil King's plots have on young screen actresses he should be sent as a missionary to Hollywood."

Daily News: "Laska Winter gives the best performance as Hagar. Laska is a girl that not only bears watching but must be watched. She's that sort. The sea scenes have a charm about them."

Times: "Miss Marsh gives a very good performance and Miss Winter has good command of her part."

Morning Telegraph: "'Tides of Passions' pleases. Miss Marsh, who has contributed remarkably to the cinema, does not fail in this. She is an appealing artist, with a quality unlike that of anybody else. Laska Winter also realizes her opportunities."

"Greed"—Metro-Goldwyn, People's, Portland, Ore.

Oregonian: "There is in the parlance of critics a word that has outworn its usefulness, even as hokum has long since become obsolete in the dramas of the screen. It is none other than 'gripping,' a thoroughly descriptive term. In fact, there are no other creations in the pages of the dictionary that fit the screen play 'Greed' quite so well as this."

"Seven Chances"—Metro-Goldwyn, Lyceum, Minneapolis

Journal: "'Seven Chances' is a neat little comedy picture in which audiences will delight. Roi Cooper Megrue wrote the play of the young man who was forced to make seven proposals of marriage before he could get the right girl and whose haste was bound up with the fact that unless he married before nightfall the stupendous legacy would not be his. With the prodigality of the films .e seven prospects mount to nearly 700, pursuing the hapless one through every kind of adventure. Thereafter the picture resolves itself into one of the funniest chases of screen history, the hundreds of women of every size and age, their wedding veils streaming behind them, running madly after Jimmie who finds his real sweetheart still loves him and seeks to reach her home before 7 o'clock, the hour at which he must be married."

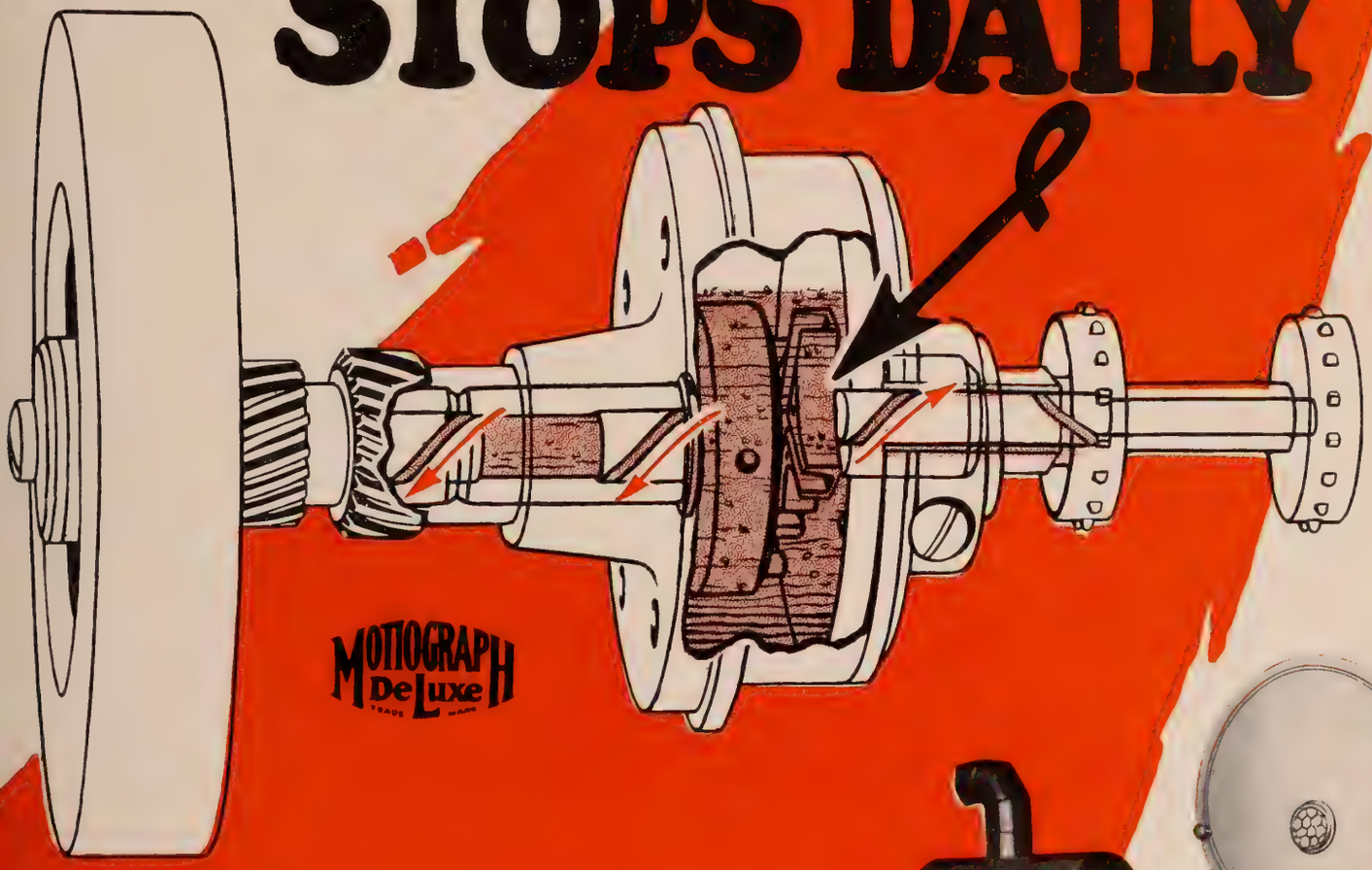
"Romola"—Metro-Goldwyn, Roosevelt, Chicago

Daily News: "A haunting little girl, with fleeting hints of an impossible happiness in the smiles that quiver across her face; a tremulous figure of all youth and every Spring is Lillian Gish. She is romance, sentiment, fugitive charm, yet she is alive. She is the statue every sculptor has tried to make of springtime, yet she is quivering with nerves, with fluttering fingers, with eyelash love. Losing herself in girl after girl of the fictitious screen, she has risen to first place among emotional actresses of the world."

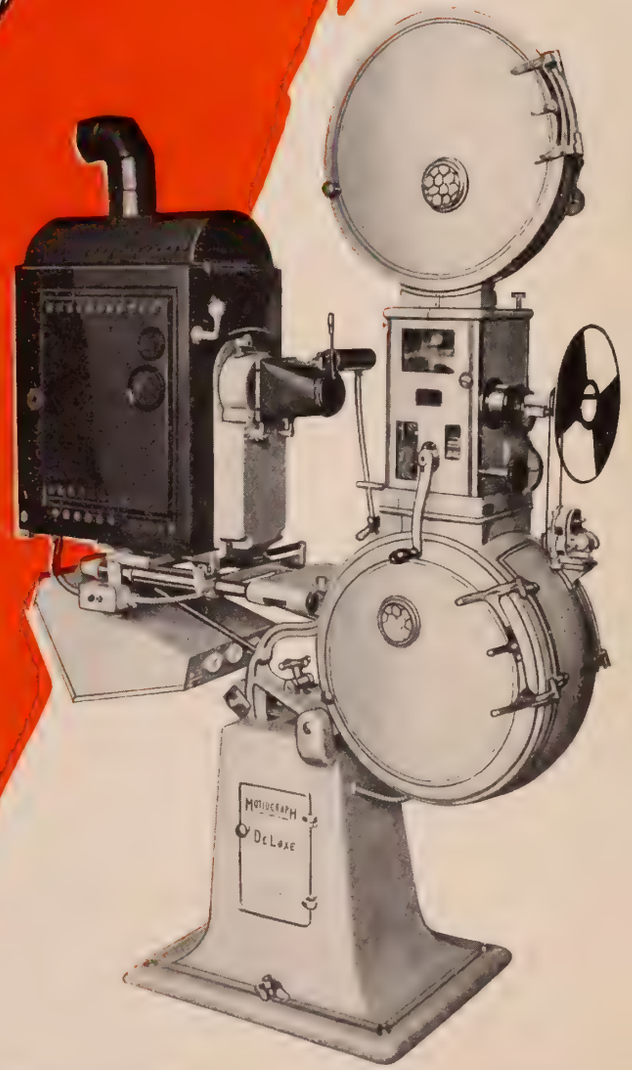
Herald-Examiner: "There is great beauty to Henry King's cinematization of 'Romola.' The picture has a quaint and gorgeous feeling of other days, achieved through some fine photography and the settings of Florence in the fifteenth century. Lillian Gish, playing the title character, is lovelier than I have ever seen her. There is something almost unearthly about Lillian Gish; yet you feel that she is very much alive at all times."

Journal: "Lillian Gish's 'Romola' is done with fine intelligence and great feeling. There was someone on hand who had a sense of values and of beauty. The star is like some rare figure in an old painting so fragile and precious no one but a parvanue, probably, could afford to hang her.

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PRICE, 20 CENTS

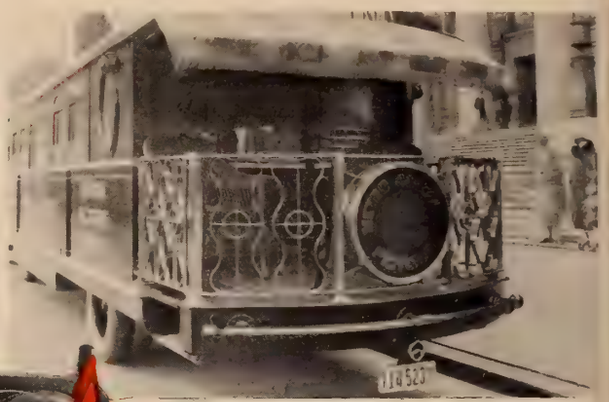
Albany — Los Angeles — New York — Chicago

The Biggest Exploitation Stunt in Years

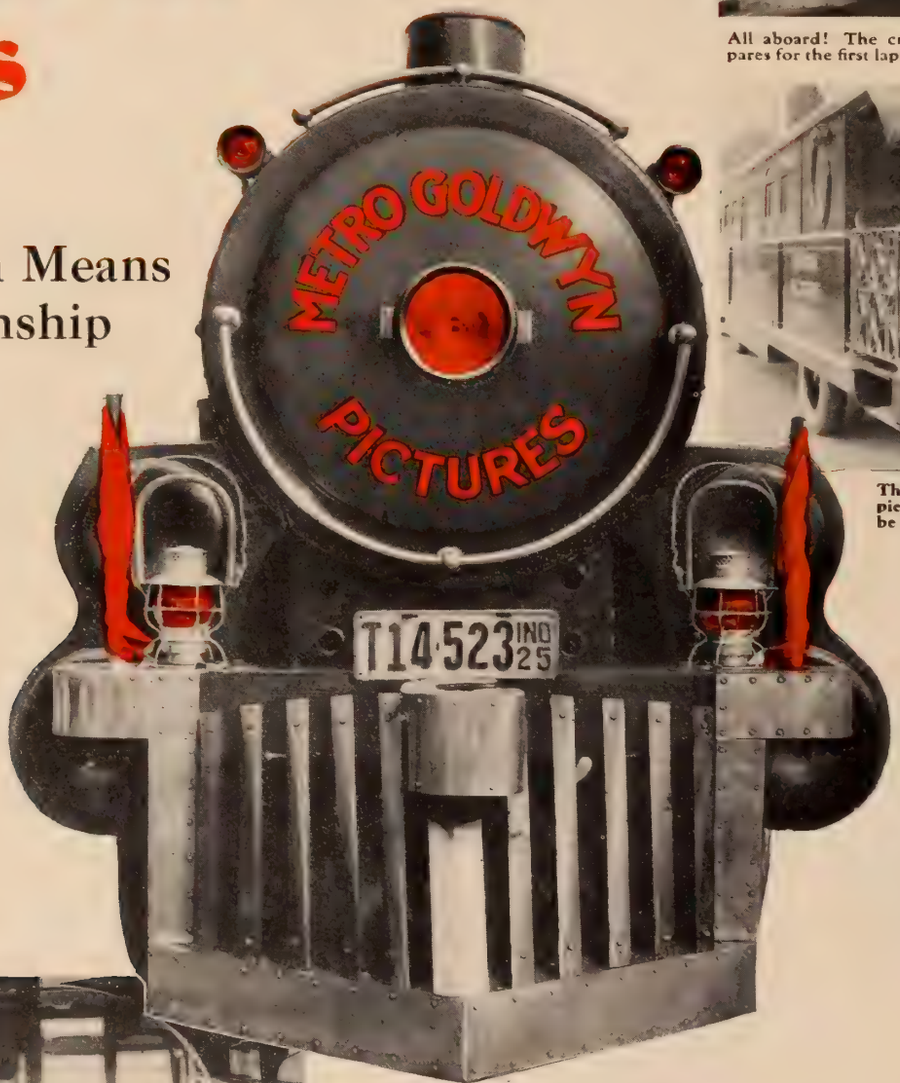
Metro-Goldwyn Means Showmanship



All aboard! The crew of Metro-Goldwyn's Trackless Train prepares for the first lap of its historic cross-country run.



The observation platform from which thousands of pieces of Metro-Goldwyn showman advertising will be broadcasted across the continent.



The Talk of the Industry

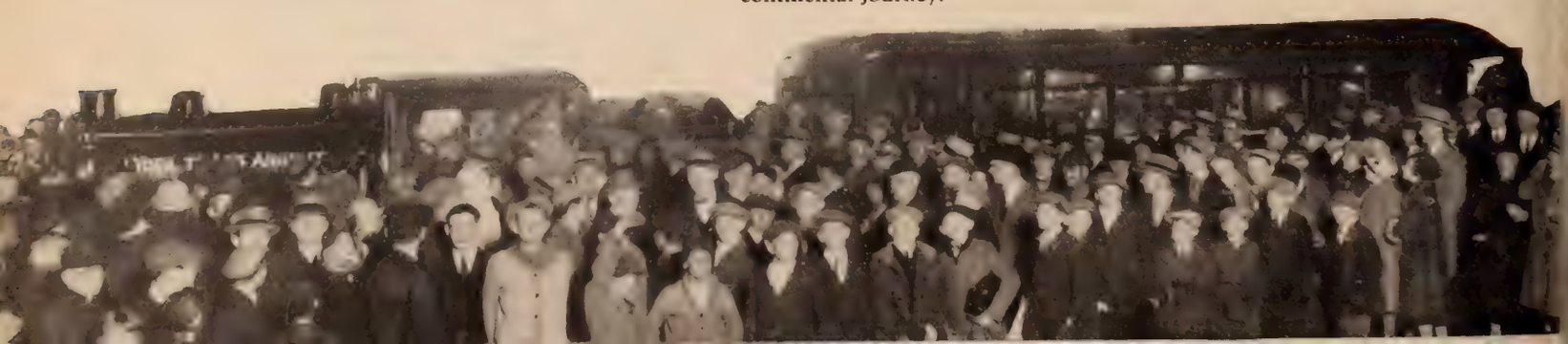
A SENSATION. Everybody's talking about it. The biggest showman stunt in years. To advertise the greatest line-up of showman pictures ever released. Metro-Goldwyn-Mayer pictures are the hits of the current year. They're the talk of the industry. And now the first trackless train of history is blazing a transcontinental trail of front-page publicity. Never before such a traffic-halting ballyhoo. Never before such audience pictures to broadcast. Hop in. All aboard. Ride to success with

Metro Goldwyn



Interior of the Pullman, with sleeping and dining accommodations; kitchenette and buffet; hot and cold running water; electrically lighted and heated.

Wherever this marvelous ballyhoo penetrates it creates tremendous excitement. Millions of motion picture patrons will cheer Metro-Goldwyn's Trackless Train on its transcontinental journey.



For a REAL Spring Drive



April *Paramount Pictures*

WHEN you've smacked out a beautiful 250-yard drive straight down the fairway, have pitched dead to the pin, and then made a perfect putt for a birdie—that's how you'll feel when you play each of the pictures named above. It's impossible to dub your shots or fall short when you're playing Paramounts. No matter what the conditions or how hot the competition, Paramount players are always first on the long green. Announce any of the above entries and you've got your opposition dormie almost before you start.

And The Greater Forty, the finest group of Pictures even Paramount has ever offered before, will be announced Next Week. And what an announcement!

So tee up, boys, and step up to the easy pickings!

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

to be announced
NEXT WEEK



THE GREATER FORTY
Paramount Pictures

SOL LESSER PRESENTS

"BALTO'S RACE to NOME"



"Fascinating—Vivid—Powerful"

The Heroic Dash to Save Plague-Stricken Nome Reenacted by

Gunnar Kasson

and his immortal dog team headed by

BALTO

A sensation at its world première at Loew's State, Los Angeles. Edwin Schallert wrote, in the Los Angeles Times:

"I do not know when I have seen anything more fascinating than the film that depicts the terror-haunted, hardship-fraught journey across the frozen wastes. To miss this portion of the program will be to overlook a thrill that is more unusual than any ordinarily provided by entertainment because of its vivid and powerful reality."



An *Educational Pictures* Special in two reels

Educational Pictures "THE SPICE OF THE PROGRAM"

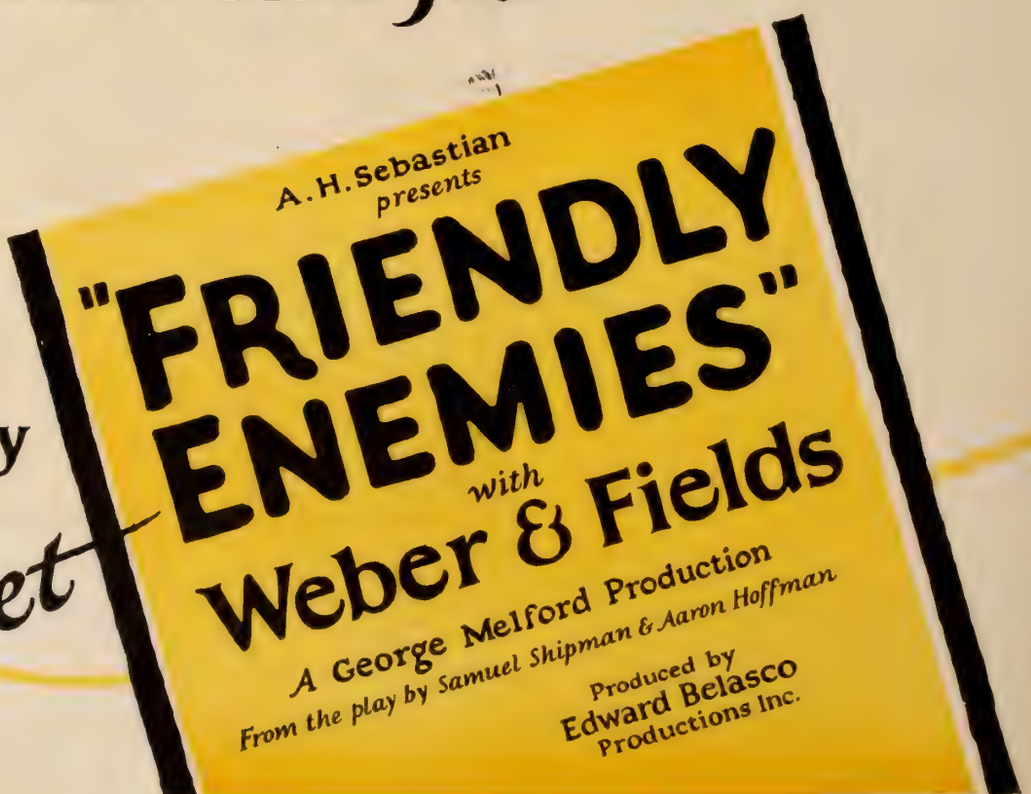
Member, Motion Picture Producers and Distributors of America, Inc., *Will H. Hays, President*

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons President

Quality—

You wouldn't send several boys on a man's errand - then why book a quantity of mediocre attractions when you can get a few quality productions to hit the high spots on your schedule — Here is a selected group of go-getters equipped to do a man-size job

In the "Anniversary Series" of P.D.C. you get



8 money-makers

"STOP FLIRTING"
An AL CHRISTIE Laugh Special
with
JOHN T. MURRAY, WANDA HAWLEY, ETHEL SHANNON, JACK DUFFY, VERA STEDMAN, HALLAM COOLEY.

"THE CRIMSON RUNNER"
starring
PRISCILLA DEAN
A HUNT STROMBERG Production
with WARD CRANE, MITCHELL LEWIS, ALAN HALE

"THE GIRL OF GOLD"
starring
FLORENCE VIDOR
with MALCOLM McGREGOR, CLAIRE DU BREY, ALAN ROSCOE, BESSIE EYTON, CHARLES FRENCH

"HER MARKET VALUE"
starring
AGNES AYRES
with ANDERS RANDOLPH, TAYLOR HOLMES, HEDDA HOPPER, EDWARD EARLE
A PAUL POWELL Production

"BEAUTY AND THE BAD MAN"
By PETER B. KYNE
A FRANK WOODS Special Production
with MABEL BALLIN, FORREST STANLEY, RUSSELL SIMPSON

"PRIVATE AFFAIRS"
A RENAUD HOFFMAN Production
with GLADYS HULETTE, ROBERT AGNEW, MILDRED HARRIS, DAVID BUTLER, ARTHUR HOYT, BETTY FRANCISCO, WILLIS MARKS, CHARLES SELLON, HARDEE KIRKLAND, J. FRANK GLENDON, FRANK COFFYN, CHARLES W. MACK

"THE AWFUL TRUTH"
starring
AGNES AYRES
An ELMER HARRIS Production
from INA CLAIRE'S Great Broadway Success
with WARNER BAXTER, PHILLIPS SMALLEY, WINIFRED BRYSON

"ON THE THRESHOLD"
A RENAUD HOFFMAN Production
from WILBUR HALL'S Saturday Evening Post Story
with GLADYS HULETTE, HENRY B. WALTHALL, WILLIS MARKS, ROBERT GORDON, SAM De GRASSE, CHARLES SELLON, MARGARET SEDDON

plus these

Released by

FOREIGN DISTRIBUTOR
Wm VOGEL DISTRIBUTING CORP

Member
Motion Picture Producers and Distributors of America, Inc
Wm H. Hays, President

Producers Distributing Corporation

F. C. MUNROE President RAYMOND PAWLEY 1st Vice Pres. & Treas. PAUL C. MOONEY Vice Pres JOHN C. FLINN Vice Pres.

Gilbert E. Gable *presents*

THE SKY RAIDER

with Jacqueline Logan and Capt. Nungesser

It Jumps Washington's Rialto $5,000.00!!!

Manager Weil of the Rialto, Washington says **"'The Sky Raider' has done as much business this week as any two houses of this city combined!"**

A tremendous business getter, if tied up to the most sensational exploitation stunt yet devised—

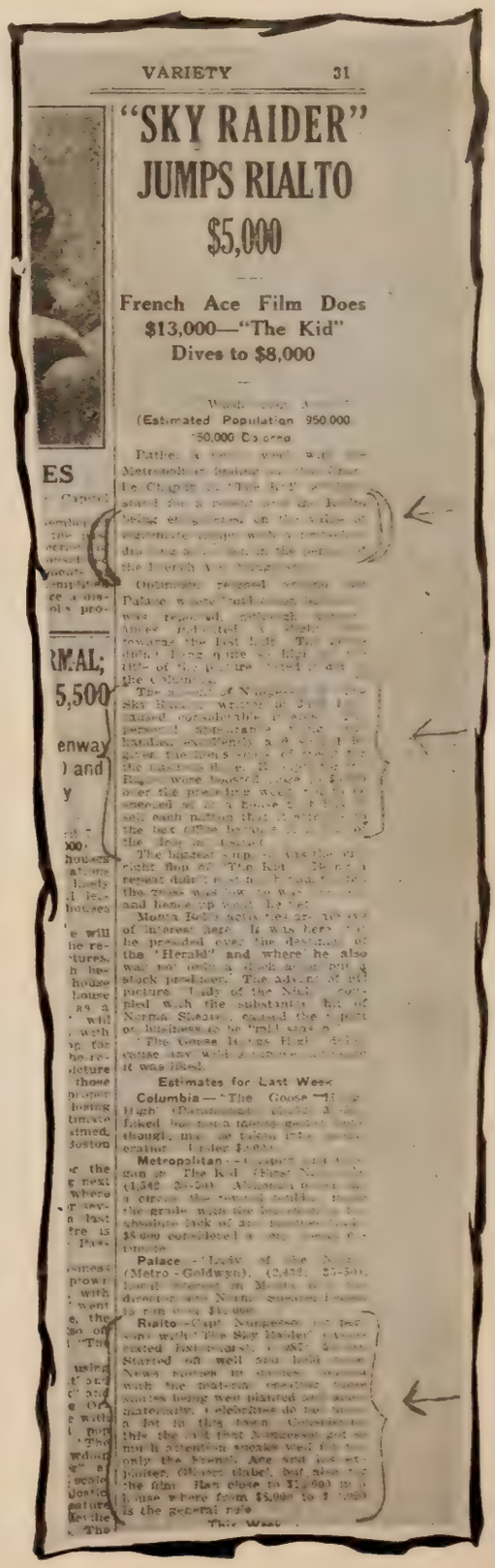
A Flying Circus Headed by Nungesser Himself

The crew comprises

1. Capt. Nungesser, ace of aces, conqueror of over 104 German warplanes. Capt. Nungesser does the most remarkable flying stunts yet seen, **including the landing upon a sheet with his airplane, from a great height.**
2. Lieut. Maurice Weiss of the French Reserves, the most spectacular stunt flyer imaginable. He will pilot the plane which will engage Capt. Nungesser in **an amazing air-battle!**
3. Sergeant Gaston Catellin, for 26 months chief mechanician of the French Esquadrille at Metz during the World War.
4. Gilbert Gable, the producer, expert exploitation and advertising man.

The equipment includes two airplanes, automobile, special railroad car, etc. etc.

THERE IS ONLY A LITTLE OPEN TIME LEFT FOR CAPT. NUNGESSER AND HIS PARTY. SPEAK QUICKLY IF YOU WANT TO SET YOUR WHOLE TOWN AFLAME WITH EXCITEMENT!



VARIETY 31

"SKY RAIDER" JUMPS RIALTO $5,000

French Ace Film Does $13,000—"The Kid" Dives to $8,000

(Estimated Population 950,000 50,000 Drama

Estimates for Last Week

Columbia—"The Goose

Metropolitan

Palace

Rialto—Capt. Nungesser

Started off well and held

Associated Exhibitors

J. S. WOODY, *President*

Physical Distributors
PATHE EXCHANGE, INC.

Foreign Representative
SIDNEY GARRETT



A. Carlos Presents

Richard Talmadge IN "TEARING THROUGH"!!

Continuity by Frederick Stowers
Directed by Art Rosson

ANOTHER WILD ACTION PICTURE TO DELIGHT THE MOST RABID RED BLOODED FANS

TALMADGE comes thru again with another high speed action picture faster than any he has yet turned out. . . It just races from one wild action scene to another without a let up. Fans by the million watch for Talmadge pictures because they love action and Talmadge gives it to them in car loads.

THAT'S your cue to book the new series of Talmadge pictures just announced. A whirlwind series of 5 Talmadge pictures now being sold throughout the country by F. B. O. salesmen now covering the field. Try and see "TEARING THROUGH" . . . and you'll get an idea of the kind of whirlwind action pictures you'll get in these big 5. Book 'em now.

FILM BOOKING OFFICES

723 Seventh Ave., New York, Exchanges Everywhere

Thematic music cue sheets available on all our features

TO MORROW

Not yesterday, but tomorrow is what you are primarily interested in.

Past performances, with their records are now but history.

What will the morrow bring?

From United Artists Corporation, tomorrow will bring no idle promises, no camouflaged assurances, no sugar-coated announcement of what it hopes to do.

It will present the productions of the *greatest stars in the world.* Those of Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D.W. Griffith, Rudolph Valentino, William S. Hart and others.

Adhering strictly to the original purpose of concentrating *only* upon the superlative type of productions, it plans a strictly limited output, but at the same time a definite volume of material.

The minimum of pictures, next season, will be twelve for the year. On the other hand, the maximum will be fifteen.

Such facts come as a joyous announcement to exhibitors. It will offer far more product of only meritorious quality—*marketed on the most equitable basis ever presented.*

TO MORROW

For instance, tomorrow will bring Mary Pickford in "Little Annie Rooney", a comedy in which her every inimitable qualification will be given sway; Charlie Chaplin in "The Gold Rush", the greatest and most stupendous Chaplin comedy of all time; Douglas Fairbanks in "Don Q, Son of Zorro"; D. W. Griffith's "Sally of the Sawdust"; Rudolph Valentino in "The Bronze Collar"; and William S. Hart in a spectacular western story, the title of which will be announced later.

Think of just those six. And tomorrow becomes brighter and happier for every exhibitor.

The six greatest stars, producing for you the six greatest productions of the coming season. Greatest, because these producing units are absolutely free from the deadening requirements of quantity production.

Of greatest importance to the exhibitor is the manner in which these wonderful pictures will be distributed. Each picture will be marketed singly—each sold on an individual basis—each offered only on its merit. No program or block bookings. No grouping for the purpose of a single contract—thus giving to the industry the greatest and most meritorious productions, upon an absolutely independent and open market.

It's tomorrow *you* are interested in and here are the greatest productions of tomorrow.



MARY PICKFORD

in

"Little Annie Rooney"

Release Date - September 13th

UNITED ARTISTS CORPORATION

Mary Pickford *Charles Chaplin*
Douglas Fairbanks *D. W. Griffith*

Hiram Abrams, President. *Joseph M. Schenck, Chairman, Board of Directors*



CHARLIE CHAPLIN

in

"The Gold Rush"

Release Date - August 16th

UNITED ARTISTS CORPORATION

Mary Pickford *Charles Chaplin*

Douglas Fairbanks *D. W. Griffith*

Hiram Abrams, President. *Joseph M Schenck, Chairman, Board of Directors*



DOUGLAS FAIRBANKS

in DON Q

Son of Zorro

Release Date - August 30th

UNITED ARTISTS CORPORATION

Mary Pickford Charles Chaplin
Douglas Fairbanks D. W. Griffith

Hiram Abrams, President. Joseph M Schenck, Chairman, Board of Directors



D. W. GRIFFITH

presents—

"Sally of the Sawdust"

Based upon a play
by Dorothy Donnelly

Release Date - October 11th

UNITED ARTISTS CORPORATION

Mary Pickford *Charles Chaplin*
Douglas Fairbanks *D. W. Griffith*

Hiram Abrams, President *Joseph M Schenck, Chairman, Board of Directors*



Joseph M. Schenck *presents*-

RUDOLPH VALENTINO

in

"The Bronze Collar"

Release Date -September 27th

UNITED ARTISTS CORPORATION

Mary Pickford *Charles Chaplin*
Douglas Fairbanks *D. W. Griffith*

Hiram Abrams, President. *Joseph M. Schenck, Chairman, Board of Directors*



WILLIAM S. HART

In a spectacular Western story,
to be produced most stupendously.
Title will be announced later.

Release Date - October 25th

UNITED ARTISTS CORPORATION

Mary Pickford *Charles Chaplin*
Douglas Fairbanks *D. W. Griffith*

Hiram Abrams, President. *Joseph M. Schenck, Chairman, Board of Directors*



Ad No. 2

ON "THE PACE MAKERS"

BY

H. C. WITWER

Addicts of the Agitated Tintypes:—

I'm beginning to like this Ad Writing Racket better. In the first place, you don't have to bother with Plot and Construction and Heart Interest, and in the second place, you can fluently talk about Yourself.

The fact that "The Pacemakers" is the world's greatest two reel series is soon going to be like a Secret at a Mah Jong Party—Everybody will know it. It is getting just as Private right now as a Greenhouse with the Blinds up!

Until you Switch off the Dimmers and Lamp "The Pacemakers" with a Bright, Illegal Glare, you're like the guy which hadn't experienced the pleasures of Delirium Tremens—you ain't been nowhere, and you ain't Seen Nothin'! This is not because I wrote them, but in spite of that fact. At least a friend of mine told me he pegged the First Installment recently and liked it Very Much because in some parts of it they managed to get away from *my* stuff.

George O'Hara—Rah! Alberta Vaughn—Whoopee! Al Cooke—Wow! Kit Guard—Haw! Stanley Taylor—Sssssssss! Plenty of pretty girls, and big Sport Thrills in each Episode! If this is a College Series, then this Higher Education Thing is all it's Ballyhooed to be!

Yours, forever and a day

H. C. Witwer

(Note) You Can Get
"THE PACEMAKERS" Only Thru
FILM BOOKING OFFICES

She Scores Again!



Here's that wonderful heart appeal and rip-roaring comedy that made Marion Davies in "Little Old New York" a real box-office hit. The kind of a picture that audiences take to their heart because it's got the laughs, the sobs, the thrills that go to make great entertainment.



A GREAT MODERN COMEDY



MARION DAVIES
ZANDER the GREAT

A COSMOPOLITAN PRODUCTION

MARION DAVIES



with this marvelous cast

Holbrook Blinn
Harrison Ford
Harry Watson, Jr.
Hobart Bosworth
Harry Myers
George Siegmann
Richard Carle
Hedda Hopper
Olin Howland
Emily Fitzroy
Master John Huff

adapted by Frances Marion
from the stage success by
Salisbury Field *settings*
by Joseph Urban *directed by*
George William Hill

ACTION



LOVE



PATHOS

ZANDER *the* GREAT HAS EVERYTHING

A Cosmopolitan Production



DISTRIBUTED BY

COMEDY

Metro Goldwyn

+PLUS+

+PLUS+

+PLUS+

+PLUS+

Every production bearing our name possesses everything that is requisite in high-quality motion pictures

PLUS COLOR

Not artificial, un-real color clumsily daubed on positive prints by hand, but Nature's REAL color.

Ours is an actual photographic process which accurately and faithfully reproduces Nature's color on the screen, a welcome relief from the deadly monotone of black and white, or unconvincing toning and tinting.

Eight producing units working at top speed to fill your demands.

THEY'RE DIFFERENT.

AVAILABLE *NOW!*

TWO EACH WEEK.

SERING D. WILSON *AND* COMPANY INCORPORATED

25 West 43rd St., New York

JOHN BARRYMORE · · MARIE PREVOST · · · MONTE BLUE · ·

JUNE MARLOWE · · WILLARD LOUIS · · JOHN PATRICK · · DOROTHY DEVORE · ·

WARNER BROS.

and

Leadership

Every industry has its Leaders—those men of vision who blaze the trail to new and undreamed of successes. How Warner Bros. forged their way through handicaps and difficulties to LEADERSHIP in their field is the great romance of Motion pictures.

Warner Bros. Stars

John Barrymore
Marie Prevost
Monte Blue
Syd. Chaplin
Irene Rich
Kenneth Harlan
Patsy Ruth Miller
Matt Moore
Louise Fazenda
Clive Brook
Huntly Gordon
Lowell Sherman
John Roche
Dorothy Devore
John Patrick
Willard Louis

40

Classics of the Screen

June Marlowe
John Harron
Gayne Whitman
Don Alvarado
Rin-Tin-Tin

Warner Bros. Directors

Ernst Lubitsch
Harry Beaumont
William Beaudine
Millard Webb
James Flood
Roy Del Ruth
Herman Raymaker
Alan Crosland
George Hill
Fred Neumeyer



JOHN BARRYMORE

W-B

1925-26



ERNST LUBITSCH

PATSY RUTH MILLER · · MATT MOORE · · LOUISE FAZENDA · · CLIVE BROOK · ·

· · SYDNEY CHAPLIN · · IRENE RICH · · KENNETH HARLAN · · JOHN HARRON · · GAYNE WHITMAN · · DON ALVARADO · · RIN-TIN-TIN · ·

Achievement!

Forward—always forward—is the everyday working spirit of Warner Bros. Their successes of today are stepping stones to tomorrow. They recognize no stopping place. This is the spirit that has made them LEADERS.

Warner Bros. have purchased for their 1925-26 Pictures the screen rights to famous books and stories written by no less than FORTY of the foremost American and European authors —stories which have already proved their gripping human appeal by their wide popularity.

For the production of these pictures, Warner Bros. have secured the most impressive array of dramatic talent available.

Consider the tremendous appeal of the stars listed on the opposite page. They are players whose names guarantee perfect interpretation of any big role in any Warner Bros. picture. Their varied talents depict the whole range of human emotion and they stand today RECOGNIZED by the American public as the foremost entertainers of the generation.

In its production and technical talent the Warner genius for finding genius is again evident. It includes the internationally famous Ernst Lubitsch, Harry Beaumont, William Beaudine, Millard Webb, James Flood, Roy Del Ruth, Herman Raymaker, Alan Crosland, George Hill and Fred Newmeyer— all proven past masters at producing screen successes.

With this unsurpassed screen material and talent, there is no gamble about the coming FORTY WARNER PICTURES.

Wait for the FORTY new WARNER Classics. With these great productions, and those of other independents, you need be in no undue hurry to make your bookings. Be assured that the coming FORTY WARNER Pictures will be *40 box office winners.* Wait for the winners!

WARNER BROS.
Classics of the Screen

· · HUNTLY GORDON · · LOWELL SHERMAN · · JOHN ROCHE · ·

DAVIS DISTRIBUTING DIVISION, Inc. announce

The Year's Most Sensational Novelty

JOHN LOWELL

&

EVANGELINE RUSSELL

in

"RED LOVE"





by L. Case Russell

A DARING DRAMA OF THE AMERICAN INDIAN *of* TODAY

AUTHENTIC – THRILLING – SENSATIONAL – A



At Last Something New,
Startling, Original.

Made in South Dakota
with the Co-operation
of the Sioux Nation.

DIRECTED
BY

EDGAR
LEWIS

D D D INC.
TRADE MARK

Foreign Rights
Controlled by

Inter-Ocean Film Corp.
218 West 42nd St., New York, N.Y.

MAGNIFICENT BOX OFFICE ATTRACTION!



HARRY LANGDON

COMEDIES

Produced by
MACK SENNETT

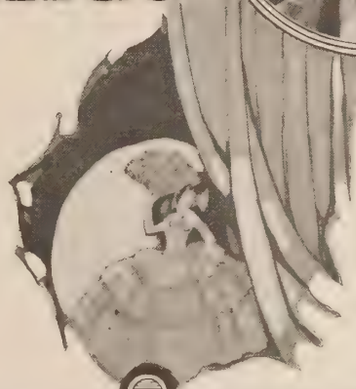
Directed by
HARRY EDWARDS

Distributed by
PATHE EXCHANGES

Clive Brook and Marjorie Daw are co-starred in F.B.O.'s big-time drama of love behind the scenes







"LOVE'S BARGAIN"

A brilliant story with two of the biggest present day box office stars

Directed by BURTON GEORGE

Photographed by BERT CANN

by arrangement with
ARCHIBALD NETTLEFORD

RELEASED APRIL 5th

Distributed by
FILM BOOKING OFFICES
723 Seventh Avenue, New York
Exchanges Everywhere

Thematic Music Cue Sheets Available on All Our Features

COMING!!

RAYART'S NEW SERIES OF

REED HOWES

RAYART PICTURES

RAYART PICTURES

COMEDY DRAMAS



















THE FIRST SERIES OF RAYART-REED HOWES ACTION COMEDY DRAMAS PUT THIS STAR RIGHT IN FRONT AS FILMDOM'S *GREATEST DAREDEVIL*

Cash in on the New Series

HARRY J. BROWN PRODUCTIONS
DIRECTED BY ALBERT ROGELL

RAYART PICTURES CORPORATION
723 Seventh Avenue, New York

Foreign Distributors
RICHMOUNT PICTURES, *Inc.*

Robert Morton Unit Organ

World's Finest Theatre Organ



Robert Morton Organ Company

New York	Chicago	Los Angeles	Berkeley
150 W. 46th St	845 So. Wabash	935 So. Olive	California

Advertisers!

The Convention Number of MOTION PICTURE NEWS, out next week, will excite great interest at Milwaukee. Will your advertising message be in this unparalleled issue?

Exhibitors!

Whether you are able to attend the Milwaukee Convention or not, watch for next week's Convention Number of the NEWS.

It will contain information of vital importance in connection with the entire situation on Playdates and Independence.

Announcement

It should be a source of as much interest to exhibitors as it is to us that reports from previews at Los Angeles and the opinions of the critics are to the effect that HAROLD LLOYD'S newest picture, his last under the Pathe contract, is beyond question the best picture he has ever made.

PATHE EXCHANGE INC. is further pleased to publicly voice its appreciation of the HAROLD LLOYD CORPORATION'S contractual integrity in having spent in the production of this picture *over three times the amount called for by contract.*

Pathe also wishes to emphasize in this manner the fact that each Harold Lloyd picture *will continue to be sold on its own merits,* and without regard to or in conjunction with any other picture.

The new picture will be released in early Autumn.

A special sales staff is being organized to augment and co-operate with the regular Pathe force in the prompt distribution of this wonderful picture.

Pathe Exchange Inc.

The Supreme Achievement of the Independent Producer!

Never Before in the Annals of the Independent
Field Has Such a Meritorious Cinema Classic
Ever Been Contributed for Its Posterity

IVAN PLAYERS, Inc.

have the honor to present

"LYING WIVES"

Written and Directed by IVAN ABRAMSON
With a Brilliant Array of Screen Luminaries Including

CLARA KIMBALL YOUNG
RICHARD BENNETT
NILES WELCH
MADGE KENNEDY
EDNA MURPHY
J. BARNEY SHERRY

The Sort of a Show That Will Flabbergast All Opposition

A Quality Production of the Kind That Will Quicken the Pulse of Your Business

Write or Wire for Territorial Status

"LYING WIVES" is the First of the Four IVAN EMERALD PRODUCTIONS to Be Produced by

IVAN PLAYERS, Inc.

729 Seventh Ave. **New York City**



Well Known Exhibitors Using
Marr & Colton Organs

Lee Ochs, Piccadilly Theatre,
New York City.

Olson & Marks, Ohio Theatre,
Indianapolis, Ind.

Wilmer & Vincent, Orpheum Theatre,
Allentown, Pa.

John Brown,
Detroit, Mich.

Letkowich Bros., Euclid & West Park
Theatres,
Cleveland, Ohio.

Harrison & Fitzer, Empire Theatre,
Syracuse, N. Y.

James Cardine,
Buffalo, N. Y.

Robins Theatrical Enterprises,
Syracuse, N. Y.

H. S. Gallup, Delft Theatre,
Marquette, Mich.

A. A. Fennyvessy,
Rochester, N. Y.

Stanley Chapman, Chapman Theatre,
Fullerton, California.

Evans W. Linton, Olympic Theatre,
Utica, N. Y.

Marr & Colton

America's Finest Organ

Used By These Prominent Exhibitors As A Feature Attraction

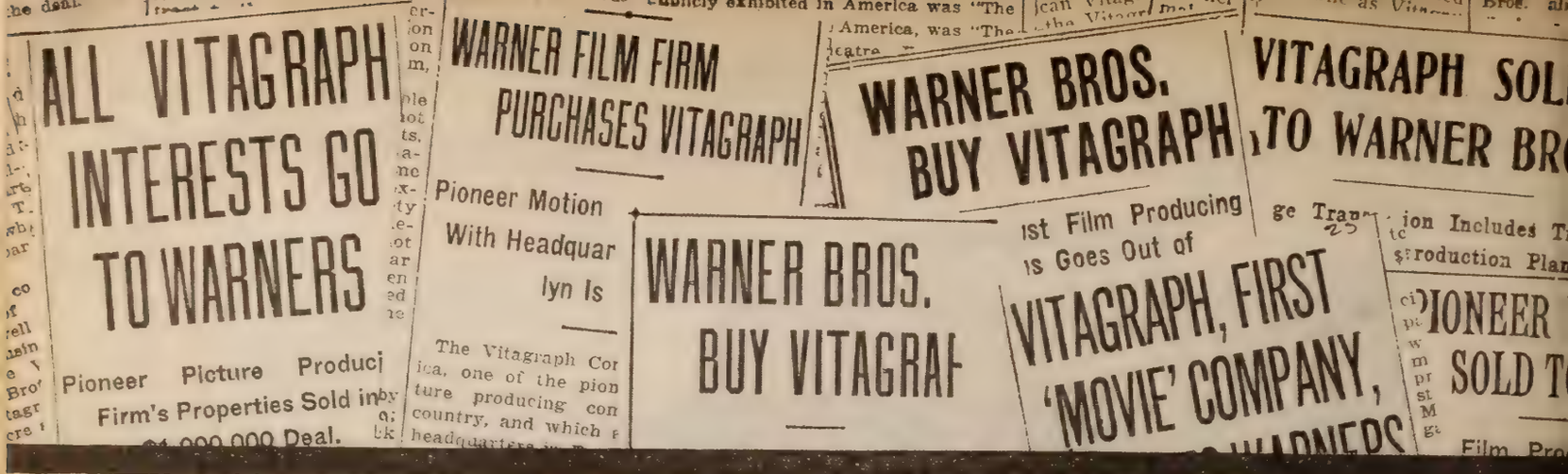
More and more exhibitors everywhere are appreciating the "drawing power" of the *golden throated* Marr & Colton organ. The glorious richness of tone qualities, the versatility and the ability to interpret the sentiment of motion pictures have made the Marr & Colton, "America's Finest Organ," a feature in well known theatres throughout the country.

Marr & Colton build organs for any size or type of theatre.

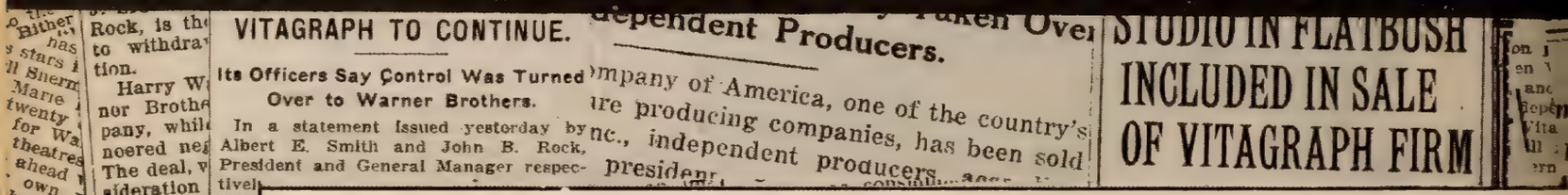
WRITE FOR OUR BEAUTIFUL CATALOG.
ASK ABOUT OUR EASY PAYMENT PLAN.

The Marr & Colton Co.

Factories Warsaw, N. Y.
Eastern Sales Office, 437 Fifth Avenue, New York.
Western Sales Office, 906 Merritt Bldg., Los Angeles, Calif.



What Does It



"Warner Bros. has bought Vitagraph!"

Warner thereby becomes a tremendous and powerful factor in distribution as well as production.

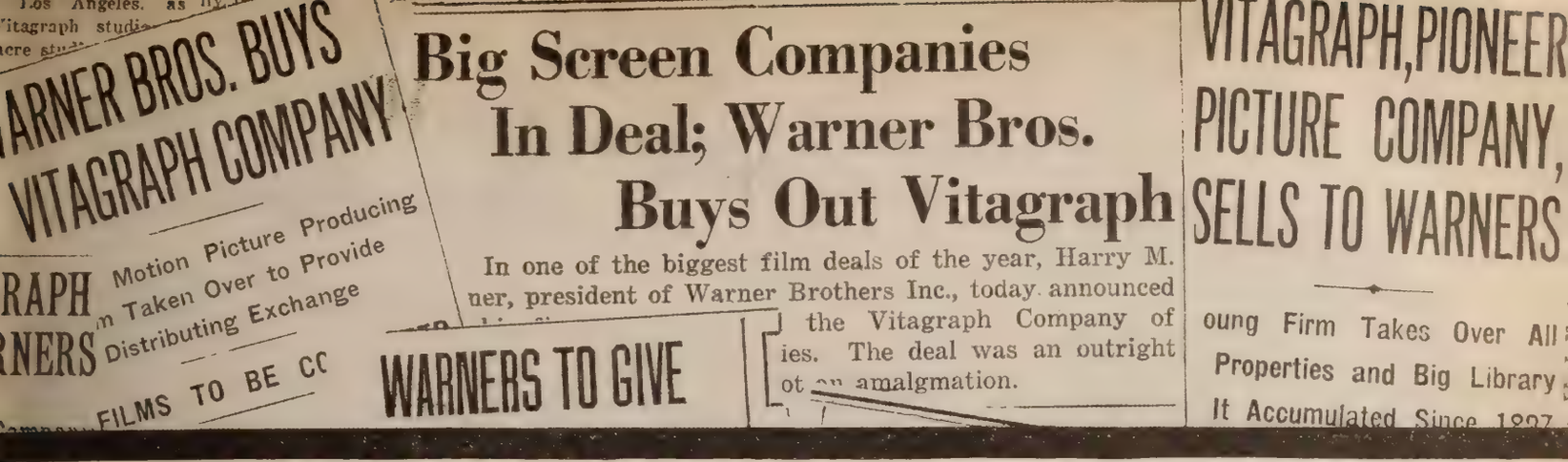
That's what it means to us.

But—

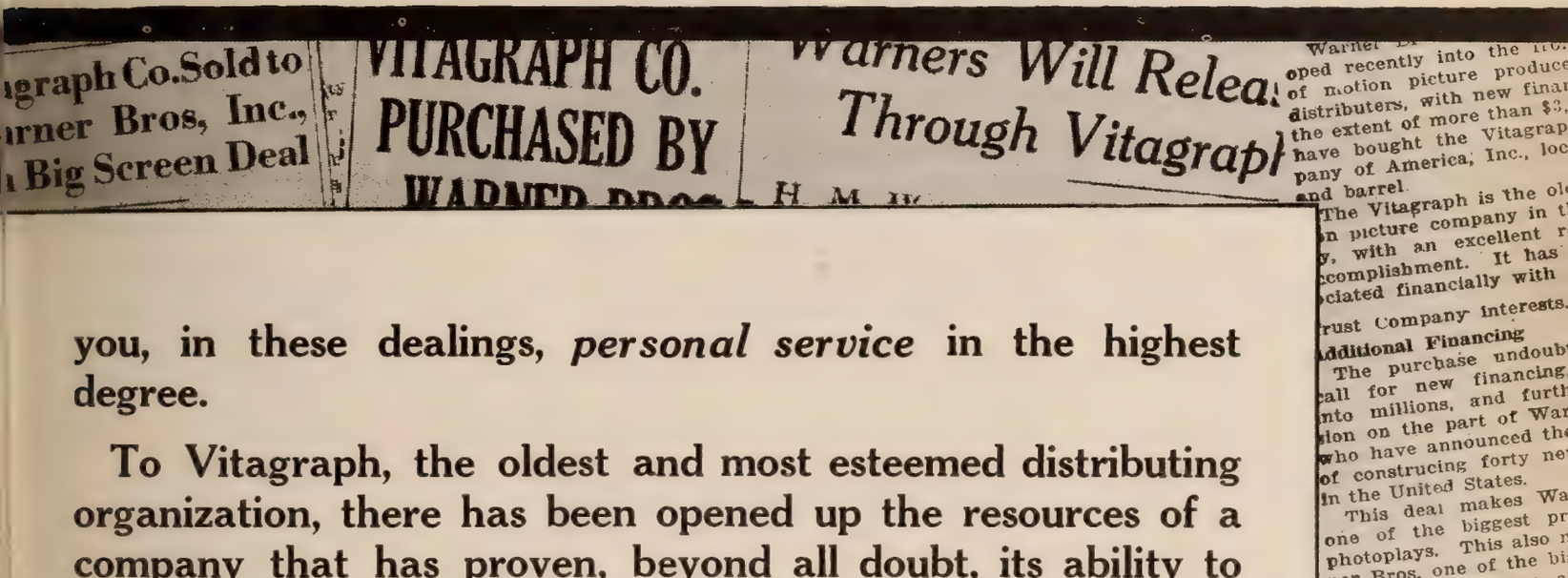
What does it mean to you—the exhibitors of the world?

First it means a stronger hold upon *independence* for every exhibitor — a steady supply of high class product distributed through a major, old-line exchange system. Through Warner Bros. and Vitagraph sufficient high class product for the coming year is a certainty. The guess is taken out of 1925-26 and all future seasons for every exhibitor who wants to be *independent*.

Warner Bros. will be *closer* to you; will deal *directly* with you through its own exchange system; and will give



Mean to You?



you, in these dealings, *personal service* in the highest degree.

To Vitagraph, the oldest and most esteemed distributing organization, there has been opened up the resources of a company that has proven, beyond all doubt, its ability to produce the kind of entertainment that brings money to the box office.

In brief, "Warner Bros. Buys Vitagraph" means that the man power and the resources of two mainstays of the independent exhibitor have united for the creation of a gigantic array of product distributed through an organization which for twenty-eight years has rendered *service* to the independent exhibitor.

Warner Bros. product for the season 1925-26, and all future Warner pictures, will be distributed through its newly acquired Vitagraph exchanges.

WARNER BROS.
Classics of the Screen

800 Newspapers will carry the serialization of Vitagraph's new James Oliver Curwood story

The greatest service any producer can give to an exhibitor is the building of a ready-made audience for a picture. Vitagraph, in placing the serialization of "Baree", in a total of 800 newspapers, large and small, throughout the country, has set a record that has never before been equalled. The greatest ready-made audience in movie history is waiting for

ANITA STEWART

in

"BAREE SON OF KAZAN"

By James Oliver Curwood

A David Smith Production

AT ALL VITAGRAPH EXCHANGES

Albany, N. Y.
Atlanta, Ga.
Boston, Mass.
Buffalo, N. Y.
Chicago, Ill.
Cincinnati, Ohio
Cleveland, Ohio
Dallas, Texas
Denver, Colo.
Detroit, Mich.
Kansas City, Mo.
Los Angeles, Cal.
Minneapolis, Minn.
Montreal, Can.
New Orleans, La.
New Haven, Conn.
New York City, N. Y.
Oklahoma City, Okla.
Omaha, Nebr.
Philadelphia, Pa.
Pittsburgh, Pa.
St. John, N. B.
St. Louis, Mo.
Salt Lake City, U.
San Francisco, Cal.
Seattle, Wash.
Toronto, Canada
Washington, D. C.
Winnipeg, Canada

FOREIGN EXCHANGES

VITAGRAPH, LTD
London, W. C. England
Manchester, England
Glasgow, Scotland
Newcastle on Tyne, England
Birmingham, England
Cardiff, England
Leeds, England
Liverpool, England
Dublin, Ireland

CIE VITAGRAPH DE FRANCE
Paris, France
Alger, France
Bordeaux, France
Lille, Paris
Lyon, France
Marseille, France
Nancy, France
Strasbourg, France
Bruxelles, France
Geneve, France

Exclusive connections at all branches.

VITAGRAPH

WARNER BROS.
Classics of the Screen

In the Lubitsch Manner—
Delicate-Smart-Fascinating—
The most delightful domestic comedy of the year—

"KISS ME AGAIN"

by HANS KRAELY

An **ERNST LUBITSCH** PRODUCTION

with

MARIE PREVOST
MONTE BLUE
CLARA BOW
JOHN ROCHE
WILLARD LOUIS

Directed by

ERNST LUBITSCH

Available at
WARNER BROS.
FRANCHISE HOLDERS

Three Women
Find Your Man
The Lover of Camille
This Woman
The Narrow Street
The Age of Innocence
The Dark Swan
The Lighthouse By The Sea
A Lost Lady
The Bridge of Sighs
A Broadway Butterfly
On Thin Ice
The Man Without A Conscience
Recompense
My Wife And I
The Woman Hater
Eve's Lover
Tracked In The Snow Country
How Baxter Butted In





FIRST NATIONAL PICTURES

Foreign Rights Controlled by
First National Pictures Inc.
383 Madison Avenue, New York

"—it'll hold you breathless because there's everything in it but the asbestos curtain"

Rose Pelswick
New York Journal

Samuel Goldwyn *presents*

The George Fitzmaurice

PRODUCTION

"His *Supreme* Moment"

Adapted by FRANCIS MARION
From MAY EDGINTON'S *novel* "HIS SUPREME MOMENT"

with

Blanche Sweet *and* Ronald Colman

A First National Picture

Members *of* Motion Picture Producers *and* Distributors of America Inc.—Will Hays *President*

The verdict is unanimous



Norma Talmadge

in "The Lady"

Her greatest picture

New York Daily Mirror—
"Gives Norma Talmadge the opportunity of her career. Never has she done more excellent acting or tugged more tightly at the heartstrings."

New York Times—
"Miss Talmadge gives one of the finest performances of her career. The film version of 'The Lady' is well done."

New York Daily News—
"'The Lady' is recommended without reservations."

New York American—
"'The Lady' is 99¾ per cent. in direction, producing and acting."

Brooklyn Eagle—
"'The Lady' is a fine photoplay."

New York World—
"'The Lady' is recommended wholeheartedly as first rate motion picture entertainment."

Chicago Journal—
"This is a picture all admirers of Norma Talmadge should see."

Chicago Tribune—
"Well staged and directed—melodramatic but has a decided heart appeal."

Cleveland News—
"So real—so vital—so compelling. The convincing and intelligent portrayal given by Norma Talmadge makes one forget it is all make believe."

San Francisco Examiner—
"Norma Talmadge has added one more splendid achievement to her list."

Baltimore News—
"*Photoplay*: 'The Lady'. *Theatre*: Rivoli. *Type*: Drama. *Star*: Norma Talmadge. *Rating*: EXCELLENT."

Baltimore Sun—
"Must be rated among the finest things she has ever done."

FIRST NATIONAL PICTURES

By . . . . . MARTIN BROWN
Presented by . . . . JOSEPH M. SCHENCK
Screen Version by . . . . FRANCES MARION
Based on the A.H. WOODS *play* "THE LADY"
A FRANK BORZAGE *Production*

A First National Picture

Members *of* Motion Picture Producers *and* Distributors of America Inc.~Will Hays *President*

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another hit!

there's no stopping 'em

The NECESSARY EVIL



BEN LYON and VIOLA DANA

GEORGE ARCHAINBAUD

A First National Picture

Scenario by Eve Unsell
Photographed by George Folsey
Art Director Milton Menasco
Film Editor Arthur Tavares

FIRST NATIONAL PICTURES

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Book on Performance

First National Pictures

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*

Motion Picture News

VOL. XXXI NEW YORK, MAY 9, 1925 NO. 19

The Convention

FROM Milwaukee comes the first hand news that hotel reservations are at a premium; and our representatives in the Middle West report a widespread and serious interest among exhibitors in the forthcoming Convention. It looks like a real one.

There will be a heavy attendance; prominent producers and distributors will be there. There will be activity and excitement. An effort is being made among exhibitor organizations to have their members hold back all booking contracts with distributors until after the Convention. A bulletin has just been issued from M. P. T. O. A. headquarters in New York, bearing this appeal: "Bring Your Play Dates to Milwaukee." The bulletin states the establishment of a "Bureau of Trade and Commerce" which will be active at the Convention and where "the producers will be in a position to offer you (the exhibitor) contracts for their programs" and "you (the exhibitor) will be there to make your selection." The bulletin states "we have been in conference with Fox, Universal, Warner Brothers, Film Booking Offices, Vitagraph and many producers for the state right market." "It is for your good," the statement goes on, "that the Bureau has been introduced—for your preservation and the preservation of our industry from monopoly."

This draws a line, pretty sharply, between the above companies and the so-called "Big Three"—First National, Famous Players-Lasky and Metro-Goldwyn. That evidently is the purpose.

Laying aside for the moment a consideration of this effort, which, it would appear, is one of discrimination, we find ourselves speculating as to what definitely the Convention will do. What will come forth from it—after the exhibitors have gone back to their box-offices?

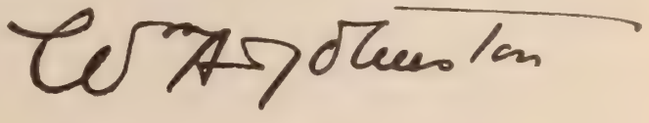
There will be lots of speeches. We hazard the hope that they will be business-like, not too sentimental. The issues are business matters—and these only. These speeches are bound to do some good; a lot of men who feel the lines closing too closely about them are going to talk right out, and these utterances in themselves will help to ease up a general situation that is getting far too stringent. There is no gainsaying the fact that those big branches of the industry—production, distribution and theatres, which for their own good and the combined good should be independent of each other, have gotten badly muddled and decidedly more so now than ever before in the industry's career.

The independent exhibitor right now is worried about permanency of product. Will he always have pictures? Is, therefore, his investment in brick and mortar a safe, a permanent one? But he has always worried on this point. From the time that theatre enterprises got big enough to have board of directors, said board has asked at every meeting: "So far so good, but what about pictures for the future?" And the various consolidations with producing and distributing interests have been actuated by this self-same worry.

But when has this market lacked product? And isn't the exhibitor's problem always solved by first knowing clearly just what the market affords and then doing shrewd and cool selection,—in other words, good buying!

So much for that side of the fence; now for the other, the producer's side. We fancy that the long-headed producer to-day is the man who, holding his head clear above the turmoil over trusts and theatres, is devoting all his brains and energy to turning out a program that will sell—and can't be kept from selling, on its merits alone.

Pictures are what count, gentlemen.



AN EDITOR

The Week in Review

THE big bit of news in this issue is the Fox announcement of 1925-26 product—comprehensive, colorful, impressive. Exhibitors, everywhere and of all degree, will thumb it carefully and weigh its worth. The announcement reaches them first through MOTION PICTURE NEWS—save only those First National Franchise holders gathered last week in convention at French Lick Springs. Jimmy Grainger, Fox sales manager, who knows when he's got something to sell and then is up with the robins, hopped a train to the convention with advance copies of this insert under him arm. Those who saw it were impressed; as they must be.

It is evident enough, as has been previously said here, that Fox is aiming at the high spots. Specials! And specials are going to count heavily in the exhibitor's book this year. The more specials the better; the fewer hundrum pictures tied to them the better. That will be the booking criterion.

Fox offers thirty-five "Special Attractions"—these in addition to seven each from Tox Mix and Buck Jones. These latter fourteen are standard box-office pictures, practically settled in advance as to booking value.

Now as to the Special Attractions. It is evident at a glance that each has been aimed at just what the name "Special" signifies. The names of H. G. Wells and Joseph Conrad stand highest in the book-world. Peter B. Kyne is a best seller author in this country. From the stage have been selected John Golden's successes, notably "Lightnin'," and "Seventh Heaven." These other stage successes: "The Fool," "Lazybones," "The First Year." "Havoc" has interesting possibilities—its direction by Rowland V. Lee, the fact that war plays are coming back strong in public interest (some million overseas men alone are interested in the right kind of presentment). Then there are spectacular specials, obvious ones, like "Siberia," "The Johnstown Flood," "The Fighting Heart," "Kentucky Pride," etc. And there are the known quantities, such as "The Iron Horse," "As No Man Has Loved," "The Fool." All in all, there's a well considered, ambitious effort here to depart from the program type of picture. "Special" is the keynote.

* * *

THE acquisition of Vitagaph by Warner Brothers came like a bolt from the blue. The trade isn't used to surprises like that. Such events are rare, and always were marshalled along with rumors. As it was, New York film circles gasped and then gave the matter its quiet, respectful consideration; as it should.

The step is a most logical one. Warners' exchange system was not all it should be—not, at least, for a concern determined to have and hold a place among the first line companies. The independent exchanges handled other pictures besides Warner product, pictures, too, of a different calibre. They couldn't concentrate on Warner product. Yet Warner's twenty-six a year couldn't alone maintain a set of exchanges. Vitagraph's exchange system, too, was not functioning satisfactorily. It needed more product. The heavy expense of a national distributing system plus an adequate sales force is intolerable without a considerable volume of product. So, with the union of Warners' and Vitagraph's production resources—two plants in Hollywood and one in Booklyn, and one of these the best equipped studio in the business—product is promised to the formidable extent of seventy features a year.

Then there are Vitagraph's European exchanges; a direct outlet abroad is important these days. Time was, not long ago, when the Vitagraph foreign offices were leaders in the London film market.

By this stroke, Warner Brothers indicate clearly their strength and their objective. It probably isn't a final move. They also are determined, apparently, to figure heavily in the way of first run theatres. But the big consideration, of course, will be—pictures. They have the plant resources; the men involved are, all of them, pioneer showmen. We understand an announcement of the new year's product is forthcoming. It will be read with much interest.

* * *

IN the meantime, all those independent exchanges, the best in their field, which handled Warner pictures, will open their shelves to other independent product. Which ought to help a good deal the State right market.

* * *

AN interesting interview with Bruce Johnson, First National's foreign manager. He has just returned from Europe, and goes back again in September. By the way, I hear that Elek J. Ludvigh, one of the powers in Famous Players-Lasky, goes to Europe shortly, and will make his headquarters there for the next thee years. Marcus Loew has just purchased for Metro-Goldwyn the Gaumont string of theatres in France. Gus Schlessinger, lately returned, goes back across the water very soon with H. M. Warner. Ben Blumenthal is in Budapest.

Looks like things were stirring over there—like the prediction made in the NEWS that the big battleground for theatre ownership would be in Europe.

Says Bruce Johnson, on this point: "Either the Europeans must build the new theatres for Europe, or the Americans will have to. Competition—the spirited competition over here—will force the American companies to do so.

"Conditions are better in Europe, much better. I don't believe that this market will yield anywhere near the film income of the American market—not for a long time, at least. The people of Europe are far less prosperous, have little money, in comparison, to spend on theatre admissions. Remember that the people out of work today in England and their fami-

ON BROADWAY

By William A. Johnston

lies equal the population of Australia. Taxes are heavy everywhere.

"Italy is in good shape — from a theatre standpoint. France not so good, and with an uncertain future. England is much improved. The exhibitors there have made money, good money, the past year. There are many fine theatres there, not in London, but in Manchester, Leeds, Birmingham and other main centres. Germany is coming along, but of course the restricted importation of American pictures is a factor there. In Austria you cannot get licenses for new theatres. Middle Europe is heavily taxed; and that is another damper on new theatre enterprises. Many distributors there have gone bankrupt, but I found on investigation that it was not due to their handling of American films — on these they made a big profit — but because they went into production and spent more money than they could possibly gross in their local markets.

"Will Europe produce? Yes, I believe so. Also, American companies will produce abroad, alone or in co-operation with foreign producers. The answer is not merely to send American directors and stars abroad. The Europeans have plenty of producing ability and they know how to produce economically there, which we do not. What they do need is our judgment in picking out stories that will meet the taste of this country. That's the foremost step. And then they need our advice in casting, if they aim to appeal to our standards.

"As for distribution, the day of the middleman in Europe is over, so far as the big American companies are concerned. They all intend to have their own exchanges and do their direct dealing with the exhibitor."

And there First National's foreign manager said, it seems to me, a most important thing: "International distribution, however, is not the all-important end. The first consideration is international production — that is, the making of pictures with a true international appeal. That can be done — whether the pictures are made here or abroad or by Americans alone or Europeans alone, or both working together. You cannot have successful international distribution if the product is provincial in character. In the matter of provincialism the American producer is just as open to criticism as is the European producer. *The most progressive step that any American company can make today — the step that will most certainly assure its future — is the making of international pictures for international distribution.*"

* * *

JUST about twelve years ago we were seated in a small office at 220 West 42nd Street, New York; and aside from the fact that it was a bright spring day, the outlook wasn't dazzling. The editorial, business, advertising, circulation, stock-room, etc. of MOTION PICTURE NEWS were all included in a small bit of floor space, the annual lease of which called for nine hundred dollars and the said lease of which had just been signed with some trepidation. We had the uncharted feeling of a duck that had wandered afield and gotten into a strange pond.

And on this self-same day a young man from Chicago blew into the office, said his name was Rothacker, that he didn't believe any of the lies that had been printed about us, that the motion picture business had a great future, that there was lots of room for us, in fact for any straightforward enterprise, that he himself was building up a big printing and developing plant, just consider the possibilities, he offered, of the motion picture in advertising American goods and industries! — and how about a bite of lunch, etc.!

So we dug in again, with a new feeling of success; and about two years later this same Rothacker said: "You've made the grade, and I want the advertising space of your back cover; moreover, I want it right along, just so you maintain your progress and policy."

That back cover advertisement has run now continuously for ten years; and we are considerably proud of it. It breaks all advertising records of its kind in this field. Fifty-two times a year for ten years the copy has stated that Rothacker prints are a service to this industry; and that is a fact; moreover, it is a fact known to the trade in every country of the globe. By the way, from Japan the other day, where magazines are read backward, came a letter addressed to the Rothacker Film Mfg. Co., 729 Seventh Avenue, New York, and asking for a copy of MOTION PICTURE NEWS as advertised on the back cover.

All this is by way of reference to the Fifteenth Anniversary on May 10th of the Rothacker Film Company. There are few, very few firms in the motion picture business to-day who can claim that age. But the point is that those fifteen years stand for an unbroken record of quality work, of genuine service, upheld and steadily fought for regardless of any other lure or consideration. And that's a record — in any business.

Everyone in the trade — even beyond these shores — knows "Watty" Rothacker and likes and respects him. There's a temptation to reminisce some more, and plenty to say: but I want only to add this, which should be said of every man in the field for whom it may be said, that he would have made the same brilliant success in any other kind of business.

* * *

PARAMOUNT'S International Convention settled down in New York, functioned there, and then moved to the west coast to meet the western sales division. In advance of the convention, and impressed with its importance, we spent an interesting hour with Emil Shauer, head of Paramount's foreign department; he showed us the large maps

(*Continued on page* 2038)

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The Story of the Silkworm

WILLIAM DE MILLE made a speech recently at the annual luncheon of the National Board of Review in which he gave expression to some forceful opinions. One of them in particular deserves to be given especial emphasis, because it goes to the very heart of successful picture-making. Said Mr. De Mille:

"The public doesn't go to the theatre for art. It goes for entertainment. You can give it as much art with entertainment as you like. What the public objects to is the substitution of art for entertainment. It won't stand for that; it never has stood for it in the theatre.

"Well, my dilemma is that of the silkworm. You see, there was a ribbon clerk who used to sell ribbon and he became a very expert salesman of ribbon. He sold miles of it. A certain shade of dark blue came in which was very popular and so he went to the silkworm and said, 'Now, my friend, you must spin a shade of silk that is just this particular color.'

"The silkworm said, 'Well, all I know is how to spin silk. I don't know what color it is until after it is through.'

"The salesman said, 'I can't help that; if you don't spin the color silk that I need in my business, you won't get any food.'

"So the silkworm tried to spin that color silk and exploded.

"That is the ever-present problem, of course, from our end of it. The ribbon clerk thought he was doing the right thing but the silkworm was doing the only thing he could do — spin what was inside of him.

"Now, to make the example concrete, the worst pictures I have ever made have been made when I was trying to keep an eye on the box office. And the best pictures I have ever made, and some of the most popular, have been when I wasn't paying any attention to the box office whatever but was making a picture I wanted to make because I felt I had to make it. I have come to the conclusion that if the motion picture producer produces what his soul tells him to produce, he will reach even financial success far more often than when he simply tries to reach financial success. That has always been true of art and has been true in the theatre and other arts."

An Editor on Broadway

(*Continued from page 2037*)

prepared for the convention and indicating the location all over the globe of the company's seventy-nine offices for the direct handling with theatres of its product.

I don't know of any one event of the day that more clearly symbolizes the great expansion of the American motion picture trade than this international convention — the first of its kind held here. Think of it! The same concern which, little more than a decade ago, handled its business in this country through some fifteen exchanges, now has seventy-nine offices outside of the country.

The most interesting portent of this convention, however, is the approaching development of the foreign picture market. We are well intent, too well intent, probably, upon our domestic affairs. I am told on all sides that Europe is going to have fine new theatres and that eventually, perhaps shortly even, the income from the foreign field will rival the several hundred millions taken in annually from the U. S. and Canada. In that event, we had better stop scrapping about the loose ends of the domestic market, and busy ourselves with a new field, where the prizes of initiative and enterprise are far greater.

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PICTURES AND PEOPLE



Mr. and Mrs. Samuel Goldwyn snapped immediately upon their return from Jersey City, where they were married. Mrs. Goldwyn was formerly Frances Howard.

WHEN LANGDON FOLLOWS SUIT

WHETHER or not the many rumors of Harry Langdon's intention to desert the production of two-reel comedies—and like Keaton, Lloyd and Chaplin—to follow up with feature-length films, is true, the fact is evident that he is at present engaged on the production of the most ambitious story he has yet attempted.

The Sennett star has come along rapidly since he jumped to the screen a year and a half ago. And why not? He has a wealth of experience in the amusement field—having worked his way along from property boy through medicine shows, circuses and vaudeville. Being a trained comedian he had no difficulty in gauging the gags to suit his personality. And his personality is distinctly individual. Pathos, which is one of the important factors in any comedian's success, is portrayed by him with rare skill. He has that "hurt dog" expression which kindles sympathy. Yet when he cares to open the comedy faucets, a stream of richly amusing antics bursts forth.

Langdon has staked everything on "His First Flame." The greater part of the story was suggested by the comedian himself, from incidents recalled during the days when he was trouping up and down the Main Streets of America. His life has been so complete that if the picture carries out even a small part of his adventures it should be a rollicking number.

So our hats are off to Harry Langdon who is destined to take his place with that little handful of comedians who are sitting so pretty at the top. His inimitable characterizations have provoked admiration from the masses and the classes. He extracts laughs and sympathy because of his ability to suggest pathos and humor, so distinctively.



Clara Horton appears in a new sort of role in a Christie comedy now in production for Educational release, in which she is called upon to vamp the portly Walter Hiers.

WHEN MARION DAVIES IN PERSON

WHEN Marion Davies' new picture, "Zander the Great," opens at the Capitol Sunday the star will be there in person. Having but recently arrived from the Coast, she is busy purchasing a new wardrobe for her next picture, "The Merry Wives of Gotham." The new opus, "Zander the Great," takes her away from the costume spectacles in which she has appeared the last year.



Tom Mix, the Fox star, and Tony, his famous horse, give a party for the youngsters on board the Aquitania, in the main dining room of the ship.



Harry Langdon, the fastest rising figure on the comedy horizon today, who is appearing in Mack Sennett comedies for release by Pathe.



Little Helen Rowland, now playing with Milton Sills in "The Making of O'Malley" (First Nat'l), recently vamped Thomas A. Edison at his Menlo Park establishment.



Winfield R. Sheehan, vice-president and general manager of Fox corporation, and James B. Grainger, new Fox general sales manager, working over the sales map and planning the drive for the 1925–26 line-up of product.



Hugo Ballin and his cameraman, J. R. Diamond, at work on "The Shining Adventure" (Principal), with Mabel Ballin and Percy Marmont. Diamond has been with him on seven pictures.



Members of the Frank Lloyd company on location for "Winds of Chance" (First National); left to right: Fred Warren, Mason N. Litson, Anna Q. Nilsson, Ben Lyon, W. J. Reiter, Frank Lloyd, Viola Dana, Hobart Bosworth, John T. Murray, Mrs. Fred Sliter, Frances Brown, and Manager Fred Sliter of the Seattle branch.

SPENCE PUTS IT OVER

RALPH SPENCE, whose fine Italian hand has saved many a picture flop and made good pictures better through his skill at adaptations and writing subtitles, has blossomed forth as the author of a burlesque mystery play, "The Gorilla." It had its try-out in Washington and the critic of the Star sings its praises in a column and a half on the Sunday dramatic page. The play opened in New York Tuesday night and the audience evinced great enthusiasm.

The Washington writer calls it as variegated in its wares as a Christmas tree with jack-in-the-boxes, torpedoes, firecrackers, zoological mimicries, and, in fact, every mechanical toy calculated to delight the human mind. It utilizes almost every familiar effect known to the crime and mystery drama and yet gets its thrills and surprises from moment to moment with unvarying accuracy. The Washingtonian says it belongs to the school established by "The Bat," but outbats "The Bat."

Mr. Spence is a versatile young man. He writes occasionally for Dr. Ziegfeld—and is often called by other play producers when they have a sick "brain child" on their hands. He should be registering high glee after the reception of his newest contribution to the drama. According to the reports it is destined to settle down for a run. Then after the run the screen producers will make their bids. And being strong silent men they will talk in figures. The result of it all should swell the Spence bank deposits.



Silver King, the "wonder horse" owned by Fred Thomson, F. B. O. Western star, receives every care possible, since he is a highly valuable piece of horse flesh. Here he is in his private motorized stable on wheels.

NAZIMOVA'S COME-BACK

IT certainly is a pleasure to see Nazimova back in the type of role which gives her the fullest expression of her emotions. Time was when appearing in the Ibsen dramas on the stage that she was ranked very close to the top of the profession. She became a screen favorite too—when "The Fog" and others cut from a similar cloth presented her the opportunity to show her emotional gifts.



Ferdinand Pinney Earle painting one of the special backgrounds used in the process by which he filmed "A Lover's Oath", Astor's first release.

Then all of a sudden came an abrupt departure from the characters she fitted so well. She experimented with bizarre settings and exotic roles until Oblivion came near to being written across her horizon. We all wanted her to express her deep emotions in stories of human attributes. She has responded with "My Son." Playing the Portuguese mother of an unruly boy she stages a real histrionic comeback. It is a performance with depth of feeling and exceptionally fine naturalness.

TIDINGS FROM TOM AND TONY

TOM MIX and Tony certainly gave their fellow passengers on the "Aquitania" a wonderful time during the trip across to Southampton. In fact the children who were on board have accepted the cowboy star as another Santa Claus for the party he gave them on Good Friday. Tony had signed the invitations as usual and the kids surely gorged themselves on the cakes and ice-cream. But they had their greatest thrill when Tom, mounted on Tony, rode into the grand dining room of the steamer, where the party was held. This is the first time a horse ever set hoof in the dining room of an ocean liner. So far as the grown-ups were concerned, Tom gave a talk on clean pictures. He told them of the efforts of himself and his company in that direction. He was introduced as the best known actor in the world.

WANTED—AN ADVANCE AGENT

MAE MURRAY is probably wishing she had taken an advance agent and a carload of lithographs and photos with her to Europe. According to a Paris news dispatch there is an officious functionary at the Italian frontier who doesn't know her. Neither her blonde beauty nor her famous mannerisms got her across the border when the official discovered that her passport did not carry an Italian visé.

When the star told him who she was he assumed a faraway look and muttered "Me no speaka da English." So Mae came back to Paris while her baggage went on to Vienna where she had intended visiting Max Reinhardt. That she registered indignation at Claridge's hotel in Paris is proved in her retort—"No more traveling in Europe for me."

HAROLD, MILDRED AND JOE

LIKE that memorable trio of Never-Never Land, Wynken, Blinken and Nod—Harold Lloyd, his wife, Mildred Davis, and his envoy, *extraordinaire*, Joe Reddy are always together. Wherever you find Harold you find Mildred. Wherever you find Mildred you find Harold. Wherever you find Harold and Mildred you find Joe.

There are two sets of three musketeers in the movies. One group comprises Doug and Mary and Charlie. The other comprises Harold and Mildred and Joe. The latter trio are visiting New York—their semi-annual trip. Harold and Mildred are here to see the shows and shop in the stores. Joe is here to tell the world with his own set of five-dollar words that Harold and the Missus are the two greatest persons in God's Vast Cathedral. Joe is guiding Harold around the newspaper offices, arranging interviews, luncheons, while Mildred takes up the peculiarly feminine pastime of looking over the shops. They will take in all the New York hits.

Their schedule is a heavy one—with mornings, afternoons and evenings completely occupied. The baby? Well, Harold and Mildred—and Joe agreed with them—thought that she was too young to stand such an arduous trip as the overland journey. So she remained in Hollywood. They certainly miss her. Not all the bustle and excitement of New York—not all the intensive pleasure to be gained from a short vacation in the metropolis can erase the far-away look in their eyes.

The Lloyds are intensely human folks—the kind of folks you'd like for neighbors—the kind of folks who would say "Sure!" if you invited them in your flivver to go picnicking in the country. There is nothing of the personal pronoun in Harold's vocabulary. He'd much rather talk about Mildred and the baby—and baseball and golf and shows.



Betty Bronson, who has been selected to play the Madonna in "Ben Hur" (Metro-Goldwyn), should give a reverent and sincere portrayal of the role. She is here shown with Director Fred Niblo.

ONE POINT OF VIEW

KENNETH R. EDDY, Fox News field cameraman at Sault-St.-Marie, Michigan, submits a clipping from his local newspaper headed:

"Locks Too Large to Take with Only 150 Feet of Film, Sabin Points Out."

Thereby hangs a tale — to wit — or to woo:

At the regular luncheon of the Rotary Club, it was announced that Fox News would "shoot" some pictures of the famous canal locks, and that at least 150 feet of film would be used.

Whereupon L. C. Sabin, general superintendent of the locks, arose and objected.

"It is impossible to get anything with only 150 feet," he said. "Every one of the locks is more than 150 feet long."

And that's thus!



This afternoon siesta business is the bunk, according to Director William K. Howard, who tried it while on location in southern Arizona for "The Light of Western Stars" (Paramount). Mark Hamilton wielded a soothing fan, but directorial cares kept Howard awake the whole time.

COSTELLO GIRLS SIGNED

JUST about the time Warner Brothers bought the Vitagraph Company of which Maurice Costello was at one time one of the best known and earliest stars, his daughters, Dolores and Helen, popularly known as the "Costello girls," were affixing their signatures to a contract with Warners in Los Angeles. Jack Warner signed both of the young women just two or three days before Warner took over the company that their father helped to make famous.

The young ladies have charm and personality—and have appeared in vaudeville and on the speaking stage. They have been coached by their father who is now playing the two-a-day—and are actresses of considerable talent.

It is the intention of the Warners to develop the young women for the screen and assign them to prominent roles. Their daddy was one of the best known of the old school screen players, and was the Valentino of his day when it came to popularity with the ladies. Of late his film appearances have not been frequent and he has given most of his attention to vaudeville.



Helene (left) and Dolores Costello, the two daughters of Maurice Costello, who have just been signed to a long-term contract by Warner Brothers. They have a great tradition to carry on.



Among the film executives attending the First National meeting at French Lick was E. M. Asher, vice-president of Corinne Griffith Prod. He is with Edward Small, Mrs. Asher, Betty and Billy.



One of the most promising recent discoveries is Carol Lombard, to be seen in featured parts for Fox. Never an extra, she was leading lady in "Marriage in Transit" and "Hearts and Spurs".



Action with a couple of capital "A's" is presented in this instantaneous photo of Buffalo Bill, Jr., and his horse, Kelly, in Thunderbolt Thrillers for Artclass.

THE HAPPY ENDING

AS the happy ending invariably culminates in a wedding of hero and heroine let us turn our attention to the lovers of a real story—who have tied their romance with a marital knot. The hero of this little tale is Samuel Goldwyn—the heroine, Frances Howard. After a brief courtship they were married a week last Thursday week at eleven o'clock in the morning by Judge Leo Sullivan of Jersey City. The bride has just made her screen debut in "The Swan." As for the groom—well he needs no introduction. He chose Edgar Selwyn as his best man while Miss Howard chose her sister, Constance, for maid of honor.

Following the ceremony the happy couple were hosts at their wedding luncheon at the Ritz. Those who "sat in" on the party included Diana Kane, Conde Nast, Everett Jacobs, Edgar Selwyn, Mrs. McLaughlin (mother of the bride) Mr. and Mrs. Goldwyn, Constance Howard, George Fitzmaurice, Mr. and Mrs. Henry King, S. Goldsmith, Rae Goldsmith, Mr. and Mrs. Wigham, Bernard Gimbel, Nathan Burken, Michael Arlen, George Cukor, Mrs. McNeeley.

Immediately following the luncheon the honeymooners entrained on the Century for Los Angeles. The NEWS offers felicitations.

WHEN CRASHING THE LAMBS

WHEN the Lambs—the actors club—stage their annual Gambol they carry on the sacred tradition that the gentler sex must not perform in the show. This tradition, however, was rudely shattered last Sunday night at the Metropolitan Opera House—the scene of the Gambol—when the Marquise de la Falaise (Gloria, you know) appeared on the darkened stage and engaged with Tom Meighan in an animated and vigorous denunciation of the Lambs as a whole for their stand against her presence in defiance of the time-honored institution.

Gloria was accompanied by her husband, the Marquis, who, making his public premiere on the American stage, enlivened the scene with volcanic and explosive French anent the attempted embargo against Gloria and her sister actresses. Meighan, who is Shepherd of the Lambs, made a gallant but ineffective defense against the tirade of the joint de la Falaise forces, while Augustus Thomas, dean of American playwrights, and leader of the anti-feminist wing of the Lambs, writhed silently in his seat.

The great audience applauded enthusiastically when Gloria cried out—"Why Tommy, we ARE in the Gambol—I did make the grade after all—Look, there's Mrs. Meighan in that diamond horseshoe box," pointing excitedly. Then the curtain dropped. Of course it was all a trick. Gloria was actually in her home in Hollywood—and later in the evening Richard Barthelmess read a telegram from her that the broadcasting of the dialogue of the sketch had been perfectly received in Los Angeles.

The number was put over by the De Forest Phonofilms—it being a motion picture that permitted Gloria, Henri and Tom to talk. It was directed by Allan Dwan under Dr. Lee De Forest's supervision and was the surprise feature of the Gambol.

FURTHER SWANSONIA

GLORIA not only knocked 'em "dead" at the Gambol, but she had nearly all of Los Angeles at the Santa Fe Station when she and the boy friend, Henri, stepped off the train. Then came the parade (parades are always happening out there when someone of note hops off the rattlers) headed by the cops, followed by a brass band—and Gloria, Henri, and Paramount executives and officials in autos bringing up the rear. It was an enthusiastic demonstration.

SPRINGTIME IN NEW YORK

SPRINGTIME in New York may start the ponies running at the local tracks and the posies blooming in the parks—but it is not a genuine springtime unless Several Hollywood commuters hop off the trains at the Grand Central Terminal. Among those who have arrived in Gotham from the Coast are Marion Davies, who has now become a resident of Hollywood, Mae Marsh, who will continue on to London to fulfill screen engagements, Nazimova, who is here to set her Port Washington home in order, William S. Hart, who came on to play a sketch in the Lambs Gambol, Mae Busch, who will begin work in the East on a new production, Teddy Sampson, Miriam Cooper, Lloyd Hughes and Gloria Hope.



Marion Davies, Cosmopolitan Metro-Goldwyn star, snapped by International Newsreel as she stepped from the train in New York for the premiere of her "Zander the Great" (Metro-Goldwyn).



Lucille La Verne, character actress, will play the same role in "Wrath" (Metro-Goldwyn), the picturization of "Sun Up", that she created in the play on Broadway.



Marshall Neilan is said to have picked another winner in little Sally O'Neil, a newcomer who plays the name role in his "Patsy" (Metro-Goldwyn).

800 Features for New Season, Cohen Survey Shows

Results of M. P. T. O. A. Questionnaire Made Public

SYDNEY S. COHEN, Chairman of the Administrative Committee of the Motion Picture Theatre Owners of America, this week issued a statement incorporating the results of the questionnaire on product for next season recently sent out by the organization. According to the survey, about 800 features will be available from all producers and distributors for the new theatrical year.

Next week MOTION PICTURE NEWS will print a detailed summary of the pictures to be released in 1925-26, giving titles and casts and other available information. This survey will be as complete as it is possible to make it.

Mr. Cohen's statement follows:

"Actuated by a desire to dispel from the minds of my fellow theatre owners the fear that there would be a shortage of worthwhile pictures for the coming year, and impelled by the desire to prove correct my own oft repeated claims that there would be more quality product from the independents than ever before in the history of the Industry — I, in my capacity as Chairman of the Administrative Committee of the Motion Picture Theatre Owners of America, sent out under date of March 15th the appended questionnaire to all of the known producing concerns.

"The response was overwhelming, and the extremely encouraging results are tabulated below. It is indeed gratifying to learn from them that not only will there be no possible shortage of product during the coming season, but that there will be an abundance of quality pictures from the Independents. Thus is my contention most fully borne out; and since this condition is one of benefit to my fellow theatre owners it is a double satisfaction.

"In the following tabulated results of the questionnaire, theatre owners will note that not only does the quantity and quality of the product listed therein assure the big downtown first run houses, and first run houses everywhere—(neighborhood or in the smaller cities) of an ample supply from which to choose their programs; but the small theatre owners' needs will be fully cared for as well.

"Read our questionnaire carefully, and then read this following list of films with the same care. This is information furnished us by these various producers and the classification is theirs, not ours."

COMPANY	Total	A	B	3
Arrow Films	32	20	12	....
Associated Exhibitors	24	24	....	....
Banner Films	12	6	6	....
C. B. C.	18	6	12	....
Chadwick Pictures	17	11	6	....
Famous Players	75	(These figures are based on S. R. Kent's quota of 35-40 for half year)		
First National	57	57	....	....
Film Booking Offices	64	12	18	34
Fox Film Corp	49	42	7	....
Lumas Films	12	12	....	....
Metro-Goldwyn	52	(Metro did not classify these)		
Pathe	2	2	....	....
Producers Distributing	44	35	5	4
United Artists	12	12	....	....
Universal Films	54	30	24	....
Schulberg	18	18	....	....
Vitagraph	20	20	....	....
Warners	26	26	....	....
		(Since replying to us, Warners have advertised 40 pictures)		
Tiffany	12	12	....	....
Unlisted and scattering	200	(This we believe to be conservative)		

This is the questionnaire sent out by Mr. Cohen:

"For the purpose of officially and authentically advising members of our organization with regard to the quality, number and general character of feature motion pictures to be released in America during the coming theatrical season, beginning September, 1925, we respectfully request your answer to the questions enumerated herein:

"(1) How many feature motion picture productions of more than 5,000 feet in length will your company release during the coming season?

"(2) How many feature pictures will you release that you might classify (A) (B)?

"(A) Of course referring to the type of picture worthy of a full week's run in cities or zones where such is the policy; or for the longest possible run given a picture in the larger neighborhood theatres or first-class houses in smaller cities and towns.

"(B) To refer to all other features worthy of a split-week run in houses dedicated to that policy or to the three, four or five day run which the first-class houses in smaller cities and towns and the large neighborhood houses give to features which merit such showings.

"(3) How many feature pictures, usually described as program pictures, will you release? These, of course, are pictures worthy of a two day play, to be played either singly or as a double feature according to the policy of the theatre—or to be played singly in the smaller, daily change houses.

"We respectfully suggest in your response, that these "program" pictures be in no wise confused with the Class A and B pictures referred to in the previous paragraph, and we urge the utmost frankness on your part in giving us the information we ask.

"We request, if possible, that you furnish us with your answer not later than April 10th, 1925.

"Any additional information that will enlighten exhibitors in formulating booking plans for the coming season, we will be pleased to have for transmission to our members."

One Killed, Four Injured, in Florida Airdrome Mishap

A motion picture screen, torn from its fastenings by a high wind, resulted in the death of one child, and injuries to four others, at the Airdrome, St. Petersburg, Florida.

The screen fell forward into the orchestra. The injured, three children and one of the musicians, will recover, it is said.

The manager of the theatre said that he could not account for the accident as the screen has passed tests of the building inspector and was considered safe.

Daylight Saving Repeal Fails in Chicago

Chicago theatre men were disappointed by the action of the city council in refusing either to repeal or curtail the period of daylight saving, provided for in the ordinance. The majority of the council, however, seemed to feel that as the matter had been voted on at a referendum election it would not be proper for the city council to overrule the popular verdict. Hope, however, was held out that a referendum on the repeal may be held at some future time.

Daylight Saving Abandoned in Washington

Washington exhibitors are congratulating themselves that there will be no daylight saving in the District of Columbia this year. The plan was tried out a few years ago with disastrous results, practically the entire population disliking the idea. A large part of Washington's population works for Uncle Sam and calls it a day at 4:30, and while daylight saving was very nice for those who followed golfing, canoeing or similar sports, it was felt by the majority that there was entirely too much daylight.

Plans Perfected by I. M. P. P. D. A.

Stronger Co-operation and Organization to Be Sought at Milwaukee; Consolidated Physical Handling Discussed at Meetings

PREPARATIONS for the Milwaukee convention of the I. M. P. P. D. A., May 10th, 11th and 12th, began to crystallize this week in a series of meetings presided over by John Lowell Russell, president pro tem. Stronger organization and co-operation with the other independent factors in the industry have been the principal matters for discussion.

From the trend of the discussion at these meetings, it appears that the issues to be brought up at Milwaukee will include:

Better co-operation between the various independent branches of the industry.

Better organization within those branches themselves.

Formation of an independent producers' association.

Formation of an independent exchanges' association.

The possibility of consolidated physical handling of prints and accessories on the part of independent exchanges.

A uniform contract between independent producers and distributors.

The Sydney S. Cohen plan for a Bureau of Trade and Commerce.

These issues have been thoroughly discussed at meetings of the I. M. P. P. D. A. in New York, and this delegation, at least, will come to Milwaukee prepared to work for definite action along these lines.

The feeling is strong within the organization that conditions demand organized action rather than talk, and it is the hope of the leaders of the organization that the Milwaukee meeting will bring concrete results that will at least be a move in the direction of a better stabilized independent field.

At a meeting of the I. M. P. P. D. A. on Tuesday, it was unanimously decided to have John Lowell Russell open the Milwaukee meeting with a key-note talk setting forth the plans outlined by the association.

Mr. Russell this week pointed out the need of stronger organization in the independent field, on the part of producers, exchange men and exhibitors.

"The distributors are pretty well organized in the present association," he said, "as are the exhibitors in many parts of the country, but the independent producers and exchanges are totally unorganized.

"With all four branches strongly federated, each having a salaried head, an Arbitration Board could be formed which would enjoy the confidence of all, including in its membership the four association heads and a fifth man, strictly neutral, heading the board. This fifth man would have to be a big figure, a man in whose judgment confidence would be placed, and one not engaged in any one of the four branches of the industry. Such a board could handle all matters between the various branches of the business, arbitrating all disputes and settling all claims.

"One of the biggest gains from such a step would be the increased confidence on the part of banks and financial houses, several of which would get behind the independents tomorrow if they could be assured of the stability and soundness of the field. That can come only through co-operation and organization. The banks will come in to any extent necessary, once the independent field is placed on a stable basis.

"The organization of an independent producers' association would be a big step forward," he also declared. "At the present time, stars are developed in the independent field and are then snapped up by one of the national producer-distributors. If the independent producers were strongly organized, they could co-operate in the matter of loaning players to each other, thus keeping them working steadily and building them up with the public through their being seen more frequently and in a greater variety of roles. Such an association could also enforce contracts with players and guarantee the validity of such contracts.

"Another vital step which such an association could bring about would be the drafting of a uniform contract for use between independent producers and distributors. As matters stand now, a producer has no means of knowing under what sort of contract the picture he is then making will be distributed. With a uniform, equitable contract this would all be eliminated."

The matter of consolidated physical handling of prints and accessories, it is understood, has come in for extended discussion at the I. M. P. P. D. A. meetings. It is pointed out that the costs of shipping, inspection, poster paper, and so on, are in their nature more or less fixed charges, depending in no way upon the rental or revenue, but simply on the volume of product shipped and handled. It is felt by many in the association that there is a great deal of unnecessary duplication of labor and expense in such physical handling, and that a consolidation of this part of the work would leave exchanges free to devote their entire time and effort to selling, relieved of the overhead of shipping and storage.

At the meeting on Tuesday, Mr. Russell appointed a committee of three to meet with Sydney S. Cohen in connection with the latter's plan for a Bureau of Trade and Commence. The membership of the committee includes Charles B. Hoy, W. Ray Johnston and Jack Cohn.

The Bureau of Trade and Commerce, as proposed to the association by Mr. Cohen, would be a central bureau, operated by the independent branches of the industry, including the M. P. T. O. A. The functions of this bureau would be many, including the listing of all independent product and reporting to exhibitors upon its merit, the arranging of playing time and booking dates, and the like. Contractual matters would also presumably come before this board.

Preparations are being made to accommodate three hundred delegates at Milwaukee, as it is expected that fully that many will be in attendance.

Booking Combine Looms in Buffalo

THAT efforts are again being made to form a booking combine in the Buffalo territory are shown from the following letter, which is being sent out to exhibitors by an attorney, evidently representing a group of exhibitors. The letter reads as follows:

"Several owners of moving picture houses in western New York have discussed with the writer the advisability of having a central purchasing agency for their films. The advantages of concentrated buying are too well known to need much in the way of explanation.

"Practically every large city in the country has a chain of houses who have bound themselves together for the purpose of purchasing their films on a basis at figures which cannot be met by individual bookings.

"The writer, who is an absolute outsider so far as the moving picture industry is concerned, has been asked to communicate with you and ask if you would attend a meeting with several of your associates to discuss the possibilities of a practical working plan that would be to the mutual benefit of all concerned.

"I am enclosing a self-addressed stamped envelope for the convenience of your reply. If enough of those in the immediate Buffalo Territory are interested in a possible working plan I feel sure it could be accomplished to the ultimate good of all concerned."

Inquiries fail to divulge who is behind the move.

Canada Delegates Going to Milwaukee

A luncheon meeting of the Ontario Division of the Canadian Motion Picture Owners Association was held at the King Edward Hotel, Toronto, on Wednesday, April 22, those taking part including President J. C. Brady, owner of the Madison Theatre, Toronto, Vice-President Ald. W. A. Summerville, president of the Prince of Wales Theatre, Toronto, and others.

Arrangements were fully discussed regarding the Canadian delegation to the International convention of the M. P. T. O. at Milwaukee, Wis., on May 12 to 15. Many exhibitors present at the meeting signified their intention of attending the convention.

Nitro Cellulose Bill Vetoed by Smith

ALBANY, Apr. 27.—Governor Alfred E. Smith vetoed the so-called nitro-cellulose bill last week when he completed the task of passing upon the 600-odd bills that had been handed him at the close of the New York State Legislature.

It was generally expected that the Governor would take such action so that the veto, which was included among a great many others, did not occasion any great amount of surprise. In the past the Governor has vetoed two similar bills. The measure proposed to amend the general business law of the state in the manufacture and use of nitro-cellulose film. The bill was the only one of interest to the motion picture industry, that survived the session.

"Bring Your Playdates" Is Convention Slogan

Developments On Eve of M. P. T. O. A. Meeting

THE main lines of action to be undertaken at the Milwaukee Convention were disclosed this week by several important developments.

1. Mobilization of independent playdates for independent productions, through the Trade and Commerce Bureau of the M. P. T. O. A. and the presence at the convention of the heads of several independent national distributors and the state rights companies, will be the keynote.

This was made evident through a statement issued by the M. P. T. O. A. Trade and Commerce Committee, composed of Louis M. Sagal, Harry Davis, R. F. Woodhull, A. A. Elliott, and Sydney S. Cohen, Chairman.

The statement, which was headed "Bring Your Playdates to Milwaukee," declared that the heads of Fox, Universal, Warner Brothers, F. B. O., Vitagraph, and the state rights producers "have pledged to our National Board of Directors in person their fullest co-operation, financial and otherwise in fostering the Bureau of Trade and Commerce for the purpose of segregating independent Commerce to Independents."

2. Preliminary to the playdate mobilization, the Board of Directors of the Theatre Owners Chamber of Commerce of New York City, in a special meeting held April 27, unanimously voted to recommend and direct the members of the organization not to enter into new contracts or tie up their playdates on forthcoming productions for the season 1925–1926 from any producer until the Milwaukee Convention.

Similar action was taken by the Board of Directors of the M. P. T. O. of Western Pennsylvania and the Directorate of the M. P. T. O. of New Jersey.

3. Strong forces are at work to bring about complete harmony in exhibitor ranks on the eve of the convention. A significant development was the unanimous decision of the M. P. T. O. of Kansas-Missouri, a member of the Allied State Organizations, to send three representatives to the convention at Milwaukee. Whether this movement will spread to the other Allied states—Michigan, Minnesota, North and South Dakota, North Carolina, Texas and Illinois, remains to be seen.

Following is the statement issued by the Trade and Commerce Committee of the M. P. T. O. A.:

"Bring your play dates to Milwaukee! We have prepared another fortress for your protection—the establishment of a Bureau of Trade and Commerce. We have been in conference with Fox, Universal, Warner Brothers, Film Booking Offices, Vitagraph, and many Producers for the State Right market. The heads of these companies have pledged to our National Board of Directors in person their fullest co-operation, financial and otherwise, in fostering the Bureau of Trade and Commerce for the purpose of segregating Independent Commerce to Independents.

"You will be in a position to trade at Milwaukee. All the sessions will be business ones, with the exception of the one devoted to the election of a Board of Directors. The Producers will be in a position to offer you contracts for their programs. You will be there to make your selections. Keep yourself ready for this new service which our Organization is offering you. It is for your good that this Bureau has been introduced—for your preservation and the preservation of our Industry from monopoly.

"Save your play dates for Independent Producers. Come prepared to do business at the Bureau of Trade and Commerce. There you will meet the owners of companies and their representatives. There will be no time, nor occasion for evading of issues or diplomacy. Every promise made will be made by an owner, not a salesman, and if made by a salesman, will have the owner of the company there as a witness for its fulfillment. At Milwaukee, you will meet the heads of the big national independent producing and distributing companies and state right organizations. It will give you a chance of getting acquainted with each other. Tell them the situation in your territory and your problems. Let them know what they can do to help you. Get together with them and iron out any differences that may have existed in the past. The battle is yours and theirs. You are both soldiers, fighting shoulder to shoulder for your independence. The interest is mutual, and they have told us they want to co-operate in every possible way with independent theatre owners. Milwaukee is the time. Come there with your play dates and learn the quality and quantity of product available and you can make your choice. Be prepared to make it. A bee is defenseless after its stinger is gone. You are defenseless without your dates. Bring them to Milwaukee for Independents.

"Remember our slogan—

"Independents for independents and independence!

"There's only one thing you've got that is worth anything to the independent producers. Play dates!

"There's only one power you control which can build up independent producer strength for your own future good. Play dates!

"Resolutions and promises won't pay negative costs. There's only one thing that will pay them. Play dates!

"When you're in a battle, you don't hand your ammunition over to your enemies. You use it to protect yourself and your friends. Your ammunition consists of Play dates.

"Every Play Date you give to a producer who is threatening to wipe you out of business is a stab in the heart of your only real friend, the independent producer.

"When you come to Milwaukee, bring your Play Dates with you and be prepared to give them to independent producers. This convention means business. Let's roll up a total of actual, honest play dates that will serve notice on the whole world that monopoly cannot get a foothold in this Industry.

"Play dates! Shoot down your enemies with 'em. Protect your friends with 'em. Build up a bulwark of strength with 'em to protect your own future."

Following is the text of the resolution adopted by the M. P. T. O. of Western Pennsylvania:

"Whereas, certain members of our organization have been approached by agents of an unnamed company, for the purpose of signing agreements whereby the theatre owners transfer to the company the exclusive booking of their theatre, and

"Whereas, this activity has resulted in bringing about a somewhat chaotic condition of the industry, and

"Whereas, the transfer of the booking is virtually a transfer of the control of the theatre, and

"Whereas, this condition will eventually bring about the control of the entire industry by a certain coterie,

"Be it Resolved, that all exhibitors refuse to sign any agreement or enter into any booking arrangement with any copartnership, company or corporation, until after the National Convention. The officers of the M. P. T. O. of W. Pa., having ample assurance that measures will be adopted and agreements entered into whereby the independnt exhibitor will have ample quality product of his own selection to guarantee the profitable operation of his theatre under his own control.

"And be it Further Resolved, that copies of this resolution be sent to all exhibitors in this zone, to all state organizations, the National Organization and all trade papers."

Newman Deal With Famous Players Confirmed by S. R. Kent

REPORTS that have been circulated for some weeks to the effect that Frank L. Newman, owner of the Newman and Royal Theatres, Kansas City, would join the Famous Players forces as managing director of the Rialto, Metropolitan and Grauman Theatres in Los Angeles, and that Famous would take over the Newman and Royal Theatres, were confirmed by S. R. Kent in an interview given at Kansas City last week.

Seen by reporters, Mr. Kent, who was aboard the Paramount special train for California, is quoted as having said:

"Mr. Newman will go to the West Coast in June or July, to manage the Rialto, Metropolitan and Grauman theatres for Paramount. Our company now is in a deal to buy the Newman and Royal theatres in Kansas City and I believe the final papers will be signed in Los Angeles during the Paramount sales convention."

Mr. Kent explained the transaction did not come under his department and that he did not know the details involved. Mr. Feld will accompany Mr. Newman to the coast, it was said. It also is reported that Mr. Newman's contract will call for $1,000 weekly. The Newman theatre is Kansas City's finest, costing nearly $2,000,000, while the Royal, a smaller and less expensive theatre, is conceded to be the best "money-maker" in the city.

Names Convention Delegates

New Jersey Exhibitors Will Be Well Represented at Milwaukee Sessions

THE Motion Picture Theatre Owners of New Jersey at their monthly meeting held Thursday, April 23, at the Plaza Hotel, Jersey City, designated delegates to the annual convention of the Motion Picture Theatre Owners of America to be held in Milwaukee, May 12, 13 and 14.

The delegates are Joseph M. Seider, President of the M. P. T. O., N. J., who will be the chairman of the delegation; Peter Adams, Vice-President, Sidney Samuelson, R. F. Woodhull, Louis Rosenthal and Leon Rosenblatt, directors of the M. P. T. O., N. J.; Charles Hildinger, Morris Kutinsky, David Kaiserstein, Harry Wilkins, William C. Hunt and Lew Peizor. The chairman was authorized to fill vacancies.

A large delegation of Hudson County Theatre Owners attended the meeting and were impressed with the manner in which their State organization is functioning. Joseph Bernstein and David Kaiserstein addressed the exhibitors and expressed their gratification at the progress made by the State body.

The theatre owners were the guests of Leon Rosenblatt at luncheon prior to the meeting, when State Senator Thomas Mathis, of Ocean County, joined the exhibitors. Others present were Henry P. Nelson, State Secretary, William Keegan, State Treasurer, I. M. Hirshblond, State Director, Benjamin Schindler, State Director, Leo Juskowitz, State Director and Messrs. Brennan, of the Orpheum Theatre, Jersey City; Freund, Orient, Jersey City; Mertens, Fulton, Jersey City; Binkow, Temple, Union Hill; Bacili, Rivoli Theatre, West New York and Finkelstein, Academy, Jersey City.

President Seider, who is recuperating following an operation for bronchial trouble, spoke briefly touching on the activities of the organization since the last meeting.

The State President announced that he has retained Joseph Varbalow, Prosecutor of Camden County, as counsel to represent members in all cases effecting them, before the Philadelphia Arbitration Board. The President also said he has engaged Norman Samuelson, a lawyer, brother of Sidney Samuelson, to represent members in their cases arbitrated in the City of New York.

R. F. Woodhull reported on National activities. The State Convention will be held in Asbury Park late in June or early in July when many matters of interest to every theatre owner in the State will be discussed.

Three Theatre Robberies in New York City

During the past week three picture theatres in New York City have been broken into and robbed. The first was the Majestic at St. Nicholas Ave. and 184th St., where the burglars smashed their way into the theatre by forcing an alley door. Here, they took $240 in cash and a check for $350.

Sunday night, the Belmont, located at Belmont and Tremont Aves., Bronx, was entered and robbed of $2,500. This theatre is one of the Joelson & Grossman circuit. It is also reported that the Ogden theatre at 1431 Odgen Ave. was visited by a burglar who blew the safe and made away with $5,000.

National Theatres Declare Quarterly Dividend

The National Theatres Syndicate of California has voted to declare the regular quarterly dividend of 2 per cent on approximately $500,000 outstanding preferred stock as of record. The corporation owns the American, Liberty and Jose theatres in San Jose, and fourteen other houses in Northern California.

Two Illinois Towns Vote for Sunday Pictures

Pana, Ill., by a vote majority of sixty-one and Mount Pulaski, Ill., by a margin of nine votes sanctioned the opening of motion picture theatres on Sundays. On the same day Virginia and Jacksonville, Ill., both decided to remain in the Blue Law class by voting down Sunday shows.

New Corporations File at Albany

The past week brought the incorporation of the following companies in the motion picture business of this state, the amount of capitalization and the names of the directors appearing in each instance: 48th St. Studio Corp., $10,000, Samuel Cahen, Dorothy Starr, Nathan Raff, New York city; Benak Films, Inc., capitalization not stated, Dorothea Fleming, Whitman Bennett, Pearl Cohen, New York.

First Strongheart Unit, Inc., capitalization not stated, H. C. Hand, S. C. Wood, R. J. Gorman, New York city; Shore Road Theatres Corporation, $200,000, J. B. Berger, Frederick and Anita Huebner, Brooklyn; International Reopticon Corporation, capitalization not stated, Van Dyke Hill, G. H. Fox, Lyman Sessen, New York city; Pen and Pencil Films, Inc., $5,000, B. Ginzburg, B. Wintheil, H. Berlin, New York city; The Manners Family Films, Inc., Buffalo, capitalization not stated, C. Davidson, R. W. Snow, F. S. Davidson, Buffalo.

K. C. Petitions Against Carnival Companies

A petition sponsored by the M. P. T. O. Kansas-Missouri will be presented to Mayor Albert I. Beach of Kansas City urging action against carnival companies in the city unless they are properly approved by the alderman of the ward in which they operate and a number of reputable businessmen.

The petition is directed against a carnival company now in operation and asks for a revocation of its license.

Double Feature Programs Opposed in Colorado

The M. P. T. O. of Colorado have taken a definite stand against the policy of running double feature programs. H. E. Huffman, president of the organization, states that such a policy will do more than any other one thing toward the disintegration of the exhibitors business in Denver.

Pathe Officers Re-Elected at Annual Meeting

THE annual stockholders' meeting of Pathe Exchange, Inc., was held at the Pathe Home-Office, New York City, on Tuesday, April 28th. The following directors were elected: Charles Pathe, Edmund C. Lynch, Paul Fuller, Jr., Wm. Fellowes Morgan, Jansen Noyes, Elmer Pearson, Lewis Innerarity, Bernhard Benson, G. L. Chanier.

Immediately after the stockholders' meeting the Board of Directors' meeting was held and the following officers were elected for the ensuing year:

Chairman of the Board, E. C. Lynch
President ..... Paul Fuller, Jr.
Vice President..... Elmer Pearson
Vice President..... Bernhard Benson
Secretary ..... Lewis Innerarity
Treasurer ..... John Humm
Assistant Treasurer.... W. C. Smith

Mr. Pearson was also reappointed General Manager of the Company. He reported the Company's affairs in a prosperous condition and the outlook good.

Kansas-Missouri Will Be Represented

R. R. Biechele to Head Delegation—Affiliation With M. P. T. O. A. Will Depend on Events at Convention

MORE action than was anticipated developed at the first annual convention of the M.P.T.O. of Kansas and Missouri at the hotel Baltimore, Kansas City, April 27-28. The organization, which is a member of Allied, voted unanimously in adopting a resolution to send three representatives to the M. P. T. O. A. convention in Milwaukee. Another resolution adopted virtually makes the M.P.T.O. of Kansas and Missouri a closed organization.

There was no vote on proposed affiliation with the national body, everything depending almost entirely upon what transpires at the Milwaukee convention.

A strong sentiment favoring affiliation with the national body prevailed at the convention, the belief that the sooner all exhibitor organizations are united the better for the industry, being strongly voiced on the floor of the convention.

R. R. Biechele, who for the last two years has led the Kansas organization, was re-elected president of the merged body by acclamation. Mr. Biechele, with two men whom he will name, will attend the Milwaukee convention.

A resolution was adopted which provides that an exhibitor be asked only once to join the association.

Other officers elected were:

Jay Means, Murray theatre, Kansas City, first vice-president; Harry McClure, Strand, Emporia, second vice-president; Charles Bull, Novelty, Wichita, Kansas, third vice-president; R. Finklestein, Gillham, Kansas City, fourth vice-president; R. G. Ligget, Gauntier, Kansas City, Kansas, recording secretary; Fred Meyn, Pershing, Kansas City, Kansas, treasurer.

Board of Directors: Barney Dubinsky, St. Joseph, Mo.; Jack Truitt, Sedalia Theatre, Sedalia, Mo.; Charles Sears, Sears Circuit, Nevada, Mo.; S. E. Wilhoit, Jefferson, Springfield, Mo.; W. P. Cuff, Strand, Chillicothe, Mo.; Ben Levy, Hippodrome, Joplin, Mo.; C. R. Wilson, Liberty Theatre, Liberty, Mo.; A. F. Baker, Electric, Kansas City, Kansas; L. M. Miller, Miller and Wichita, Wichita, Kansas; G. L. Hooper, Orpheum, Topeka, Kansas; R. G. Liggett, Gauntier, Kansas City, Kansas; Walter Wallace, Orpheum, Leavenworth, Kansas; E. E. Frazier, Empress, Pittsburg, Kansas; M. B. Shanberg, Midland Circuit, Hutchinson, Kansas.

It was under the administration of R. G. Liggett, of Kansas City, Kansas, that the old M.P.T.O. of Kansas broke away from the national organization. It was Mr. Liggett who battled the hardest in favoring the sending of representatives to the national meeting, the complete minutes of which will be brought to Kansas City for consideration by the M.P.T.O. K-M directors in determining a possible affiliation.

It was decided to allow the present basis for membership dues 1½ cents per capita for towns less than 50,000 and 1 cent for towns larger than that to remain intact.

At the banquet Tuesday night the speaking was limited, Mrs. Eleanore C. Walton, chairman of the Better Films Committee of the Women's Club of Kansas City; Mrs. Henry N. Ess, one of Kansas City's leading civic workers, and E. C. Rhoden, president of the Film Board of Trade and manager of Midwest Film Distributors, Inc., being the principal speakers.

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West Penn. Exhibitors Hold Convention

THE fifth annual convention of the Motion Picture Theatre Owners of Western Pennsylvania was held at the George Washington Hotel at Washington, Pa., April 21, 22 and 23 with approximately 225 members of the organization in attendance.

Various matters of importance to the exhibitors were discussed, the main topic being the block booking system. Among the principal speakers were Martin J. O'Toole, president of the M. P. T. O. A., Pete Woodhull, of New Jersey, chairman of the M. P. T. O. A. board of directors, and Charles Pettijohn of the Will Hays organization.

An unusual honor was extended to Henry W. Gauding of Pittsburgh, when he was elected permanent chairman of all conventions for a term of 99 years.

The other officers reelected were D. A. Harris, of Pittsburgh, President; M. A. Rosenbloom, of Charleroi, vice-president; N. B. Nadler, of Ambridge, treasurer; Fred J. Herrington, of Pittsburgh, secretary, and M. A. Rosenberg, of Pittsburgh, William R. Wheat, Jr., of Sewickley, and Hyman Goldberg of Pittsburgh, directors.

Pittsburgh was selected as the place for the 1926 convention, which will be held in April.

Famous Players Adds More Theatres

Acquires Three Houses Upstate and Negotiates With Gordon—Butterfield and Fitzpatrick & McElroy Active

FAMOUS Players-Lasky figured prominently in important developments in the theatre field this week. It became known that the company was negotiating with Nathan H. Gordon to take over the Gordon chain in Massachusetts and other New England states.

Famous Players has acquired three more upstate houses. New England Theatres, Inc., a Paramount subsidiary, has assumed operation of the Bard Avon and Stratford theatres in Poughkeepsie, N. Y. The new Palace theatre in Lockport, N. Y., has been leased to Famous Players for a term of years, at a reported yearly rental of $20,000. The house has a seating capacity of 1,800. It is reported Famous is negotiating for other theatres in New York State.

The Butterfield Circuit has acquired the Gladmer and Capitol theatres in Lansing, Mich., through purchase of leases from Claude Cady, prominent exhibitor, who retires from the exhibition field as a result of the deal. The Butterfield group, which already controls the Strand and Colonial theatres in Lansing, took possession of the Cady houses on April 25.

The Lansing deal is the forerunner of further activities by the Butterfield interests, who will build theatres at Owosso, and probably in Battle Creek and Bay City.

Another big Michigan circuit which promises to be very active is the Fitzpatrick and McElroy group. It has been stated by them that their holdings will be increased probably 100 per cent by the end of the year.

Announcement was made by the Loew offices that Marcus Loew would build a 3,000-seat house at Coney Island, to open about June 1. The theatre will be equipped to handle any kind of theatrical performance. It will start its career with an exclusive picture policy.

It was reported in Albany that W. W. Farley, head of Farash theatres, of Schenectady, N. Y., would associate himself with Jacob Tarsches, former part owner of the Leland in Albany, to erect a new theatre in that city with a seating capacity of 3,000.

A new theatre, costing $140,000 will be built this summer in Mechanicville, N. Y., by William Benton, of Ballston Spa, who also has theatres in Saratoga Springs and Plattsburg.

In the South Arthur Lucas, head of General Enterprises, Inc., which is rapidly increasing its holdings, has acquired on a thirty-five-year lease the Ideal theatre in Charlotte, N. C., and 100 feet of property in the rear of the building. The lease becomes effective by midnight of June 30th. The Ideal is now conducted by Otto Haas, and is the oldest house in point of service in Charlotte. Mr. Haas has one other theatre in Charlotte, the Ottoway.

Mr. Lucas has as yet formulated no plans for management of his newly acquired theatre, nor any plans for putting into use the 100 feet acquired with the house.

One of the biggest deals in the history of Jacksonville, Fla., real estate, was closed recently, when E. J. Sparks, capitalist and prominent theatre owner, president of the E. J. Sparks Enterprises, and developer of real estate in several Florida cities, tied up for a period of 198 years, by means of a 99-year lease and renewal option, the one hundred and five-foot square southeast corner of Ocean and East Forsyth streets. This site secured by Mr. Sparks is directly opposite B. F. Keith's Palace theatre, and diagonally across from the city hall—a location, which, in view of the rapid development of real estate in this section of town is probably the most significant ever negotiated by Mr. Sparks. Plans for the improvement of the property are being made, but it is expected that any further announcement will not be made until Mr. Sparks returns from the European tour, on which he is about to embark.

Canadian Copyright Amendments Threaten New Tax on Exhibitors

IMPORTANT amendments to the Canadian Copyright Act of 1921, introduced before the House of Commons at Ottawa by E. R. E. Chevrier, Federal member of Ottawa East, will affect all moving picture theatres in the Dominion in the matter of playing copyrighted music, according to an announcement in the Canadian Capital on April 24.

By the proposed changes to the act, introduced as a private member's bill in the Canadian Parliament, the definition of the word "performance" is extended to include all public presentations of copyrighted material and, for the first time, all such music or literature is also included for radio broadcasting so that the protected selections cannot be used on the radio, except by amateur stations not conducted for profit.

Thus the exhibitors of Canada are faced by the prospect of a new form of taxation in the recommended payment of royalty fees for all copyrighted music used by theatre orchestras at any performances in any way. The bill provides that composers will be permitted to collect a royalty every time their music is used if they so desire and one of the provisions is that any infraction of the act or its new provisions, such as the presentation of copyrighted music without proper arrangement with the composer, would result in a fine of $50 for each offense and it is further provided that half of the $50 fine is to go the complainant or informant, if any.

It is declared that if the Chevrier amendments go through as outlined in the bill, moving picture theatres may either limit their music to the selections not copyrighted or else pay the royalties. It is pointed out, however, that over 95 per cent of the present-day popular music enjoys the protection of Canadian copyright. The amendments to the act give composers and authors practically unlimited power to impose what royalties they deem fit.

The exact affect of the proposed changes on Canadian moving picture houses has not yet been determined it is true, but the statement has been made that the word "performance" will include moving picture shows.

Governor Kills Penn. Measure

Puts Veto on Anti-Daylight Saving Bill After Passage by Legislature

THE Anti-Daylight saving bill, the only one of importance to the motion picture exhibitors adopted by the Pennsylvania Legislature, has been vetoed by Governor Pinchot of Pennsylvania, who in his veto message writes:

"This bill has no relation to daylight saving, in spite of the general opinion to the contrary. Its intent and purpose is that clocks and time pieces which are under control of the government or municipalities and those which are placed upon any public street or highway, shall all show Eastern Standard time which clocks in substantially all cases already show only such time.

"With this purpose I'm heartily in sympathy. The bill, however, does not stop there. I'm informed by the Attorney-General that, whether intentionally or not, it goes further and provides that clocks and time pieces displayed in privately owned buildings to which the public resorts, like hotels, stores, theatres and the like, may not show such time as the proprietors deem expedient; for instance, that time pieces which show London and Paris time, or the time of Chicago, Denver or San Francisco would be unlawful.

"It seems to be wrong that privately owned time pieces maintained for private purpose should thus be controlled by a criminal statute. For these reasons the bill is not approved."

Under the provisions of the bill it would have been unlawful for any person, co-partnership, association, corporation or organization to "wilfully display" in or on any public building, street, avenue or public highway any time measuring instrument or device calculated to furnish time to the general public or "running so as to indicate intentionally" any time other than standard time.

If the bill had been signed and placed on the statute books it would have given strength to the exisiting anti-daylight saving bill of 1923 which made it unlawful for any municipality officially to sanction any except Standard time.

Consequently with the veto of the 1925 measure, which was sponsored by Miss Helen Grimes, member of the House from Allegheny county, Philadelphia and Pittsburgh and other large cities practically went on daylight saving schedules two days after the Governor killed the bill, or on Monday, April 23.

Western Canadian Theatres Not Disposed of.

The Western Canadian theatres of the former Trans-Canada Theatres, Ltd., Montreal, were not included in the physical assets which have been sold by the liquidator of that company to Famous Players Canadian Corp., Ltd., Toronto, according to an announcement made by James W. Davidson of Calgary, Alberta, former director of the defunct Trans-Canada company. It is pointed out by him that the Western houses were on a lease basis with Trans-Canada and these leases reverted to the theatre owners when Trans-Canada failed.

At the same time it is announced that the Western Canada Theatre Association has been reorganized for these theatres with C. P. Walker of the Walker theatre, Winnipeg, Manitoba, as its head. Manager Maynard Joiner of the Grand theatre at Calgary, Alta., is another officer. The Calgary Grand is owned by Sir James Lougheed, a member of the Canadian Senate at Ottawa, Ontario. Sir James and James Davidson were directors of the defunct Trans-Canada Theatres, Ltd.

Kansas-Missouri Will Be Represented

(*Continued from page* 2047)

"I am strongly opposed to political censorship," Mrs. Walton said. "I am convinced that pictures are getting better all the time and that the job of censoring belongs to the public."

"The growth and future of outlook for the motion picture is unlimited," declared Mrs. Ess. "Today we have one of the greatest educational mediums in the screen."

Resolutions pertaining to the following subjects were adopted:

That bulletins would be issued notifying all exhibitor members of exchanges renting films to non-theatrical institutions. That in the future members would be given thirty days notice only to meet payment of dues and that non-members would be asked only once to join; to aid in the support of American forest week; an appreciation to Dr. Burris A. Jenkins, of the Linwood Christian Church for his special service for film men recently: condolence to the family of the late James W. Watson, former first vice-president; condolence to the family of the late Mrs. James Liggett; condolence to the family of the late James Meyn and the late H. B. Varner, who was president of the North Carolina exhibitors body.

The following committees were named:

Resollutions—N. B. Shanberg, Hutchinson, Kansas, chairman; Jay Means, Kansas City, Mo.; H. A. McClure, Emporia, Kansas; M. G. Kirkman, Hays, Kansas; Mrs. Helen Withers, St. Joseph, Mo.; Mrs. C. E. Liggett, Madison, Kansas; A. E. Jarboe, Cameron, Mo.

Ways and Means: A. F. Baker, Kansas City, Kansas, chairman; L. M. Miller, Wichita, Kansas; S. E. Wilhoit, Springfield, Mo.; Barney Dubinsky, St. Joseph, Mo.; G. L. Hooper, Topeka, Kansas.

Auditing: E. E. Frazier, Pittsburg, Kansas, chairman; Charles Bull, Wichita, Kansas; Charles Sears, Nevada, Mo.

Membership: L. M. Miller, Wichita, Kansas, chairman; Charles Sears, Nevada, Mo.; W. P. Cuff, Chillicothe, Mo.; Ed. Peskay, St. Joseph, Mo.; J. H. Kelly, Waukeena, Kansas; H. B. Deering, Iola, Kansas; Otto Feese, Parsons, Kansas; E. K. Lucy, Pittsburg, Kansas; B. H. Klock, Pittsburg, Kansas; David Harding, Kansas City, Mo.

Special Committee to handle special matters which might arise: Barney Dubinsky, St. Joseph, Mo., chairman; E. W. Egleston, Atwood, Kansas; "Rube" Finklestein, Kansas City, Mo.; Ben Levy, Joplin, Mo.; Maurice Jenks, Joplin, Mo.; C. C. Christian, Excelsior Springs, Mo.; J. H. Kelly, Waukeena, Kansas.

Film Golf Tournament on June 9

ANNOUNCEMENT was made this week by Danny that the Semi-Annual Film Golf Tournament, conducted under the auspices of The Film Daily and for which MOTION PICTURE NEWS regularly contributes a trophy, will be held at Briar Cliff Lodge, Briar Cliff Manor, Westchester County, on Tuesday, June 9.

The Golf Tournament is, of course, one of the industry's red-letter events and always brings out a big attendance.

National Plans Formulating for Greater Movie Season

All Branches of Industry Promise Full Cooperation

PLANS are being rapidly formulated for the National Greater Movie Season which will be inaugurated by the Will Hays organization in August. Indications are that the complete cooperation of producers, distributors and exhibitors will be given the project and that the event will rival the opening of a baseball or football season.

Originally conceived by Herman Wobber, Paramount district manager in San Francisco, that city has profited handsomely by the annual Greater Movie Season and it is thought that all cities will benefit equally by combining in the event under the direction of the Hays organization.

Michigan is the first state to come forward as a solid unit in support of the project. Although the celebration does not begin until August, picture theatre owners in Michigan have not only taken enthusiastic hold of the idea but already are working to put it across, according to H. M. Richey, general manager of the Motion Picture Theatre Owners of Michigan, Inc., who has arrived in New York to consult with the Hays organization and to complete arrangements that will assure Michigan a smooth forward drive now that its campaign has started.

"Actually Michigan can claim some credit for the inauguration of the Greater Movie Season," Mr. Richey stated in pledging the co-operation of his association. "We prepared plans for such an event last year, but deferred the project in the hope that a national movement would be set afoot and thus lighten the burden the affair automatically would impose on any exhibitor organization undertaking it single-handed. The foundation we laid then affords us an immense advantage in the present campaign."

Apart from the national effort that will back the season, interesting plans have been developed for Michigan. Proclamations from the governor and mayors of the various cities will give the season official endorsement. More than thirty organizations, including Rotary and Kiwanis clubs, Red Cross, Women's Federation, Y. M. C. A. and American Legion, have already been enlisted to the movement.

One of the neatest pieces of exploitation yet planned to focus attention on the screen, may result from a tie-up with the Detroit police department. All traffic officers in that city, according to the plan, will wear white gloves and on the upraised hand of authority motorists and pedestrians will read the message, "Stop! Have you been to the movies?" Permission also will be sought to extend the Greater Movie idea with slogans painted at crossings. At least two state-wide newspaper contests are planned, one to determine the most beautiful girl in Michigan, who will receive a trip to Hollywood; the other of more general appeal, having an automobile as its capital prize.

The "Greater Movie Season" celebration which has become the most important annual event in the motion picture industry in San Francisco, Los Angeles, and many other cities in the United States, as well as Sidney, Australia, was conceived by Herman Wobber. His idea is the logical outcome of Greater Movie Week which was then in effect every year in many parts of the country.

"Movie Week celebrations showed the idea had national possibilities, but Movie Week never became popular because of the name which limited the very purpose of the celebration. Movie Week was supposed to encourage interest in motion pictures on the part of people who seldom or never, by choice, see a motion picture and to re-stimulate the interest of regular fans. The idea was sound, but the public reaction to Movie Week was that local theatres were merely celebrating seven days of good pictures. Movie Week gave no promise of anything more significant.

"Therefore we arrived at the idea of changing the name Greater Movie Week to Greater Movie Season, to begin August 1st," said Mr. Wobber. "We purposely did not confine the season to any specific length of time because of several important considerations. Mainly, we did not want to give the public the impression that this was merely a seven-day celebration of exceptional pictures; but rather a gala observance of the Springtime of the motion picture industry, celebrating the new and better pictures, and the new and better theatre methods.

"The right to have an annual movie season indicating the arrival of bigger and better pictures is as well founded as the opening of the baseball season, the opera season, the seasonal style presentations or the commercialized merchandising seasons of Christmas and Easter. The natural inclination of dramatic and screen editors and critics to give liberally of their space at the opening of the season has long been the custom.

"Every phase of our first celebration in San Francisco was to bring home to the public that motion picture history is being made every day, and that yesterday in the quickly changing order of things becomes ancient today. This thought was aimed to attract the class of people who seldom attend motion picture theatres because they have been disappointed by one or two poor pictures.

"Another benefit of Greater Movie Season is that it opens a new channel for exhibitors to exploit their theatres. It is natural for some exhibitors to get into a rut, applying the same effort and the same appeal week after week, sometimes resulting in decreased attendance. Therefore means must be found to periodically give exhibitors the opportunity of doing something entirely different from their regular week to week method.

"The campaign as originally launched in San Francisco covered three of the leading down town theatres. In their first campaign they made use of the boards; they used very liberal newspaper space; and gave their screens weeks in advance; ribboned their employees; published thirty thousand expensive booklets, announcing not only the purpose of the season' but their product for the ten or twelve weeks to follow. In all the campaign must have cost the three houses well in excess of $5,000.

"The first week not only compensated them for their entire cost of the campaign but gave them several thousand dollars additional profit. The second week showed an increase in attendance of over fifteen percent, and the succeeding weeks showed continual gain. To accomplish this it was necessary to involve almost the entire organization of the three theatres. Ordinarily the putting over of a motion picture theatre is left in the hands of the manager and the advertising manager, but in this case the entire organization was called together at a meeting, and the purpose of the undertaking was explained. The co-operation of every employee was immediately felt. A greater courtesy was apparent throughout the house, a greater interest in the welfare of the organization was manifested and a result entirely satisfactory and sufficiently encouraging to warrant its undertaking a second year was derived.

"On the day The Greater Movie Season opened in San Francisco a street parade was held consisting of a brass band and decorated automobiles furnished by the various exchanges.

"The second year was very similar in efforts and results as the first. The third year showed a broadening of the plan, by which all the first run down town theatres co-operated. A street parade was held in which Norma Talmadge appeared. In a public reception on the steps of City Hall, the mayor welcomed Miss Talmadge and endorsed The Greater Movie Season.

"Our Greater Movie Season in San Francisco this year will be the greatest we have ever had. Los Angeles has already received the support of the Chamber of Commerce and will have a pageant this year which I am told will be as beautiful as the annual Flower Show. In fact the Greater Movie Season in Los Angeles is expected to be an annual civic affair in which all the business firms will be asked to participate.

"The biggest benefits of the Greater Movie Season will not be felt until the event is observed by every town in the country with a motion picture theatre."

First National Election Brings Changes in Governing Body at Annual Meeting

A NUMBER of changes were made in the governing body of First National Pictures when the annual meeting of the stockholders was held at West Baden, Indiana, April 22, 23 and 24. Richard A. Rowland was named to succeed H. O. Schwalbe as chairman of the executive committee and also was a member of the board of directors.

Richard F. Hoyt of the firm of Hayden, Stone and Company, bankers and brokers, was also added to the directorate, and S. Spring, in addition to succeeding Schwalbe as secretary and treasurer was also elected to the new office of assistant general manager.

The results of the meeting were as follows:—

President, Robert Lieber, first vice-president, Sol Lesser; second vice-president, Jacob Fabian; third vice-president, John Kunsky; secretary-treasurer, S. Spring; general manager, R. A. Rowland; asst. general manager, S. Spring.

Directors: Robert Lieber, A. H. Blank, Moe Mark, Sol Lesser, Fred Levy, Samuel Katz, F. H. Ruben, H. O. Schwalbe, George W. Trendle, E. V. Richards, J. G. Von Herberg,Richard A. Rowland, Richard F. Hoyt.

The Executive Committee consists of the following: Richard A. Rowland, chairman; Robert Lieber, E. V. Richards, A. H. Blank, Samuel Katz, George W. Trendle, Sol Lesser.

T.O.C.C. Holds Annual Dinner

Sydney Cohen, Senator Walker, Will Hays, Nathan Burkan and President O'Reilly Among the Speakers

"HARMONY" was the keynote of the annual installation dinner of the Theatre Owners Chamber of Commerce, held at the Hotel Plaza, New York City, April 28, and attended by four hundred members and guests.

At the speakers' table sat President Charles L. O'Reilly, Will H. Hays, Sydney S. Cohen, Senator James J. Walker, Judge Moses H. Grossman, acting President of the Arbitration Society of America; Commissioner of Licenses Quigley of the City of New York; Justice Lewis Gibbs, of the Supreme Court; Nathan Burkan, counsel for the T. O. C. C., and Joseph Jefferson O'Neill, of the Hays organization. Harry Reichenbach acted as toastmaster.

Mr. Hays paid a marked tribute to Gov. Alfred E. Smith of New York and to Senator Walker, declaring that the latter was second to none in potential service to his Commonwealth. He called Gov. Smith "the best Governor New York State ever had." Mr. Hays also complimented Mr. O'Reilly's work highly.

Senator Walker got an ovation when he rose to speak. "It looks like old times," he said, "with O'Reilly, Cohen and myself on the same rostrum and Sam Merman present. I would like to see peace and harmony in the family, and politics driven once and for all out of the industry.

"What you have to do, do in a big way. Wait till something's really wrong, then make a fight. Make the other fellow be fair to you, and be on the square yourself. Maybe there will be another thoroughgoing M. P.T.O.A., but you must work for the good of the whole industry. I can't look back at Cleveland without wishing Milwaukee good luck."

Sydney Cohen got a big hand when he was introduced and told of the prospects for a record-breaking convention at Milwaukee. Mr. Burkan, who formally installed the new officers, attracted marked attention by saying: "If the combined producers and distributors would have supreme confidence in Will Hays, Milwaukee would not be necessary."

A stir was created when John Manheimer from the balcony, asked for permission to speak, and addressing his remarks to Senator Walker, urged the Senator to lay aside all personal business and "come with us to Milwaukee." The Senator declined to commit himself.

President O'Reilly, summing up the evening, said "a semblance of harmony has been brought about here tonight by the presence of Senator Walker, Mr. Cohen, Mr. Berman and Mr. Hays." A handsome ring, the gift of the members, was presented to Mr. O'Reilly

Among the stars present were Marion Davies, Fanny Ward, Richard Barthelmess, Jack Dempsey, Estelle Taylor, and Mae Busch.

Express Film Shipments Meet Approval

The express idea of film shipment continues to meet with varying success with the Iowa exhibitors. The Educational exchange reports that the small town exhibitor sees in the parcel post plan a saving of pennies that outweighs the idea of service with him while the postoffice is giving a service which is entirely satisfactory to his needs.

Premier reports that the express idea meets with the greater success and that sixty per cent of their film is sent by express. The Metro-Goldwyn exchange is receiving repeated requests for the express shipments. This exchange finds the express system offers a saving and that the exhibitors appreciate the greater service of the express plan.

Fire Damages Eighth Ave. New York House

Fire last Saturday in the Chelsea Vaudeville and Motion Picture Theatre at 308 Eighth Avenue, New York City destroyed the balcony and caused much water damage throughout the orchestra. Defective insulation on an electric light wire is believed to have caused the blaze. The house is operated by the Triad Amusement and will probably be closed for several weeks while repairs are being made.

Midwest Plans Annual Golf Tourney

The announcement of the second tournament of the Midwest Film Golf Association at Chicago is being received with enthusiasm by the large number of exchange men, exhibitors and others connected with the industry, who enjoyed the first tournament.

The date for the tournament has been fixed for June 16th and the place will again be the Olympia Fields Country Club, which has four of the finest golf courses in the central west The dinner this year, will also be at this club which has recently completed its magnificent club house.

The committee, which comprises R. C. Seery, chairman; J. J. Jones, Asher Levy, L. H. Mason and F. M. Brockell, announce that at this tournament there will be a prize for every foursome, two prizes or more for every class, as well as numerous special prizes and that trophies awarded will be up to the high standard set last year.

Eighteen holes will be played in the morning and eighteen in the afternoon, the evening get-together dinner and jollification to start immediately on completion of the day's events.

Mrs. Colbert is Honored at Albany Reception

With the wife of the Governor in the receiving line, Mrs. Elizabeth V. Colbert, of Albany, who was recently appointed by Governor Alfred E. Smith to a place on the New York State Motion Picture Commission, was the guest of honor one night last week at a reception given at the Hotel Ten Eyck in Albany, by the Democratic organiation of that city and county. During the evening Mrs. Colbert was presented with a handsome traveling clock.

Col. Henry B. Varner is Dead

COL. HENRY BRANSON VARNER, President of the Motion Picture Theatre Owners of North Carolina, and one of the prominent figures in exhibitor organization circles, died at his home in Lexington, N. C., on April 27. He was fifty-five years old.

Col. Varner was one of the outstanding theatre owners in the South. He owned and operated six theatres in North Carolina: the Lexington, and Youngs at Lexington; the Concord at Concord; Palace, Thomasville; Baden at Baden; and the Strand, Salisbury.

For many years he was one of the leaders in the old Motion Picture Exhibitors League of America, and subsequently in the Motion Picture Theatre Owners of America, being a member of the Board of Directors of the latter organization. In recent months, Col. Varner was prominent in the councils of the Allied States Organization.

In addition to his theatre interests, Col. Varner had also been engaged in the newspaper business. He was prominent in civic and community work, and had much to do with promoting good roads in his state.

A resolution of tribute was passed by the M. P. T. O. of Kansas-Missouri, one of the Allied group, at its convention this week in Kansas City.

Warners Keep Vitagraph Trademark

Will Continue Production Plans Mapped, as Well as Own Schedule of Forty Pictures

THE purchase of the Vitagraph Co. of America by Warner Bros., which startled the motion picture world last week, does not mean that the old company is to pass out of existence, according to Harry M. Warner.

Warner stated that the Vitagraph trade mark would be continued with a bigger and better program in addition to the forty pictures already announced by Warner Bros.

Warner Bros. will finish the pictures now in production on the Vitagraph schedule and carry out all plans made by that company backed with a big advertising and exploitation campaign, the same as is being prepared for the Warner program.

All Vitagraph business will be in charge of the departmental heads of Warner Bros. and conducted from the home office of the Warners, 1600 Broadway. The advertising and publicity departments have already moved in from Flatbush and are functioning under the Warner Bros. advertising department.

Harry M. Warner is now in Los Angeles to check up on the Vitagraph production schedule. Before leaving New York he said:

"The purchase of Vitagraph by Warner Bros. means that Warners become a tremendous factor in distribution as well as production. In addition to our own forty pictures, we will go ahead with production under the Vitagraph trade mark and as far as possible carry out the plans under way by that company when the purchase was made.

"Just exactly how many pictures Warners will have under the programs of the two companies it is impossible to say at this time. But it surely means that the exhibitors will have a stronger hold on independence because they will be assured of a steady supply of high class product distributed through a major, old line exchange system.

"Through Warner Bros. and Vitagraph sufficient high class product for the coming year and all future years is a certainty. To Vitagraph, the oldest and most esteemed distributing organization, there has been opened up the resources of a company that has proven, beyond all doubt, its ability to produce the kind of entertainment that brings money to the box office.

"The purchase of Vitagraph by Warner Bros. means that the resources of two mainstays of the independent exhibitors have united for the creation of a gigantic array of product distributed through an organization that for twenty-eight years has rendered service to the independent exhibitor.

"Warner Bros.' product for the 1925-26 season and all future Warner pictures will be distributed through the newly acquired Vitagraph exchanges. Concerning actual production, I will have more to say upon my return from Los Angeles in about three weeks."

While Warner Bros. acquire no contract stars by the purchase, it does obtain a number of valuable pictures already in release. Also two finished but not released—"Wildfire" with Aileen Pringle and "The Unknown Lover," starring Elsie Ferguson. There is also in production at present "Steel of the Royal Mounted," featuring Bert Lytell, and "The Happy Warrior," a J. Stuart Blackton production.

Vitagrapn has announced 30 pictures on its production schedule and it is for the purpose of straightening out this program so that it dovetails with the Warner schedule that Harry M. Warner is now in Los Angeles.

Although Warner Bros. through the Vitagraph purchase, acquires an eastern studio in Brooklyn, it is not likely that they will produce in the east for the present.

Vitagraph Exchange Men to Be Retained

THE personnel in the Vitagraph exchanges will not be disturbed in the slightest by the purchase of that company by Warner Brothers, according to a statement made by Sam Warner at a luncheon of the organizations held at the Astor Hotel in New York last Monday.

In welcoming the Vitagraph men to the Warner organization Warner spoke of the fine feeling in the industry for Vitagraph and stated emphatically that in taking over the Vitagraph exchanges, the personnel will not be disturbed, thus assuring the branch managers and salesmen, as well as the exhibitors, a continuance of the personal friendship and contact that has existed so long between the sales force and the exhibitors of the country.

United Artists Announce Productions

Hiram Abrams in Statement Fixes Release Dates for First Six for Coming Season

THE biggest announcement that has come from the United States Artists Corporation during the six years of this organization, was made this week, when Hiram Abrams, President of the Corporation, issued a statement regarding the first six productions, together with their release dates, they will issue to the exhibitors of this country during the coming season.

The pictures announced and their release dates are as follows:

Charlie Chaplin in "The Gold Rush," to be released on August 16th.

Douglas Fairbanks in "Don Q, Son of Zorro," to be released on August 30th.

Mary Pickford in "Little Annie Rooney," to be released on September 13th.

Rudolph Valentino in "The Bronze Collar," to be released on September 27th.

David W. Griffith's production, "Sally of the Sawdust," to be released October 11th.

William S. Hart in a spectacular western story, the title to be announced later, to be released on October 25th.

The statement issued by Hiram Abrams, President of the Corporation, was in part as follows:

"Not yesterday, but tomorrow is what the exhibitors of this country are primarily interested in, for all past performances, with their records, are now but history. There is but one thing in the mind of every theatre owner and every theatre manager, 'What will the morrow bring?'

"From the United Artists Corporation the tomorrow in the history of the motion picture industry will bring no idle promises, no camouflaged assurances, no sugar-coated announcements of what this Corporation hopes to do.

"We know what we will do. We will present the productions of Mary Pickford, Charlie Chaplin, Douglas Fairbanks, David W. Griffith, Rudolph Valentino, William S. Hart and others, and we will adhere absolutely to the original purpose of the corporation of concentrating upon the superlative type of motion picture produced by its members. The Corporation plans a strictly limited output, but at the same time a definite volume of material. The minimum of pictures for the coming season will be twelve, while on the other hand the maximum will be fifteen.

"This year finds United Artists in its sixth season as a world-wide distributor of important motion picture product—enviably situated, stronger than ever, and far more firmly committed to its original plan of conduct.

"The recent augmentation of its make-up with the addition of other stars, whose productions it will distribute, and the election of Joseph M. Schenck, as Chairman of the Board of Directors of the Corporation, are undoubtedly the greatest steps forward that has been made in the industry for many years. It is well known that with Mr. Schenck's alliance with this Corporation, it is more firmly grounded as the leading independent motion picture distributing organization in the world.

"We are announcing but six pictures at this time and each separate picture will be offered and sold on its own merit. There is not even any pooling of proceeds from the sales of different pictures in the United Artists Corporation. All of this has been pretty well understood and appreciated in the motion picture trade, for it has been the policy of the United Artists Corporation from its very inception, and it has never been changed and it never will be changed."

Loew's Inc. Statement Shows Big Profit for Past Six Months

A SIX months' consolidated financial statement issued by Loew's, Inc., proves that corporation is enjoying the most profitable business in its history. The statement of the parent organization together with all subsidiaries, 100 per cent owned, shows more net profit in the six months period covered by the statement than was shown in the report for the entire previous fiscal year. Net profits for the six months were shown as $3,234,278, as against $3,061,910 for the previous fiscal year.

The net profits for the six months just ended were $2,945,143, to which is added $289,135, the undistributed share of profits credited to Loew's, Inc., It was stated by David Bernstein, treasurer of the company, that since March 15, the date of the statement, nearly $1,500,000 in bank loans had been paid off.

The consolidated balance sheet as of March 15 shows:

Assets—Cash $2,515,717; notes and account receivable $1,187,971; due from affiliated corporations $531,138; inventories $9,345,557; advances $1,506,626; investments $5,278,621; property account, less depreciation, $19,283,948; deferred charges $559,085; leases, contracts and good-will $10,957,864; total $51,166,527.

Liabilities—Accounts and notes payable $3,354,,92; theatre admission taxes $39,568; federal taxes $66,280; advances from affiliated corporation $143,666; divident payable $530,890; funded debt $9,030,225; subsidiary corporations outstanding stocks $4,430,590; deferred credits $1,249,716; reserve for federal taxes $366,832; capital stock (represented by $1,000,780 no par shares) $26,280,858; profit and loss surplus $5,673,341; total $51,166,527.

Skouras Stock On Exchange

25,000 Shares on Market to Help With Financing of the St. Louis Ambassador

THE Board of Governors of the St. Louis Stock Exchange has authorized the listing of 25,000 shares of Class A stock of Skouras Brothers Enterprises, Inc., and trading in the stock began at the morning session on Tuesday, April 21. The shares have no par value but the first sales were at $36 and $37 a share. They have a book value of $27.25.

This step is part of the plan of Skouras Brothers and their associates to finance their $5,500,000 Ambassador theatre and office building at Seventh and Locust streets, construction of which will get under way about May 1.

Recently Skouras Brothers Enterprises, Inc., a Delaware corporation was authorized to increase its capitalization from 10,000 shares of no par value stock to 80,000 shares. Of this stock 25,000 shares will be Class A and 55,000 shares of Class B. Under the reorganization plan the 10,000 shares of old stock will be replaced by the new B stock on the basis of five shares of new for one of old. Five thousand shares of Class B stock is held in the treasury.

Prior to the listing of the stock on the St. Louis exchange the brokerage firms of A. G. Edwards & Sons and Lorenzo E. Anderson & Company took subscriptions for the stock on the basis of $36 per share. The new owners of Class A stock may trade their holdings for Class B certificates any time within five years. Class A is preferred stock and will receive a dividend of $3 per share before any dividends are declared on Class B stock.

Court Verdict For Exhibitor

Buffalo Jurist Compels City to Grant Permit for Motion Picture House

QUOTING from Mayor Frank X. Schwab's recent proclamation that the theatre is a recognized national institution and stating that the refusal of the city council to grant Simon Wertheimer an unqualified permit to build a motion picture theatre in Hertel Avenue, Buffalo, "Might well have been held arbitrary, tyrannical, capricious and unreasonable," Justice Hinkley in a decision has issued Mr. Wertheimer a peremptory writ of mandamus compelling the city to grant him a permit.

In 1923 Mr. Weitheimer commenced the erection of the building at 1400 Hertel avenue to be used as stores, offices and a theatre. When the stores and offices were completed, Mr. Wertheimer applied for a permit to erect the theatre building. The council on November 21, 1923, resolved that inasmuch as the theatre was to be opposite Saint Margaret's church, Mr. Wertheimer be granted the permit subject to the consent of the church authorities. The church refused its sanction and the council refused to issue the permit.

"A study of this unique resolution presents interesting questions," stated Justice Hinkley, referring to the council's resolultion. "That it is fatally defective upon its face is readily apparent. The council places in the hands of an unofficial body, the church authorities, the governmental function of granting or refusing a permit to petitioner to erect a motion picture theatre. It thereby gives to that unofficial body the power arbitrarily to deprive the petitioner herein of his vested interests in real property." The real question of the litigation, declares the court, is the application for a permit to erect a motion picture theatre.

"Legislation and its judicial construction must keep pace with advancing civilization. Much of the confusion of legislation and judicial precedent is due to the early puritanical ideas that a theatre in and of itself is an inherent evil."

In and Out of Town

J. I. SCHNITZER, Vice-President and General Manager of F. B. O., has returned to New York after a two weeks' stay on the Coast. He was accompanied by Art Schmidt, West Coast Sales Manager, and Lou Baum, of Gothic.

SAM SAX, President of Lumas Film Corp., got back from Los Angeles this week.

SOL and IRVING LESSER of Principal, returned to New York after the First National convention at Franch Lick.

PAT DOWLING, publicist for the Christie Film Company, arrived in New York last week on the Homeric from England and the Continent and departed for the Coast.

EDWARD AUGER, who has been one of the assistant general managers of Vitagraph, left this week for a tour of the branch sales offices. He is acquainting branch managers and salesmen with the plans of Warner Bros. since their purchase of Vitagraph.

EDWARD L. KLEIN has gone to Europe in the interests of several independent producers.

Suozzo Starts New Chain in Jersey

Charles Suozzo, who recently sold a string of twelve houses in Corona and Astoria to Small-Straseberg, and the Rialto in Jamaica to A. H. Schwartz, is planning a new circuit in Northern New Jersey. He has purchased the Majestic in Jersey City from Brennon and Henderson for $100,000 and the Opera House in New Brunswick. The Majestic seats 1,900 and the deal includes an eighteen-year lease at an annual rental of $30,000.

Perth Amboy Arrests Sunday Violators

Perth Amboy, New Jersey, had Sunday pictures last week for the first time in the history of the town, but they resulted in the arrest of Joseph Buchbeinder, manager of the Crescent and Ditmas, A. Jensen, cashier at the Ditmas and Anna Goldstein, cashier of the Crescent. They were paroled for arraignment later. The houses are controlled by the Reade Enterprises of New York.

Vitagraph Music Service is Appreciated

Exhibitors throughout the country continue to send their thanks to Vitagraph for that company's inauguration of a tax free music service to theatres. The latest letter of appreciation came from R. B. Grunauer, assistant general manager of the West Coast Theatres of Los Angeles, who expresses the belief that many other producers will follow the example of Vitagraph.

Jacksonville, Ill., Voters Ban Sunday Pictures

The voters of Jacksonville, Ill., on April 21 by a majority of 453 defeated a proposition to permit motion picture shows to open on Sundays. Jacksonville has been without Sunday amusements for many years. Even card playing is barred by the hotels there on the Sabbath.

Constance Talmadge Radios Australia Greeting

Constance Talmadge greeted her fans in Australia over the radio from Los Angeles on the opening night of her First National picture "Learning to Love" at the Sydney Theatre in Sydney. The stunt was conceived by John C. Jones, manager of First National in Australia and arrangements were completed on the coast by Harry Brand, publicity director for the Schenck outfit, who with Al Rockett of First National effected the tieup with station KFI operated by the Los Angeles Examiner.

With a difference of time of sixteen hours between the coast and Australia, Miss Talmadge delivered her greeting at 3 A. M. to catch the 7 o'clock audience of the same night in Sydney. The event opened a National radio week in Australia, during which radio fans attempted to "get" America.

Bennett Completes Cast for "Man of Honor"

Casting has been completed by Whitman Bennett for "A Man of Honor," in which Lionel Barrymore will star for Chadwick Pictures. Mildred Harris has been cast for the leading role opposite Barrymore, while others in important roles are, Isobel De Leon, European stage star; Winifred Barry, Dorothy Kingdon, Jean Del Val, Albert Mack, and J. Moy Bennett.

"A Man of Honor" was adapted for the screen by Laurence Marston and will be released immediately upon completion as the seventh of the Chadwick Nine.

Split With First National Denied by Sawyer

The printed rumor of a split between Associated Pictures Corporation, which sponsors Sawyer-Lubin productions, and First National has been emphatically denied by Arthur H. Sawyer, supervising director of Associated Pictures.

Sawyer declares there is absolutely no truth in the report that "The White Monkey" will be the last of their productions to be distributed by First National. He said: "'The White Monkey,' which will be completed this week is the third of the initial series of four each year which we have contracted to produce for First National and the fourth will be put into production as soon as a suitable Barbara La Marr vehicle can be obtained."

Schenck Buys "Kiki" for Norma Talmadge

JOSEPH M. SCHENCK has purchased screen rights to the David Belasco stage success, "Kiki" for Norma Talmadge, who is at present engaged in the making of a modern version of "Graustark" for First National release. The "Kiki" production will probably be made some time in the late Fall as Schenck plans to have Miss Talmadge follow "Graustark" with "Obligations," also a new purchase, from the novel by Elizabeth Yorke Miller.

Dimitri Buchowetski is directing "Graustark" with a supporting cast that includes Eugene O'Brien, Marc MacDermott, Albert Gran, Lillian Lawrence and Roy D'Arcy.



Production highlights from the First National release "The Necessary Evil"

'Phantom' Has World Premiere

Universal Super-Special is Warmly Received in San Francisco Opening

UNIVERSAL'S longawaited "Phantom of the Opera" had its world premiere at the Curran Theatre in San Francisco last Sunday and is reported to have won high praise from both press and public. The picture is a super-special made by Rupert Julian from Gaston Leroux's novel and has Lon Chaney in the sinister role of the Phantom.

The San Francisco premiere was featured by an elaborate prologue and the presence of several of the stars who acted in the picture. Among the latter who made the trip from Los Angeles to San Francisco especially for the occasion were Lon Chaney, Norman Kerry, Mary Philbin, Arthur Edmund Carewe and Gibson Gowland. Kerry and Miss Philbin have the two chief supporting roles to Chaney.

The presentation included a scene from the opera "Faust" which is enacted in part in the plot of the film, and a ballet scene adapted from the Walpurgis Ballet of "Faust." The music from "Faust" supplied the back-ground of the music for the picture presentation. An orchestra of enlarged proportions was used for this.

"The Phantom of the Opera" will run for four weeks at the Curran. After it closes there it is not expected to be shown again until next August, when it will have its New York premiere at a big Broadway house.

Universal is backing it as the greatest screen attraction of the 1925-1926 season, and hailing it as another "Hunchback."

Clarence Badger Signs to Direct for Paramount

Clarence Badger has been engaged under a long term contract to direct productions for Paramount. Badger is one of the veteran directors. In 1915 he made the first three-reeler Mack Sennett produced and has directed pictures for First National, Goldwyn and Metro.

The Keynote of the Milwaukee Convention will be: "What pictures shall I book?" Is your 1925-26 Announcement in our big Convention issue?

Tiffany and Truart Busy With Productions

Tiffany and Truart are active on the coast with three pictures in the process of making for Phil Goldstone Productions. A. P. Younger has completed the adaptation and scenario of "Souls for Sables," suggested by the David Graham Phillips novel, "Garland and Company." This Goldstone production will be one of the Tiffany twelve specials for the coming season.

Truart started this week on "The Thoroughbred," one of its Big Six productions under the direction of Oscar Apfel, and "The Angel of the Desert" is now being edited and titled. The latter features Art Accord, Louise Lorraine, Rex and Black Beauty.

Cast Completed for New Brenon Production

The engagement of John Harrington for the role of "Whitey" completed the cast for "The Street of Forgotten Men," a forthcoming Paramount production. Herbert Brenon, who is directing the picture, has started camera work with the following players appearing in the principal parts: Juliette Brenon, Josephine Deffry, A. Borgato, Riley Hatch, Albert Roccardi, John Harrington, and Dorothy Walters.

Gasnier Adds to "Faint Perfume" Cast

Gasnier has added two to the cast of "Faint Perfume," which he is producing from the Zona Gale novel for B. P. Schulberg. The latest additions are Ned Sparks and Barbara Tennant. Those previously signed were, Seena Owen, William Powell, Alyce Mills, Mary Alden, Russell Simpson, Philo McCullough, Jacqueline Saunders, Betty Francisco, Joan Standing and Dickie Brandon.

Motion Picture News will excite most interest at the Milwaukee Convention. Does it carry your announcement to Exhibitors?

Peter B. Kyne the Author of Four Fox Specials

ONE of the master strokes of Fox Film Corporation in connection with its 1925-26 product was the signing, as an exclusive feature, the services of Peter B. Kyne, one of the most widely read modern fictionists.

As a box office magnet the name of Kyne ranks high. By the terms of the agreement Fox gets exclusive rights to produce for the screen adaptations from Mr. Kyne's numerous works during the period of the contract.

For its 1925-26 program of releases Fox will produce four Kyne stories, and at present the author is at the Fox West Coast Studios making preparations to get his first one under way.

That Tom Mix and Buck Jones will each get a portion of the Kyne product is practically certain. Kyne is a writer of red-blooded stories such as these stars are in the habit of portraying.

Kyne first attracted national attention by his stories in which the now celebrated Cappy Ricks was the outstanding character. For the past ten years he has been regarded as one of the most popular writers in America. His international popularity was attested a few days ago when a survey of the United Kingdom showed that his works were selling four to one as compared with the most popular English authors. He is a native of California and a veteran of two wars.

MacLean Forming Unit for First Paramount Feature

Douglas MacLean is forming the production unit which will assist him in the production of features for Paramount, which now has a contract with the star calling for several productions.

The organization work is being handled by Bogart Rogers; MacLean's general manager. J. R. Crone has been appointed production manager, and George J. Crone has been made supervising editor. Raymond Cannon and Wade Boteler have been engaged for the scenario staff.

The first story the star will make for Paramount has not yet been selected. It is planned to begin camera work in about five weeks.

Film Daily Moving to 1650 Broadway

The Film Daily is moving its offices to 1650 Broadway, fifth floor, this week and will be in its new quarters on May 4. Offices have been at 71 West 44th street for a number of years. The new quarters provide increased space.

Universal Making Good Production Progress

The Universal production program is proceeding at a rapid rate with six features in actual production, four in the cutting rooms and eleven in preparation for immediate work.

The six pictures in production are "Peacock Feathers," featuring Jacqueline Logan and Cullen Landis, directed by Sven Gade; "The Titans," starring House Peters, directed by Edward Sloman; "The Home Maker," featuring Alice Joyce and Clive Brook, directed by King Baggot; "Perils of the Primitive," a serial featuring Joe Bonomo, directed by Francis Ford; "The Border Sheriff," starring Jack Hoxie, directed by Robert North Bradbury, and "The Dynamiter's Daughter," starring Josie Sedgwick, directed by Ernst Laemmle.

"Overland Limited" First of New Gotham Series

"The Overland Limited," a railroad drama now being prepared for the screen by James J. Tynan, will be the first of the series of twelve Gotham Productions announced for release during 1925–26 by Lumas Film Corporation The picture will be made on the coast.

Sam Sax is at the studios in the West arranging details for the starting of production. When filming gets under way he will return to New York, stopping off at exchange centers en route.

George Seitz to Direct for Paramount

George B. Seitz who has been producing serials for Pathe has been engaged by Paramount to direct "Wild Horse Mesa," the latest Zane Grey western drama which goes into production at the Paramount west coast studios in the near future. The cast is now being assembled.



Mary Pickford in a trio of highlight scenes from her latest United Artists production, "Little Annie Rooney."

King Starts Production on "Police Patrol"

Director Burton King has started preliminary production work and casting on "The Police Patrol," which he will produce for Gotham Productions for release through Lumas Film Corporation. This is scheduled as the third of a series of twelve Gotham pictures.

"The Police Patrol" will be made in and about New York City and the producers will have the co-operation of the New York police department. Actual shooting is scheduled to start about May 15th. Victoria Moore adapted the story from the play by A. Y. Pearson.

Eleanor Boardman Contracts with Metro-Goldwyn-Mayer

Eleanor Boardman will continue for a period of years as a leading lady in Metro-Goldwyn-Mayer productions according to the terms of a contract recently signed by the actress with Louis Mayer, vice-president in charge of production.

Miss Boardman is now enacting the leading feminine role in "The Circle," an adaptation of Sumerset Maugham's successful stage play of that name. Her next picture will be "You Too," by Roger Burlingame. Marcel Desano will direct and William Haines has been chosen as leading man.

Universal Signs Griffin as Director

Universal has signed Frank Griffin to direct a number of forthcoming pictures, the first of which will be the Laura La Plante starring vehicle, "Doubling for Cupid," adapted by Olga Printzlau from the Nina Wilcox Putnam story.

Griffin is well known as scenarist, screen adaptor and director. He has written a number of successful pictures, and in the past directed such players as Mabel Normand, Buster Keaton, Willie Collier, Sam Bernard, Weber and Fields, Ford Sterling and Louise Fazenda.

"Black Cyclone" Premiere for N. Y. Capitol

HAL ROACH'S latest feature production starring Rex, King of Wild Horses, and titled "Black Cyclone" is to have its world premiere at the Capitol Theatre in New York the week of May 10th. This engagement will be the first of a series of key city runs which are being arranged with elaborate exploitation campaigns and presentation effects.

The plan of preceding national release with a series of special exploitation runs marks a new departure from the customary Pathe policy and was prompted by the unusual character of the picture.

Many months were spent in the making of "Black Cyclone" in the Hal Roach studios and on location. Fred Jackman, the director, spent over three months on the Nevada desert making scenes for the picture, the leading roles in which are performed by animals. The human cast includes "Big Boy" Guinn Williams, Kathleen Collins and Christian Frank. The story is by Hal. Roach.



Marion Davies in scenes from her latest Cosmopolitan production, "Zander, The Great"

Flinn Stresses Stock Company

Says Organization Will Strengthen Producers Dist. Corp. Program for Season

JOHN C. FLINN of Producers Distributing Corporation is laying particular stress on the stock company angle of coming productions of his organization as giving particular strength to the program for the coming season. Players in important roles in pictures made by Al Christie, Hunt Stromberg, Belasco Productions, Frances Marion and Metropolitan Productions will be seen only in pictures released through Producers Distributing Corporation.

Flinn says in part:

"The stock company idea is positive in its assurance of benefit to everyone connected with the motion picture industry, and its inauguration into our 1925-26 releases is a decided step forward in safeguarding alike the interests of the exhibitor, the producer, the distributor and the player.

"To the exhibitor the stock company idea presents an unquestioned advantage. Through it he is enabled to present exclusive offerings and eliminate a certain type of unfair competition now extant. With the stock company idea in full force, the exhibitor who pays a good price for a good picture featuring a certain star or group of popular players, is not faced by the competition of an opposition house presenting an inferior picture purchased at a small price but presenting identically the same star or featured players.

"The distributor releasing worth-while offerings is not affected by similar unfair competition. Fine pictures, conscientiously made, will not be handicapped in their booking possibilities by cheaply made productions whose only merit is the reputation of the players.

"The producer is benefited by the stock company idea in having competent casts available at all times for each picture he produces. And close association with each player enables the producer to cast his picture with more certainty of the screen results. It also saves the time usually lost in assembling casts from the ranks of unattached and scattered players, and eliminates the delays frequently caused when players of the desired type and artistry are not available."

E. H. Allen in New York on Annual Visit

Having completed his production schedule for the season, E. H. Allen, general manager of the Hamilton-White units producing comedies for Educational release, is in New York on his annual visit. The season has been an exceptionally busy one for Allen. The companies working under him in the Fine Arts Studios produced eighteen Mermaid Comedies, six Hamilton comedies, six Juvenile comedies, all in two reels, and twenty four single reel Cameo comedies.

According to Allen, the work of transferring the properties of the various units from the Fine Arts studio to the recently purchased Principal studio has already commenced. Two new enclosed stages will be started at once in order that there will be no delay in the coming season's production activities.



Scenes from the First National release, "Fine Clothes"

First National to Start Four

Will Produce Two Features on West Coast and Two in East During May

FIRST NATIONAL has completed arrangements to put at least four pictures into production during the month of May, with a possibility that the number may be increased. The four now on the schedule are "The Viennese Medley," "Classified," "The Half-Way Girl" and "The Come-Back."

"The Viennese Medley" will get under way May 15 on the west coast with Anna Q. Nilsson and May Allison in the leading feminine roles. Kurt Rehfeld will direct.

"Classified" is a Corinne Griffith starring vehicle from the short story by Edna Ferber. It will go into production May 7 under the direction of Al Santell. Jack Mulhall and Charles Murray will support the star.

"The Half-Way Girl" and "The Come-Back" will be filmed in the east under the supervision of Earl Hudson. Doris Kenyon is featured in the former which is scheduled to start the first week of the month, with John Francis Dillon directing.

Milton Sills will have the starring role in "The Come-Back" which is scheduled for production sometime during the month. Joseph Poland and Earle Snell are preparing the continuity from the novel by M. D. C. Crawford.

Columbia Production Active

Pauline Garon and Jane Novak Sign for Feminine Leads in Features

WITH production activities at their height for Columbia Pictures in their new Clune studios to which they recently moved, Harry Cohn has issued an announcement that he has signed Pauline Garon to play opposite William Fairbanks in the first of his new Perfection series. This series will not be westerns, but straight action pictures of every day life.

Another player recently signed by Columbia for leading feminine roles in the company's six specials is Jane Novak. She will be seen first in "The Danger Signal," a railroad melodrama.

The move of Columbia Pictures from the Waldorf studios, in which they operated last year, was necessitated by the increased production program, as the former quarters did not provide enough space. At the Clune studio there are more and larger stages and sets, which will make for a greater degree of efficiency in production.

A comprehensive program of production has already been worked out to the last detail and casts will be assembled in a very short time and work on the first of each of the Columbia, Waldorf and Perfection series will commence. Further announcements as to casts and directors will be made in the near future.

Lillian Rich Signed for "Love Gamble"

Ben Verschleiser has signed Lillian Rich to play the feminine lead in "The Love Gamble," the first of a series of six Banner productions for the current season to be released through the Henry Ginsberg Distributing Corporation. It is a picturization of the Mazie Greig novel, "Peggy of Beacon Hill."

Others of the Banner series will be "The Checkered Flag," from the novel by John Mersereau; "Brooding Eyes," from John Goodwin's mystery novel; "Whispering Canyon," a story of the lumber forests of the west, and "Salvage," by Izola Forrester, which will be released as "Raging Seas."

"The Love Gamble" will be directed by Edward Lesaint and in addition to Miss Rich will have in the cast Robert Frazer, Pauline Garon, Arthur Rankin, James Marcus, Kathleen Clifford, Brooks Benedict and Benny King.

Sherwin Writing Titles for "White Monkey"

Louis Sherwin has been engaged by Sawyer-Lubin to write the titles for the Barbara La Marr feature, "The White Monkey," adapted for the screen by Arthur Hoerl from the John Galsworthy novel of the same name. The picture is now being cut and edited by Teddy Hanscom under the supervision of director Phil Rosen and will be released by First National some time in July.

May McAvoy to Star in Arrow Picture

Dallas Fitzgerald has signed May McAvoy as star in the first of a series of four Dallas M. Fitzgerald productions which will be released through Arrow Pictures Corporation. The picture, it is said will be of the society type adapted from a well known story and Miss McAvoy will be surrounded by a capable cast.



Action stills from "North of Nome," an Arrow release

Universal Mourns Death of Harry Levy

Harry Levy, Universal's exchange manager in Pittsburgh passed away Thursday of last week, a victim of pneumonia. The funeral was held Sunday in New York, with interment in Montefiore Cemetery, Laurelton, Long Island.

A week previous to his death Levy underwent an operation for the removal of his tonsils. With a number of his contracts pending he resumed his work too soon thereafter and caught cold, which changed to pneumonia.

The passing of Levy is mourned throughout the Universal organization, with which he had been employed for the past six years. Not yet thirty years of age, deceased is survived by his his mother and father, his wife and two small children, as well as two sisters and a brother.

Conway Tearle Plays Lead in "The Mystic"

Conway Tearle will play the male lead in "The Mystic," which Tod Browning is producing for Metro-Goldwyn-Mayer. Aileen Pringle is to enact the principal feminine role.

Tearle, who has previously enacted only heroic figures in the pictures, will make his debut in a crook role, for the part entrusted to him is that of a polished faker who lives by his tricks as a clairvoyant and spiritualist.

Betty Francisco in Cast of "Faint Perfume"

Betty Francisco has been engaged for a prominent role in "Faint Perfume," an adaptation of Zona Gale's novel being produced by B. P. Schulberg under the direction of Gasnier.

Davis Will Distribute "Red Love"

JOHN L. RUSSELL of R. K. L. Productions has closed a contract with Davis Distributing Division whereby the latter will handle distribution all over the world for the L. Case Russell feature, "Red Love." John Lowell is starred in the production, which was directed by Edgar Lewis. Evangeline Russell has the leading feminine role.

Russell produced "Ten Nights in a Barroom" and is expecting even bigger things of "Red Love." The star in the new story plays the role of a full blooded Sioux Indian, a college graduate, who in self defense kills the town bully and is forced to become an outlaw. The entire production was made on the locations called for in the story.

The Davis Distributing Division is preparing an elaborate advertising and exploitation campaign on "Red Love," under the personal supervision of J. Charles Davis, 2nd, who also exploited "Ten Nights in a Barroom."

Florence Vidor in the Next Cruze Production

Florence Vidor is to have the feminine lead in "Marry Me," James Cruze's next production for Paramount, which gets under way this week. Everett Horton will play opposite Miss Vidor, and John Roche and Helen Jerome Eddy will have featured roles.

"Marry Me" was adapted for the screen by Walter Woods from the stage play, "The Nest Egg" by Ann Caldwell O'Dea. Other players who have important roles are Fanny Midgley, Z. Wall Covington, Anne Schaefer, Erwin Connelly, Ed Brady and Walter "Spec" O'Donnell.

Harry Arthur in New York to Assume New Post

Harry C. Arthur, for the past five years general manager of West Coast Theatres, Inc., in is New York to take up his new affiliation with the Motion Picture Capital Corporation, which has for its purpose the fostering of interests of the independent exhibitor, and which is said to have an immediately available capital of $25,000,000.

The Capital Corporation it is said, will answer every reasonable appeal for help from the individual exhibitor or the independent theatre chains which desire protection or expansion.

Prior to his departure from Los Angeles, Arthur was the guest of honor at a farewell dinner given at the Jonathan Club, at which were present several hundred prominent Northern and Southern California exhibitors and West Coast executives.

Ricardo Cortez in Olcott Production

Ricardo Cortez will play the featured role in the Sidney Olcott production for Paramount, "Not So Long Ago," in which Betty Bronson has the leading feminine role. The story is of old New York in its most romantic period and will go into production within the next week at the west coast studios

Next week's issue of the "News" —Convention number—will be the largest trade paper ever put out in this field. Are you represented?



Group of production stills from the D. W. Griffith picture for United Artists, "Sally of the Sawdust"

Independents Report Sales

Several Important Transactions Are Concluded With Territorial Buyers

A NUMBER of sales were reported during the week by independent companies for their product in the different territories.

The 20th Century Film Company of Philadelphia closed a deal with Harry Rathner, president of Astor Distributing Corporation, by which Gene Marcus, president of the former company will release all of the Astor product in the Pennsylvania territory controlled by Marcus' film. This takes in a total of twelve productions, two of which are already completed. "A Lover's Oath" stars Ramon Novarro and Kathleen Key; and "The Shining Adventure" features Percy Marmont and Mabel Ballin.

Zenith Pictures have purchased from Roberts and Cole, the series of six five-reel features featuring Peggy O'Day and "Big Boy" Williams for the Southern California and Arizona territory. They have also purchased from Roberts and Cole, the Jack Hoxie picture entitled "The Love Call."

All Star Feature Distributors Inc., of California, will distribute Chadwick Pictures Corporation's "The Wizard of Oz." The territory involved in the deal includes California, Arizona, Nevada and the Hawaiian Islands.

Davis Distributing Division Inc. announce that A. Luchese of the Liberty Film Company, Philadelphia, has secured the 2 Ben Wilson serials "The Mystery Box" and "The Power God" for his new exchange as well as the series of Herrick 2-reel novelties.

Columbia Pictures announces that Joe Brandt has signed with the Creole Enterprises for the distribution of the whole program of Six Columbias, Six Waldorfs and Six Perfections which they will make for 1925-26.

The territory covered in this deal includes North and South Carolina, Georgia, Florida, Alabama, Tennessee, Arkansas, Oklahoma, Texas, Louisiana and Mississippi

F. B. O. Fixes June Releases

Four Feature Pictures and Five Short Subjects Are Included in Program

A RELEASING schedule of four features and five short subjects has been arranged by F.B.O. for the month of June. Topping the list is "Smooth As Satin," an Evelyn Brent starring vehicle based on the stage play, "The Chatterbox," by Bayard Veiller. It is scheduled to go to the exhibitors June 14th. The cast is now being assembled and the picture will be directed by Ralph Ince.

Two features are down for release on June 21st. They are "High and Handsome," the second Lefty Flynn production of a new series, and "The Human Tornado," the fourth Ben Wilson production starring Yakima Canutt. "High and Handsome" is a Red Book Magazine story by Gerald Beaumont and will be directed by Harry Garson. Cliff Hill is responsible for the story and continuity of "The Human Tornado," which Ben Wilson will direct.

The fourth of the feature releases is "Whirling Lariats" and is scheduled for June 28th. It is the fourth western of the Fred Thomson series.

The schedule of short subjects is headed by "Three Bases East," number eight of the H. C. Witwer series, "The Pacemakers." It will be released June 7th with Alberta Vaughn and George O'Hara co-starred. Wesley Ruggles is directing. The ninth Jimmy Aubrey comedy produced by Standard Cinema Corporation, "About Face," will be released on June 15th.

June 21st will see the ninth of the "Pacemakers" series, "Oscar's Wild." Dinky Doodle, Number 10, as yet untitled, will be released June 21st, and a two-reel comedy as yet untitled starring Stan Laurel will be distributed June 30th.

Trackless Train Is Sensation

Metro-Goldwyn Transcontinental Special Warmly Greeted on Arrival in N. Y.

MAYOR John F. Hylan of New York temporarily abandoned a committee meeting of the Board of Estimate to board Metro-Goldwyn's Trackless Train, in company with General Gerardo Machado, President-elect of Cuba when the transcontinental "Special" arrived in New York Tuesday of this week from a trip of more than a thousand miles from Indianapolis.

Before reaching the city, the Trackless Train was met in New Jersey by trade paper men who accompanied it to New York, where it traveled to the Battery and to the City Hall. There it was met by a civic reception committee. An immense crowd witnessed the train's reception at City Hall.

The Trackless Train, sponsored by Metro-Goldwyn through Major Edward Bowes, vice-president, and his aides, Howard Dietz and Eddie Bonns, is a decidedly clever exploitation feat in the history of the industry.

In Philadelphia, visited before the final "stretch" to Manhattan, Metro-Goldwyn's Trackless Train met with even a greater reception than was accorded it in Baltimore, Washington, Wilmington, Pittsburgh, Columbus, Dayton and other cities along the route, in all of which the train was a sensation never equalled.

Mayor Kendrick of Philadelphia and his cabinet were guests on the "Metro-Goldwyn Special" in the Quaker City, where a special escort of twenty policemen, led by three motorcycle police, carrying American flags and flags of the city, attracted phenomenal attention.

F. B. O. Changes Titles on Three Pictures

Three changes have been made in titles of F.B.O. pictures. "The Woman Accused" is the new title for "Drusilla With a Million," "Smooth as Satin" for "The Chatterbox," and "Three Bases East" for "April's Fools."

"The Woman Accused" is an Associated Arts production of Elizabeth Cooper's novel, with Mary Carr, Priscilla Bonner and Kenneth Harlan in the featured roles. F. Harmon Weight directed.

"Smooth As Satin" is based on the Bayard Veiller stage play, "The Chatterbox" and will have Evelyn Brent as the star, with Ralph Ince directing.

"Three Bases East" is the eighth episode of the new H. C. Witwer series, "The Pacemakers," in which Alberta Vaughn and George O'Hara are co-starred. Wesley Ruggles is directing.

Meador Signs Totman on Scenario Staff

J. E. D. Meador has added Llewellyn Totman to his staff of scenario writers for his new Truecraft Pictures Corporation. Totman's first assignment was the adaptation and continuity of "Queen Calafia," Blasco Ibanez's novel, which will be Meador's first Truecraft production.

Totman is only 21 years old and before entering the Metro publicity department under Meador a year and a half ago, had a varied experience in theatricals in the middle west. He left Metro-Goldwyn this week to join Meador.

Cast for "Rugged Waters" is Augmented

Ten more players have been selected for the cast which will enact the characters in "Rugged Waters," Joseph C. Lincoln's story of that title, to be produced by Irvan Willat for Paramount. Those previously signed for the picture include Lois Wilson, Wallace Beery, and Warner Baxter.

The new names in the cast are James Mason, Dot Farley, Knute Erickson, Walter Rogers, Warren Rodgers, J. P. Lockney, Jack Byron, Thomas Delmar, Willard Cooley and Walter Ackerman.

Myton Named F. B. O. Coast Scenario Editor

Fred Kennedy Myton has been appointed by B. P. Fineman as west coast scenario editor of Film Booking Offices and has started selecting stories for the F.B.O. schedule for 1925-26.

"Friendly Enemies" Has World Premiere

"FRIENDLY ENEMIES," the Belasco production starring Weber and Fields and released through Producers Distributing Corporation has its world premiere this Sunday night at the Colony Theatre on Broadway, New York. It is a picturization of the Sam Shipman and Aaron Hoffman stage play which scored a success several seasons ago.

"Friendly Enemies" was directed by George Melford and has in the cast, in addition to the stars, Virginia Brown Faire, Lucille Lee Stewart, Jack Mulhall, Stuart Holmes and Eugenie Besserer.

Bobby North Buys Rights to "Lying Wives"

Bobby North has secured the physical distribution rights for the Ivan Abramson production, "Lying Wives," for Greater New York and Northern New Jersey. North, president of Apollo Film Exchange holds the Warner franchise in the same territory and has been distributing Warner product exclusively.

"Lying Wives" was written and directed by Ivan Abramson. It is the first of a series of four Ivan Emerald productions to be produced by Ivan Players, Inc. In the cast are Clara Kimball Young, Madge Kennedy, Richard Bennett, Edna Murphy, Niles Welch and J. Barney Sherry.

Prominent Stage Actors in Cast of Daniels Feature

Several prominent stage actors now appearing in current Broadway productions will be seen in support of Bebe Daniels in "The Wild, Wild Girl," which Edward Sutherland is directing for Paramount. Among the members of the cast are Henry Stephenson, now appearing in "Dancing Mothers"; Ivan Simpson, who plays in "Old English," the George Arliss starring vehicle; Osgood Perkins of "Beggar on Horseback"; and Russell Medroft, who played in "Sonny," in which Emma Dunn was featured.

Schulberg Assembles Cast for "My Lady's Lips"

The principals selected to enact the leading roles in "My Lady's Lips," the John Goodrich story to be produced by B. P. Schulberg, include Clara Bow, Frank Keenan, Alyce Mills, William Powell, Ford Sterling, John Sainpolis and Matthew Betz. James P. Hogan is directing the production, which is being made at the Schulberg studios in Hollywood. It will be the tenth and last release of this company for the current season.

Garret Ford is Signed by De Mille

Cecil B. De Mille has signed Garrett Ford, scenarist, to a long term contract and he will assist Elmer Harris in production details for "The Coming of Amos," which Ford adapted to the screen from the novel by William J. Locke.

"Quickern Lightnin'," New Weiss Feature

BUFFALO BILL, JR'S first five part feature in a new series of eight pictures for Weiss Brothers' Artclass Pictures Corporation is nearing completion on the west coast. It is titled "Quickern Lightnin'" and is being directed by Richard Thorpe, who directed a majority of the last series.

Weiss Brothers also received word from the coast that Wally Wales, the "Cowboy Prince," has started work on the first of a series of eight stunt-thrillers, with Tom Gibson directing. Camera work is also scheduled to start immediately on the second Buddy Roosevelt feature of his new series.



John Lowell and Evangeline Russell in scenes from "Red Love," a Davis Distributing Division release.

Tiffany Schedule Is Launched

Well Known Authors and stories Included in Productions for Coming Season

TIFFANY Productions has its schedule of twelve big pictures fairly launched, and M. H. Hoffman, vice-president of the organization is returning east from Los Angeles where he has been for the past three weeks completing all preliminary details.

The series is to be made from books by well known authors and includes the following; "Lightning," by Zane Grey; "The Lodge in the Wilderness," by Sir Gilbert Parker; "Souls for Sables," by David Graham Phillips; "Morganson's Finish," by Jack London; "The Travis Coup," by Arthur Stringer; "Tale of a Vanishing People," by Rex Beach; "The Wrong Coat," by Harold McGrath; "The Dumb Head," by Rupert Hughes; "The Luck Serum," by Governeur Morris, and "The Life of a Woman" by De Maupassant.

In discussion the coming productions Hoffman said:

"After viewing the first production made of the series of twelve based on books and stories of world-famed authors I can safely predict that the Tiffany franchises will establish the exchange handling it on a par with the best national exchanges.

"At last the independent exchanges will not be obliged to distribute the so-called orphan pictures as they will have as good as anything produced at live and let live prices."

Maurice A. Chase Launches New Company

The Chase Pictures Corporation has been organized by Maurice A. Chase to operate as a selling company handling independent product in upper New York state with offices in Buffalo and Albany. During the past several months, Chase, who is well known in the territory, has been busy assembling product and will start his first campaign with twelve feature pictures.

Newcomer Given Lead in F. B. O. Picture

F. B. O. is bringing another newcomer rapidly to the front. She is Helen Foster, who has risen recently from extra girl to leading lady for Fred Thomson in the latter's next starring vehicle, "The Bandit's Baby." Del Andrews is directing the production.



"Hell's Highroad" is among the newest of the Producers Distributing Corporation pictures. These scenes are from the production.

Tiffany-Truart Start Program

Extensive Product Will Include Works of Many Widely Famous Authors

TIFFANY PRODUCTIONS and Truart Films Corporation have an ambitious program under way for the two production units for the 1925-26 season. The Tiffany "Big Twelve" includes works of Zane Grey, Sir Gilbert Parker, David Graham Phillips, Jack London, Gouverneur Morris, Arthur Stringer, Rex Beach, Harold McGrath, Rupert Hughes and Guy de Maupassant. The Truart program will be worked out under the titles of "Blue Ribbons," "Novelty" and "Cinemelodramas" series.

Among the well known players who will be seen in the Truart specials are, Lou Tellegen, Ruth Roland, Dorothy Phillips, Henry B. Wathall, Matt Moore, Grace Darmond, Louise Lorraine, Claire McDowell, Otis Harlan, Alec Francis, Roy Stewart, Carmelita Geraghty, Spottiswood Aiken, Wesley Barry, Mary Carr, Pat O'Malley, Frank Mayo, Beverley Bayne, Pauline Garon, Bryant Washburn, George Fawcett, Stuart Holmes and Mildred Harris.

In the "Novelty" series, M. H. Hoffman, vice-president of Tiffany and Truart, says he will place a distinct novelty in the hands of exhibitors. The leading roles in the four pictures of the series will be taken by Louise Lorraine, Rex, the wonder dog, and Black Beauty, the equine performer.

Wilson Outlines Distribution

Extensive Program of Colored Pictures is Promised for the Coming Season

SERING D. WILSON and Company, which specializes in color pictures by a special color process, have outlined their production and distribution activities for the 1925-26 season. The process includes the actual photographing in true colors.

The Wilson company schedule provides short length features in color to be available on the basis of two each week. The units under which these will be produced are classified as "Ebenezer Ebony Comedies," "Kid Noah Comedies," "Color Shots," "Karlo Kolor Komics," "The Wonderbook Series," "New Redhead Satires" and "Color Melodies."

In addition to these short features the company is arranging for a series of eight special productions which will be built around exceptionally beautiful color possibilities. Photography has been completed on the first of the special productions and it is now being cut and edited. It is titled "The White Mice," from the Richard Harding Davis novel. Jacqueline Logan and William Powell are the featured players. E. H. Griffith directed. The positives will be printed and developed by the special processes owned and controlled by Sering D. Wilson and Company.

European Star is Opposite Lionel Barrymore

Another European dramatic star will make her appearance in an American made picture when Isobel De Leon appears opposite Lionel Barrymore in "A Man of Honor," which Whitman Bennett is about to put into production for Chadwick Pictures Corporation.

Miss De Leon only recently arrived in this country from France. She has appeared in every capital in Europe and recently completed a starring engagement at the Theatre Odeon in Paris. "A Man of Honor" will be released as the seventh of the Chadwick Nine.

Max Linder Production is Near Completion

After seven months work, Max Linder is about to complete his latest Production "Le Chevalier Barkas." Most of the big exteriors in this film are original,—Place de l'Opera, Champs-Elysees as of to-day, the epoch of Italian Renaissance, fifty of the most beautiful castles in France and behind it all Max in his famous role of tragic comedian.

The scenario was written by the fifty best authors of Paris and a prize of 20,000 francs was awarded to the author who submitted the best idea. This is a French film

Joan Meredith is Opposite George Walsh

Joan Meredith, Wampas Baby Star will have her first lead in a feature film when she plays opposite George Walsh in his second picture for Chadwick Pictures Corporation. Miss Meredith was recently signed to a long term contract by Chadwick. She has had leading parts in a number of comedies and has had minor roles in several features.



Action stills from the First National picture, "His Supreme Moment."


22ND ANNUAL
ANNOUNCEMENT
1925-1926
FOX FILM
CORPORATION
INDEPENDENCE
AND STRENGTH

ACHIEVEMENT!

WE HAVE achieved supremacy in the field of motion picture production, combining the highest artistic quality and the greatest box-office value.

We have achieved literary and dramatic leadership, with an unparalleled array of authors and playwrights, including H. G. Wells, John Golden, Joseph Conrad, Channing Pollock, Peter B. Kyne, James Oliver Curwood, Owen Davis, Austin Strong, Winchell Smith, Richard Harding Davis and O. Henry.

We have achieved the highest standard the industry has ever known in the selection of directors, scenario writers and casts, as may be noted in the following pages.

These achievements have been attained at the cost of an entire year of tremendous effort—a year of search and research the world over for the foremost men and material, a year of far-reaching reorganization and expansion of the production staff, and a year of great financial expenditure.

Every energy of Fox Film Corporation is now bent to the production of motion picture masterpieces. We have definitely abandoned the making of program pictures.

But our achievements will not alter one imperishable precedent. We will continue to stand by our time-honored and well known policy of not using profits or rentals paid by exhibitors to build motion picture theatres in opposition to our regular customers. Under the Fox policy of contract and exhibition, every theatre owner is his own master, subject to no monopoly or control by outsiders.

Independence in Policy and Perfection in Pictures.

William Fox

The First Cinema Presentation from the Pen of the World's Foremost Living Novelist!





WILLIAM FOX *Presents*

H. G. WELLS'

MARRIAGE

With a distinguished cast of players

Scenario by GERALD C. DUFFY

A JOHN GRIFFITH WRAY *Production*



H. G. WELLS is the greatest literary magnet in the English-speaking world today. As story-teller, historian and social prophet he has made fortunes for his publishers. His works are in greater public demand than any other living writer's.



Fox Film Corporation


"The Play
CALIFORNIA
NEVADA
ROAD
Robt. Robinson
Fox Film Corporation

That Broke The World's Record!"

WILLIAM FOX *Presents*

LIGHTNIN'

John Golden's Triumph

with

Jay Hunt as "Lightnin' Bill Jones"

The Role That Immortalized Frank Bacon

Madge Bellamy as "Milly"

J. Farrell MacDonald as "The Judge"

Ethel Clayton as "Margaret"

also

Edythe Chapman ~ Otis Harlan

Wallace Mc Donald ~ Richard Travers

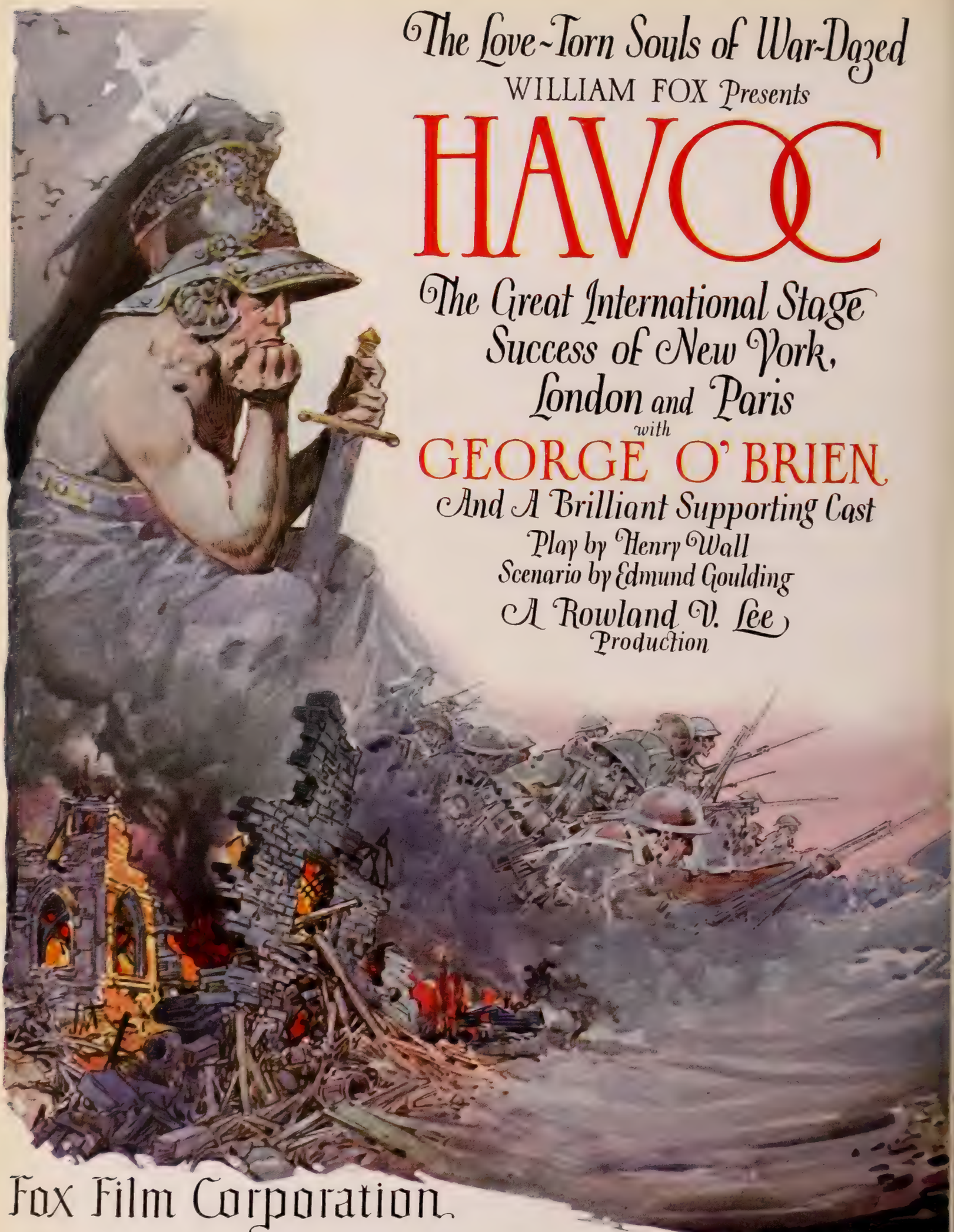
Brandon Hurst ~ James Marcus

Scenario by Frances Marion. *Based on* Frank Bacon *and* Winchell Smith's *Stage Version*

A JOHN FORD *Production*



Fox Film Corporation



The Love-Torn Souls of War-Dazed

WILLIAM FOX Presents

HAVOC

The Great International Stage Success of New York, London and Paris

with

GEORGE O'BRIEN

And A Brilliant Supporting Cast

Play by Henry Wall

Scenario by Edmund Goulding

A Rowland V. Lee Production

Fox Film Corporation

Women!



Fox Film Corporation

WILLIAM FOX *Presents*

The FIRST YEAR



JOHN GOLDEN *Producer*

FRANK CRAVEN *Author*

Photoplay Scenario by
FRANCES MARION

Fox Film Corporation


2 Solid Years'
Stage Performances
in New York
JULY
AUG.
SEPT.
OCT.
NOV.
DEC.
JOHN GOLDEN
UNIT
JOHN GOLDEN'S
Greatest Comedy Drama
of Married Life ever Written
Now Ready for the Screen
Fox Film Corporation



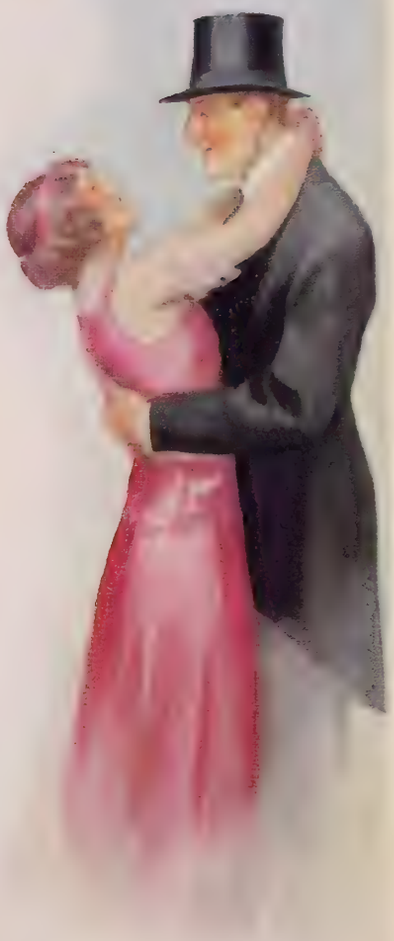
ONE OF THE YEAR'S BIGGEST STAGE SUCCESSES!

WILLIAM FOX
Presents

Fox Film Corporation



LAZY — BONES



From the play produced by
Sam H. Harris
Written by
OWEN DAVIS
Scenario by
FRANCES MARION
A FRANK BORZAGE
Production



Fox Film Corporation



The Wedding of the Rails

When Dreams Come True

The OUTSTANDING PICTURE OF THE YEAR RELEASED DIRECT TO EXHIBITORS

ONE YEAR AT THE LYRIC THEATRE, NEW YORK
ADMISSION --- $1 TO $2

ALSO INDEFINITE ENGAGEMENT AT GRAUMAN'S EGYPTIAN THEATRE, HOLLYWOOD, CALIFORNIA.

Fox Film Corporation



The Three Musketeers

WILLIAM FOX
Presents

The IRON HORSE

with GEORGE O'BRIEN

MADGE BELLAMY ~ J. FARRELL MACDONALD

FRED KOHLER ✻ GLADYS HULETTE ✻ CYRIL CHADWICK ✻ WILL WALLING
FRANCES TEAGUE ✻ CHARLES EDWARD BULL ✻ JAMES MARCUS
STANHOPE WHEATCROFT ✻ CHIEF WHITE SPEAR ✻ CHIEF BIG TREE

and A Regiment of United States Troops and Cavalry;
3,000 Railway Workmen; 1,000 Chinese Laborers;
800 Pawnee, Sioux and Cheyenne Indians;
2,000 Horses; 1,300 Buffaloes; 10,000 Texas Steers

A JOHN FORD *production*

Fox Film Corporation



Fox Film Corporation

JOHN GOLDEN'S
MONUMENTAL SUCCESS !

Three Years' Continuous Stage Run in New York
A Guarantee of Box-Office Value to the Exhibitor!



WILLIAM FOX
Presents

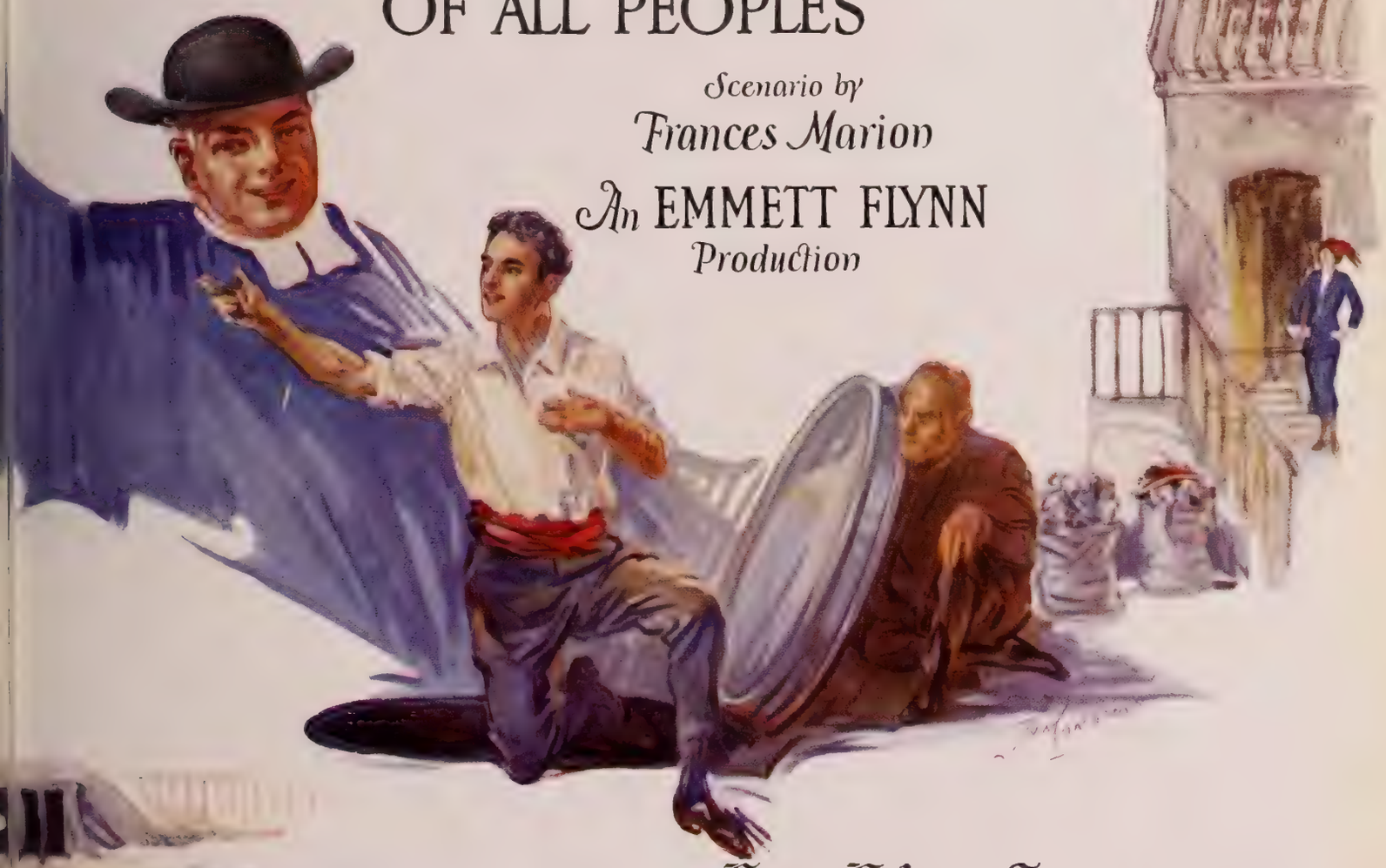
7th HEAVEN

The Screen Version of Austin Strong's Play
With the greatest cast ever assembled in a Motion Picture

THE SPIRITUAL AWAKENING OF ALL PEOPLES

Scenario by
Frances Marion

An EMMETT FLYNN
Production



Fox Film Corporation

WILLIAM FOX *Presents*

The FOOL

From the great stage play success

by CHANNING POLLOCK

with

EDMUND LOWE

and an all-star cast

A HARRY MILLARDE *production*

Scenario by *Edmund Goulding*



Fox Film Corporation



The FOOL

Box Office Facts!

Two years' stage triumph in New York!
Record breaking runs in every big city!
4,000,000 paid admissions, $1 to $3
12 companies on tour in America!
500,000 copies of the novel sold!

Praised by Press, Pulpit and Public the world over!

Fox Film Corporation

Tom Mix in 7 thrilling



TONY
The Wonder Horse
Appears in all Tom Mix Pictures

Variety says ~

Tom Mix is the star of all Western stars ~

Has proven one of leading consistent male drawing cards

Mix films looked upon as most reliable ~

Fox Film Corporation

Western Adventure Pictures

WILLIAM FOX
Presents

Tom Mix

in

The BEST BAD MAN

by Max Brand



Fox Film Corporation

WILLIAM FOX *Presents*

The WHEEL

by Winchell Smith

with

Harrison Ford ~ Claire Adams
Mahlon Hamilton
and a cast of excellence

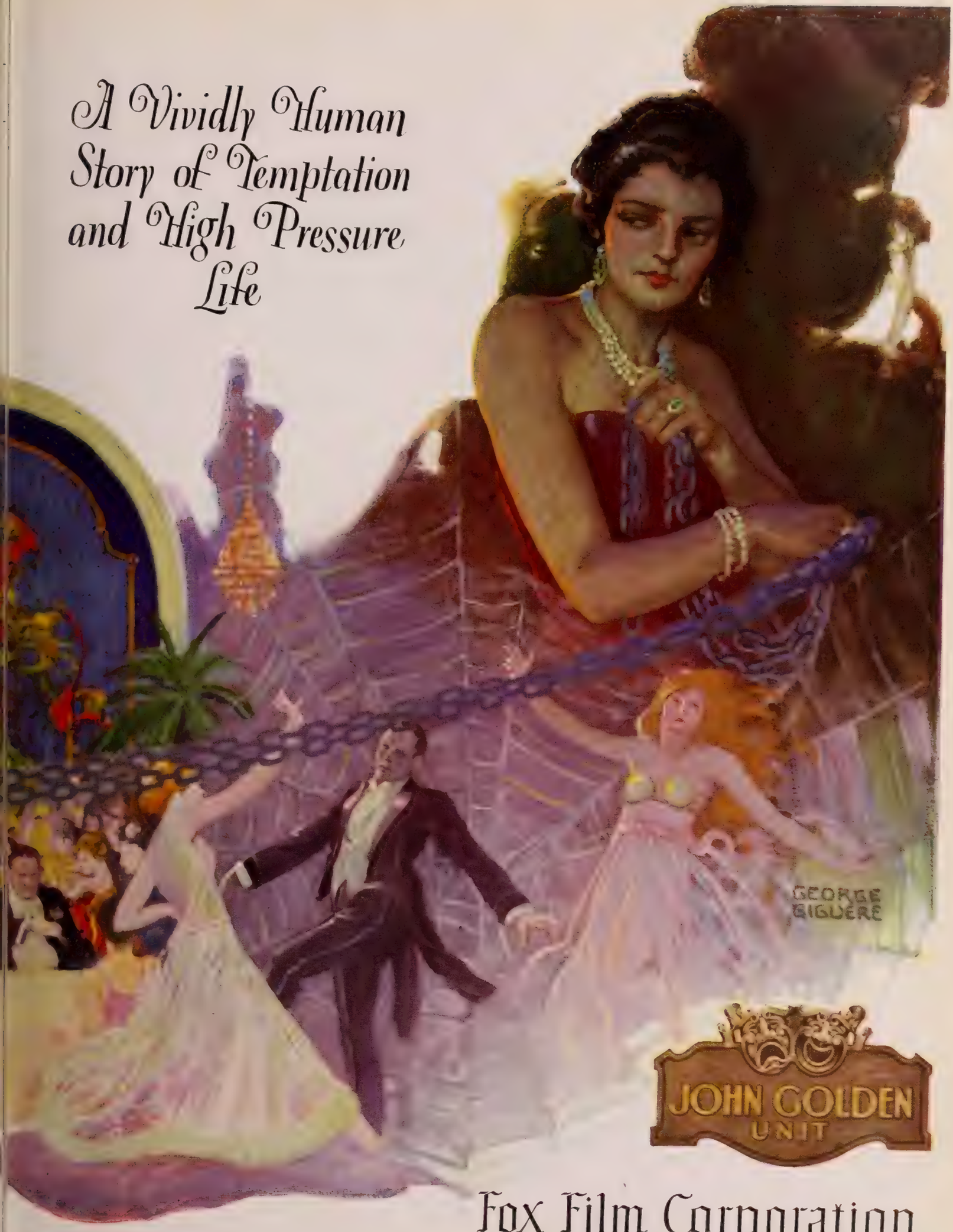
Screen Version by Gerald C. Duffy

A VICTOR SCHERTZINGER
Production



Fox Film Corporation

A Vividly Human Story of Temptation and High Pressure Life



JOHN GOLDEN UNIT

Fox Film Corporation

WILLIAM FOX
Presents

The



Fox Film Corporation

FIGHTING HEART



From the Novel,
"ONCE TO EVERY MAN"
by Larry Evans

A Story of Resolution vs. the Gay White Way!

with
George O'Brien ~ Billie Dove
J. Farrell Mac Donald ~ Victor Mac Laglen
Diana Miller ~ James Marcus

Screen Version by Lillie Hayward

A JOHN FORD
Production



Fox Film Corporation

AS NO MAN LOVED



Another WILLIAM FOX Epic

A Smashing Hit!

Based on Edward Everett Hale's Classic

"The MAN WITHOUT A COUNTRY"

with

Pauline Starke-Edward Hearn-
Richard Tucker-William Walling-
George Billings

A Rowland V. Lee
Production

Fox Film Corporation

HAS

Direct From a
3 Months' Run

Central
Theatre
New York



Fox Film Corporation



An
EMMETT FLYNN
Production

Fox Film Corporation

A Modern Story of "Now and Then" Wives

WILLIAM FOX *presents*

PART-TIME MARRIAGE

From Good Housekeeping Magazine Story by Bessie Beatty
Screen Version by Gerald C. Duffy

Society at Home and Abroad.
The Diversions of the Wealthy in Palm Beach, New York and Paris.
Life Within the Mansions of the Elite.
Aboard a Transatlantic Liner—a Novelty on the Screen.

From FIRST *to* LAST— A PATRONAGE-BUILDER *for the* EXHIBITOR



Fox Film Corporation



Scenario by
EDFRID BINGHAM

Fox Film Corporation

A ROWLAND V. LEE *Production*

The Biggest Melodramatic Offering Of The Year!

WILLIAM FOX *Presents*

SIBERIA

A Cinema Version Of The International Play Success

by BARTLEY CAMPBELL

See—

The Czar's Spy System at Work!
The Orgies at the Winter Palace!
The Salt Mines of Siberia!
The Mutiny of the Political Exiles!
Love and Romance Despite Oppression!



Facts—

Play was shown in America and the world over for more than 25 years.

Did a greater gross business than any other melodrama ever produced.

Played to packed houses in every big city in this country.

MIGHTIER THAN THE STAGE PLAY IS THIS GREAT PICTURE STORY!

Fox Film Corporation

3 BAD MEN

A WILLIAM FOX *attraction*



Founded on the Struggle for Conquest, Love and the Treasures of Central America -- A Virile, Monumental Production

Written by Charles Kenyon, the Author of "The Iron Horse"

A ROWLAND V. LEE *Production*

The Cast Includes

GEORGE O'BRIEN — MADGE BELLAMY
ALMA RUBENS — EDMUND LOWE
CHARLES (BUCK) JONES — JACQUELINE LOGAN
JUDY KING — PAUL PANZER
J. FARRELL MACDONALD *and others*

A Glorious Drama of the Land Where the Best Man Wins

Fox Film Corporation



Fox Film Corporation





WILLIAM FOX
announces that during the coming season he will release four productions from the pen of

PETER B. KYNE

America's most noted author of Western Romances, whose works will hereafter appear exclusively in Fox Pictures.

Mr. Kyne has contracted to participate personally in the scenario construction and editing of these pictures, thereby assuring to the exhibitor the
TRUE PETER B. KYNE SPIRIT
in these photoplays.

Fox Film Corporation



WILLIAM FOX
Presents

The DIXIE MERCHANT

A New Novel by Harry Benefield

with Madge Bellamy, Jay Hunt and a distinguished cast



JAY HUNT

THE HOME LIFE AND CHARM OF
DIXIE AND THE WHIRL OF BROADWAY

A VICTOR SCHERTZINGER *Production*

Scenario by
Edfrid Bingham



Fox Film Corporation



They're Off! Another Box Office Winner!

WILLIAM FOX *presents*

KENTUCKY

with

J. FARRELL MacDONALD
GERTRUDE ASTOR
HENRY B. WALTHALL

Fox Film Corporation



PRIDE

Story by Dorothy Yost

A JOHN FORD
Production

A Bristling Equine Romance of the Blue Grass State, Revealing the Life Story of the Kings and Queens of the Turf

Fox Film Corporation


WILLIAM FOX presents
JAMES OLIVER CURWOOD'S
Dramatic story of The Great Northwest
Fox Film Corporation



WHEN THE DOOR OPENED

Love and adventure in the vast wastes of the deep snow country



Photographed in
Saskatchewan and Manitoba
Provinces of Canada

Scenario by HARRY CHANDLEE

An EMMETT FLYNN
Production

Fox Film Corporation



Mr. Showman — Your audiences are waiting for your screen to flash

LIGHTNIN'

THINK OVER

Play ran 1291 consecutive performances in New York!

Almost doubled previous existing record which had stood for twenty-five years!

Three years in New York; two years in Chicago; one year in Boston!

Fox Film Corporation A JOHN FORD



Presented by ~

WILLIAM FOX

Screen version under the personal supervision of John Golden ~

THESE FACTS

No other picture was ever given to exhibitors backed by such world-wide publicity!

Praised by press, pulpit, the White House, high and low, rich and poor!

A human story for peoples in all walks of life!

JOHN GOLDEN UNIT

Production Fox Film Corporation



For release in August and October

Two stories by
Jackson Gregory

The TIMBER WOLF
and
DESERT VALLEY

Fox Film Corporation

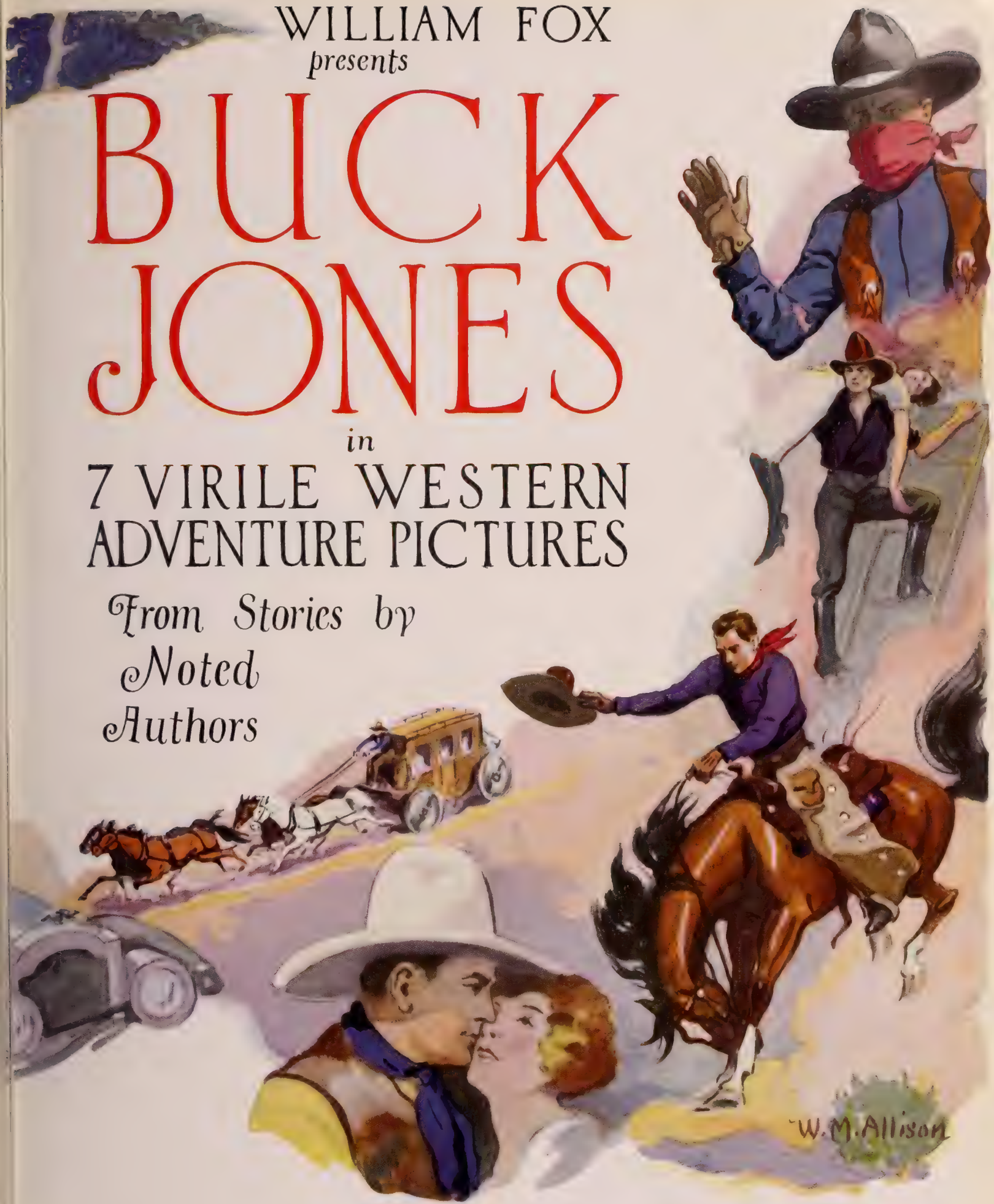
WILLIAM FOX
presents

BUCK JONES

in

7 VIRILE WESTERN ADVENTURE PICTURES

From Stories by Noted Authors



Fox Film Corporation

WILLIAM FOX *Presents*

The TROUBLE HUNTER

From the sensationally successful novel "PEARLS *of* DESIRE"
by Austin J. Small

with EDMUND LOWE
ALMA RUBENS
JACQUELINE LOGAN
PAUL PANZER
JUDY KING *and others*

Screen Version by J. Clarkson Miller

A ROWLAND V. LEE *Production*



Fox Film Corporation



South Seas, Mystery and a Beautiful Girl !

Fox Film Corporation



Another John Golden success made into a box office attraction for the screen

WILLIAM FOX *Presents*

THUNDER MOUNTAIN

A virile drama of a girl whose soul was saved against her will

Based on the play "Howdy Folks"

By PEARL FRANKLIN

Scenario by GERALD C. DUFFY

A VICTOR SCHERTZINGER *Production*

A full stage season each in New York Boston and Chicago

Fox Film Corporation



Fox Film Corporation

WILLIAM FOX *presents*

The JOHNSTOWN FLOOD

A Dynamic Epic Founded On American Annals

Scenario by Charles Kenyon who wrote "The Iron Horse"

A VICTOR SCHERTZINGER
production



with

EDMUND LOWE
JACQUELINE LOGAN
ALMA RUBENS
PAUL PANZER
and a notable cast

Fox Film Corporation



SEE

The Mad Ride of the "Paul Revere Girl"!

The Dynamiting of the Great Log Jam!—A Unique Thrill on the Screen!

Dogs and Horses in Almost Human Roles and Heroic Rescues!

The Girl the Whole World Scorned But One Man Loved!

Fox Film Corporation

Here is real SHOW



1 SHEET



1 SHEET



24 SHEET



1 SHEET



WINDOW CARD

Fox Film Corporation

PAPER *for a* GREAT SHOW

The picture that succeeded in spite of the devil

These posters and lithographs have been carefully prepared to portray most strikingly the principal scenes and elements of the great stage success.——Each one has been especially planned as an aid to the exhibitor's campaign and to reflect the magnitude of the production. - -



6 SHEET



3 SHEET



1 SHEET



3 SHEET

Fox Film Corporation

The John Golden Play that Ran a Year in New York and Four Years on Tour!



JOHN GOLDEN
UNIT

Fox Film Corporation

WILLIAM FOX *Presents*

THANK YOU

From The Stage Success by Winchell Smith and Tom Cushing

Scenario by ~ Frances Marion

A JOHN FORD

Production



How a Slip of a Girl Tamed a Townful of Hypocrites!

THROUGH an arrangement between William Fox and John Golden and the co-operation of Will H. Hays, President of The Motion Picture Producers and Distributors of America, Inc., a part of the proceeds of this picture will be turned over to the pension fund for aged and infirm ministers.

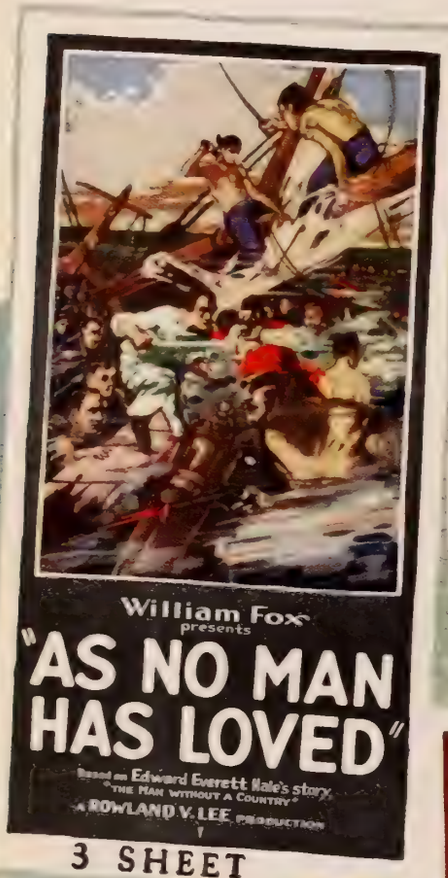
Fox Film Corporation

A WHOLE ART GALLERY

The most attractive lithographs ever produced for a motion picture are offered with the sublime love classic "AS NO MAN HAS LOVED."—Oil paintings by celebrated artists have been reproduced, resulting in posters *de luxe*

"Will pile up box office receipts throughout the country."—N. Y. Eve. World

"William Fox has given us another 'Over the Hill.'"—N.Y. Daily Mirror



3 SHEET



6 SHEET



1/2 SHEET CARD



3 SHEET



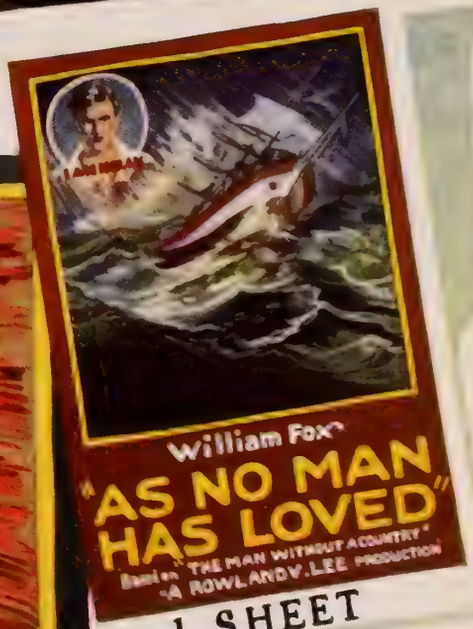
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Fox Film Corporation

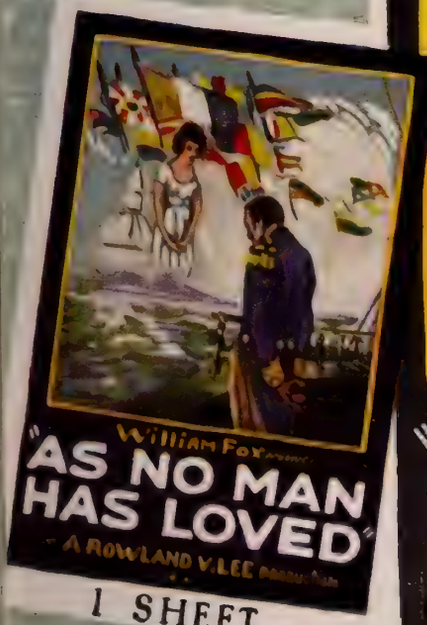
of MASTERPIECES for YOU!



24 SHEET



1 SHEET



1 SHEET



6 SHEET

Fox Film Corporation

WILLIAM FOX

EAST

From the Novel and Play by Mrs. Henry Wood

ALMA RUBENS

FOR FIFTY YEARS ACKNOWLEDGED THE GREATEST LOVE STORY

An EMMETT FLYNN *Production*

Scenario by Lenore J. Coffee



Fox Film Corporation

presents

LYNNE

Weigh this Distinguished Cast of Popular Favorites!

EDMUND LOWE
ALMA RUBENS
LOU TELLEGEN
MARJORIE DAW
FRANK KEENAN
BELLE BENNETT
PAUL PANZER
LYDIA KNOTT
LESLIE FENTON
ERIC MAYNE
MARTHA MATTOX
HARRY SEYMOUR















Fox Film Corporation



Also

The LUCKY HORSESHOE

Fox Film Corporation

WILLIAM FOX
Presents

Tom Mix in

7 GRIPPING WESTERN PRODUCTIONS

Finer, Bigger, Better Than Ever Before

Ready for Fall Release

The EVERLASTING WHISPER

By Jackson Gregory

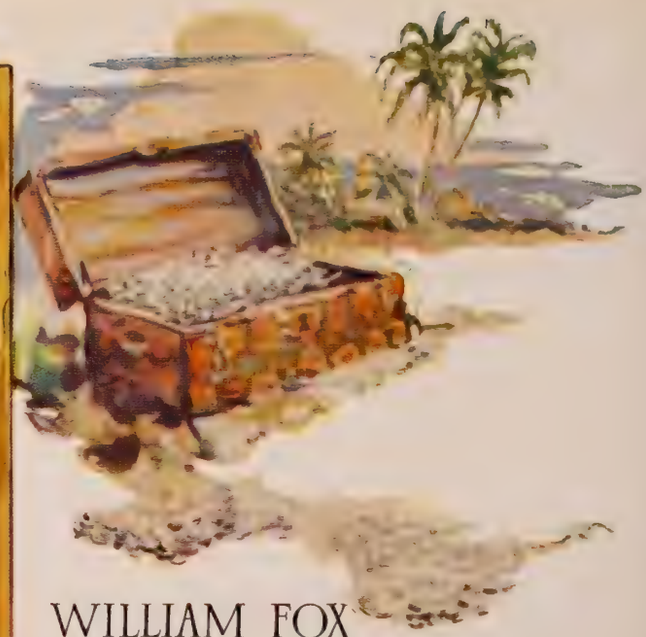
Scenario by Wyndham Gittens

A J.G. BLYSTONE
Production



Fox Film Corporation





WILLIAM FOX
Presents

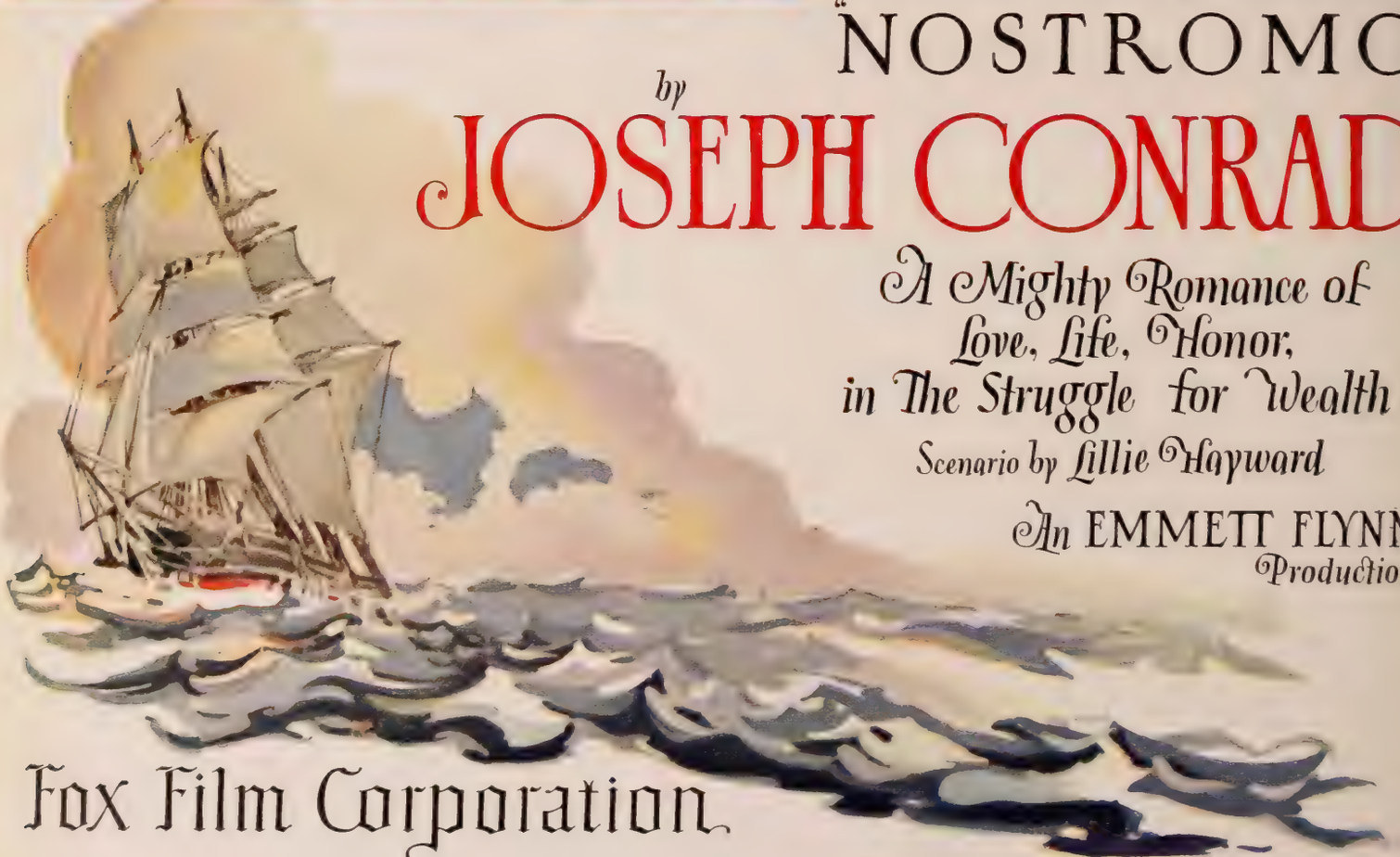
The SILVER TREASURE

From the World-Renowned Novel
"NOSTROMO"
by
JOSEPH CONRAD

A Mighty Romance of Love, Life, Honor, in The Struggle for Wealth!

Scenario by Lillie Hayward

An EMMETT FLYNN
Production



Fox Film Corporation

IMPERIAL
COMEDIES



Imperial Menu

20 COMEDIES FOR 1925-1926

from

SOUP to NUTS

we guarantee

IMPERIAL COMEDIES

to be a Table d'Hote of

Side-splitting Hilarity! and Roaring Merriment!

You are the Host! We are the Cooks!

Book this series solid and
your audiences will
NEVER GO HUNGRY
FOR LAUGHS

Fox Film Corporation



104 ISSUES ANNUALLY

Fox Film Corporation



PUBLISHED IN NEW YORK BY
Fox Film Corporation



Fox Film Corporation

Your Patrons Have Read This True-To-Life Series For Fifteen Years!

The MARRIED LIFE of HELEN and WARREN

Now Appearing in 500 Newspapers in United States and Canada

"The Best Known Young Couple in Fiction"

Presented by WILLIAM FOX

Based On The Stories By Mabel Herbert Urner

8 Two-Reel Pictures Covering Phases of Domestic Comedy and Pathos in American Life Today

The Most Human Magazine-Page Characters at Last in Motion Pictures

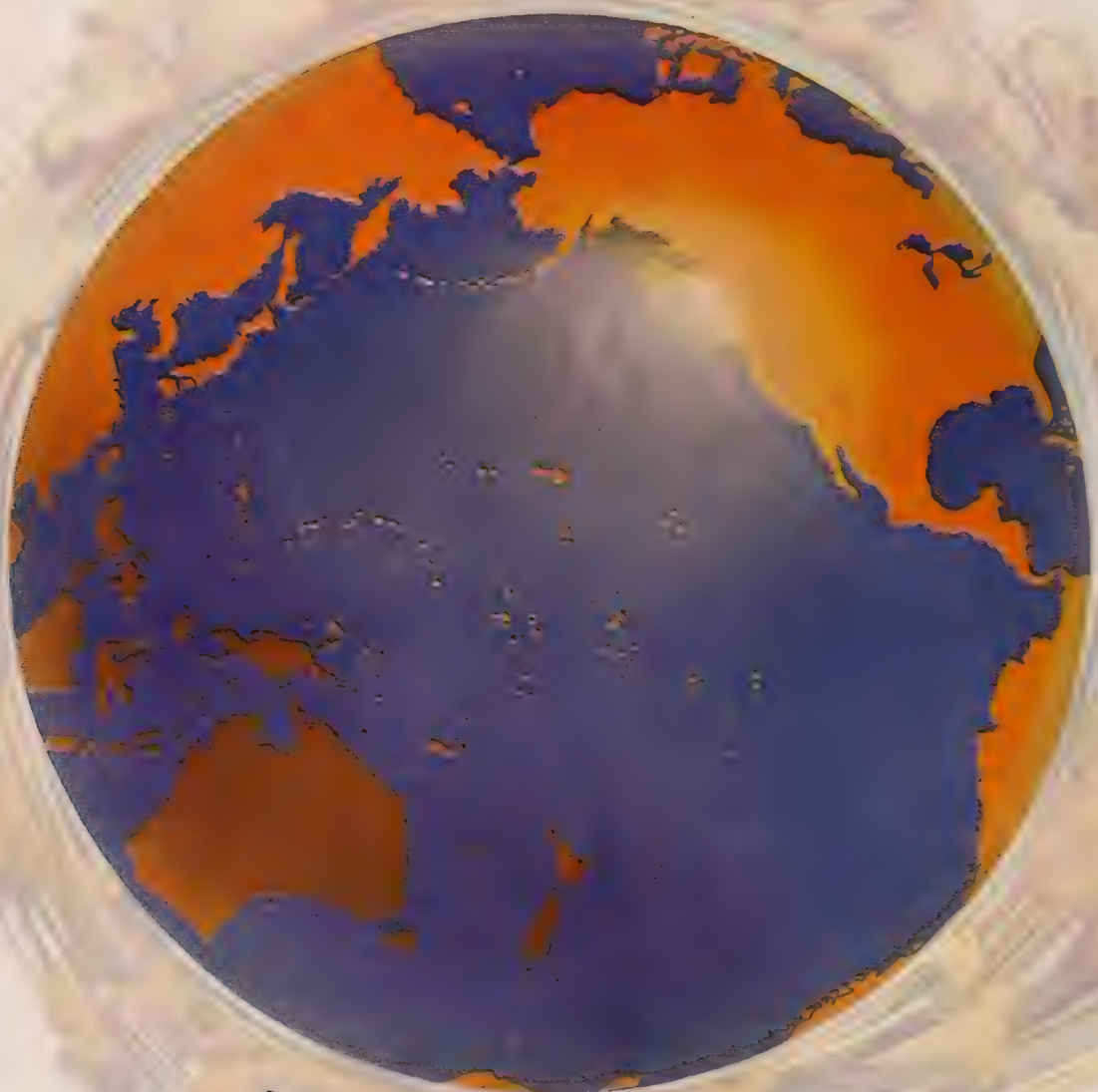
The First of Series Directed by J.G. BLYSTONE



Fox Film Corporation

Fox Varieties

The World we live in



Twenty-six single reels gathered from everywhere for everyone

The Reel of Excellence

Fox Film Corporation

BRING THE ENTERTAINMENT OF ALL THE WORLD TO YOUR SCREEN



Five camera expeditions into fifteen countries and covering four continents—climbing mountains, threading tropical jungles, poking lenses into strange and out of the way places, bringing back for you the thrill of adventure, the lure of foreign lands, the glamour of the seven seas—in short the ROMANCE of the wide wide world—ready for your screen in the coming releases of Fox Varieties.

FOX VARIETIES

answer your demand for single reel subjects that will entertain everyone—men and women as well as the younger folk—the sort of entertainment that makes firm box-office friends.

FOX VARIETIES

Fox Film Corporation



Fox Film Corporation

HENRY

WILLIAM FOX ANNOUNCES THE EXCLUSIVE PRESENTATION OF EIGHT SPARKLING PRODUCTIONS, OF TWO REELS EACH, FROM GEMS OF FICTION BY AMERICA'S FOREMOST SHORT STORY WRITER—HUMOR, PATHOS, LOVE AND THRILLS OF EVERYDAY LIFE, PENNED BY A MASTER HAND—NEVER BEFORE SCREENED.



Fox Film Corporation


Fox Film Corporation

WILLIAM FOX *presents*

EARLE FOXE

in a new and funnier series of
8 merry stories ~ two reels each

ADVENTURES of VAN BIBBER in SOCIETY

A refined, rich-humored series of high class farce and comedy stories ~ From the works of

RICHARD HARDING DAVIS



Fox Film Corporation

IRON HORSE
for your box



3 SHEET



1 SHEET

With a $250,000 national advertising drive behind it, The IRON HORSE comes to the exhibitor with a wealth of striking material to aid you in your campaign.——Showmanship, brains and money combine to make these posters of a quality to attract the public.



3 SHEET



6 SHEET



1 SHEET



1 SHEET



24 SHEET

Fox Film Corporation

HEADLIGHTS
office success!

Every conceivable advertising aid has been thought out and produced for the exhibitor of The IRON HORSE.——These include newspaper advertising aids, lobby displays, oil paintings, folders and heralds of unsurpassed brilliance.



1 SHEET



3 SHEET



24 SHEET



24 SHEET



1 SHEET

Fox Film Corporation

FOX FILM CORPORATION

Head Office—850 Tenth Avenue, New York City
Studios—New York City and Hollywood, California

FOX PRODUCT FOR 1925-1926

35 SPECIAL ATTRACTIONS, including

THE IRON HORSE
THE FIRST YEAR
AS NO MAN HAS LOVED
KENTUCKY PRIDE
THANK YOU
HAVOC
THE WHEEL
THUNDER MOUNTAIN
LAZYBONES
3 BAD MEN
EAST LYNNE
THE FIGHTING HEART.
PART TIME MARRIAGE
THE DIXIE MERCHANT
SIBERIA
4 PETER B. KYNE STORIES
WHEN THE DOOR OPENED
MARRIAGE
THE JOHNSTOWN FLOOD
THE SILVER TREASURE
THE FOOL
THE TROUBLE HUNTER
THE JOHN GOLDEN UNIT of Clean American Plays, including
LIGHTNIN'
7TH HEAVEN and others

7 Productions starring TOM MIX, King of all Western stars

7 Productions starring BUCK JONES, Ace of the Great Outdoors

SHORT SUBJECTS

8 Two-Reel Pictures from **Gems of Fiction by O. HENRY,** greatest of all short story writers.

8 Two-Reel Comedies starring **Earle Foxe—Based on the VAN BIBBER Comedies, by Richard Harding Davis.**

8 Two-Reel Comedies based on **"THE MARRIED LIFE OF HELEN AND WARREN,"** written by **Mabel Herbert Urner;** which appears in 500 daily newspapers in the United States and Canada.

20 Two-Reel Imperial Comedies—**Bring happiness to every box-office.**

26 Fox Varieties—One reel each. Science, scenic and sport entertainment of interest to all audiences.—**"The World We Live In."**

104 FOX NEWS issues —One reel each—MIGHTIEST OF ALL!

BRANCHES, UNITED STATES

ALBANY, N. Y.
46 Orange Street

ATLANTA, GA.
111 Walton Street

BOSTON, MASS.
78 Broadway

BUFFALO, N. Y.
496 Pearl Street

BUTTE, MONT.
125 West Broadway

CHARLOTTE, N. C.
213 So. Church Street

CHICAGO, ILL.
910 S. Wabash Avenue

CINCINNATI, OHIO
514 Elm Street

CLEVELAND, OHIO
2100 Payne Avenue

DALLAS, TEXAS
306 S. Jefferson Street

DENVER, COLO.
1531 Tremont Street

DETROIT, MICH.
159 E. Elizabeth Street

INDIANAPOLIS, IND.
326 N. Illinois Street

KANSAS CITY, MO.
1901 Wyandotte Street

LOS ANGELES, CALIF.
914 So. Olive Street

MINNEAPOLIS, MINN.
36 Western Avenue

NEW HAVEN, CONN.
134 Meadow Street

NEW ORLEANS, LA.
1127 Girod Street

NEW YORK CITY
130 West 46th Street

OKLAHOMA CITY, OKLA.
121 S. Hudson Street

OMAHA, NEBR.
1509 Chicago Street

PHILADELPHIA, PA.
1315 Vine Street

PITTSBURGH, PA.
1014 Forbes Street

ST. LOUIS, MO.
3314 Olive Street

SALT LAKE CITY, UTAH
46 Exchange Place

SAN FRANCISCO, CALIF.
308 Turk Street

SEATTLE, WASH.
2008 Third Avenue

WASHINGTON, D. C.
932 New Jersey Ave., N. W.

CANADA

Fox Film Corporation, Limited

CALGARY, ALTA.
1111 First Street, West

MONTREAL, QUE.
12 Mayor Street

ST. JOHN, N. B.
162 Union Street

TORONTO, ONT.
21 Dundas Street, East

VANCOUVER, B. C.
553 Granville Street

WINNIPEG, MAN.
365 Hargrave Street

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PROSPECT PRESS, INC.
NEW YORK

Fox Film's Record of 22 Years of Progress

THIS is the twenty-second anniversary of Fox Film Corporation, and in many respects it is by far the most important in its history.

Expansion, which has been the company's announced watchword since its inception, shows a realization that constitutes a brilliant record in film history. To-day it can boast the brains of the world among its contributors, and its personnel runs into the thousands—an army of highly paid, expert craftsmen organized into one great unit.

In its twenty-second year the curtain is lifted on a most imposing array of authors, directors and stars.

Most significant of all, perhaps, is the company's announced policy of "no program pictures." This means that the upward trend, so rapid in the last five or six years, has reached its climax in a product of equal quality. All feature pictures in the future come under the head of "specials."

Mr. William Fox, president and founder from a lengthy stay at the West Coast studios, where he has been supervising the production of the pictures for 1925-1926, and he has voiced the opinion that the coming season will initiate an era of prosperity never equaled in the industry. While there he was joined by John Golden, eminent play producer, and together they supervised the film conversion of the Golden stage successes contracted for by the company.

The acorn that to-day is a great oak with its branches reaching to the uttermost parts of the earth was planted by William Fox in 1904 when he created Greater New York Film Rental company. In 1908, when he realized that the then infant industry was in danger of becoming monopolized, Mr. Fox instituted a legal battle against General Film Company and Motion Picture Patents Company, which he ultimately won. Next came the organization of Box Office Attraction Company, which absorbed the previous concern, with Mr. Fox as president. Then in 1915 came Fox Film Corporation, which absorbed Box Office Attraction Company, with Mr. Fox as president and dominant force.

From that time on the company's progress was rapid. The following year studios and laboratories were established on the West Coast, and foreign business was expanded by the opening of a European headquarters in London, England. So fast did operations move that in 1917 production activities were double those of the year previous.

Accompanied by his general manager, Winfield R. Sheehan, Mr. Fox went to Europe in the spring of 1919. From the London headquarters he extended the foreign service throughout Great Britain and other countries. To-day it can be truthfully said that the sun never sets on the Fox banner.

Up to this time the company had been working in the East under a severe handicap caused by lack of office and studio space. It had been the dream of Mr. Fox to establish all of his working forces under



William Fox, president of Fox Film Corporation.

one roof, and, upon the return of Mr. Fox and Mr. Sheehan from Europe, the cornerstone of the big Fox picture plant in New York was laid. This ceremony brought together leaders in civic affairs, theatrical lights and men prominent in business life. The Stars and Stripes were hoisted over partially completed structure on June 6, 1919.

On May 24, 1920, the formal opening took place. The distinguished visitors who attended saw a modern structure of commanding aspect occupying the entire block front on Tenth avenue, from 55th to 56th streets, designed in a manner that marks it as one of the most efficient plants in the film industry. The former scattering of forces was at an end, bringing with it an enormous saving in all departments.

Although it involved an investment of $2,500,000, the economy resulting from the concentration of the various working units has been reflected in a lower cost of production.

So great an attraction have the Fox Studios in New York proved that scores of notables on visits to the city have included in their itinerary a visit to the building. Here, for instance, in a studio floor that can comfortably take care of twenty companies simultaneously. Its laboratory on the ground floor, presided over by Vice President Jack G. Leo, is one of the largest in the world and contains every modern device of proved efficiency for the developing, printing and titling of film. Its output capacity totals 3,000,000 feet of film weekly. Here, too, is Mr. Fox's office and study as well as projection rooms, sales department, scenario department and every other branch that goes toward the making of a picture. In spite of its vastness, however, the company's expansion was so rapid that one year later it was forced to acquire another building one block south of the main plant which is known as the annex. This houses Fox News, Fox Varieties, auditing, cashier's, poster, and other departments. It also has a complete reserve studio and projection rooms.

Fox News was taken into the Fox family in October, 1919, after three months work of organization. In the face of competition from other news reels long established it proceeded to rise steadily in its field until today it numbers some of the greatest news cameramen the industry has developed.

Its success brought about the inception in 1921 of Fox Varieties, which has been extending its scope farther and farther each year until now it numbers expeditions into unexplored lands, magic delvings into the realm of science and a quality of product that places its single reels among the greatest of screen novelties.

The history of Fox Film Corporation charts the career of William Fox. In every one of its important steps forward, it has never once fallen backward, he has been its prime mover and its guiding force. Beginning life as a poor boy, through his indomitable will and seemingly unquenchable store of energy, he has culminated as the head of a mammoth oraganization.

Never, however, since he came to be a recognized factor in the film world, has he lost sight of the fact that those who sometimes appear as the most humble can, if given the opportunity, rise to the heights. This is seen in many of the stars and directors who under the Fox banner have been lifted from comparative obscurity to enviable positions.

Although occurring at a time when his business needed all the concentration he could possibly give it, Mr. Fox did not hesitate when the call came to give every effort to the call of patriotism in behalf of America during the great war. Characteristically, Mr. Fox is mum when asked about his endeavors at this time. The fact remains, however, that after receiving repeated governmental appreciation, he, in 1918, was in charge of the entire section of the final Liberty Loan drive representing the motion picture interests of New York. When it was all over, the results showed that he and Mr. Sheehan, as his chief aide, had scored 100 per cent with the teams that they had organized.

Mr. Fox's reward has come to him at last. His dreams have all come true, unless, which is likely, he is secretly planning even greater achievements than those represented in this twenty-second year of progress. Certain it is that his past achievements indicate he will never stand still or be entirely content, for that is foreign to his nature. The great organizing force that brought the company that he heads to the zenith of success and security is now in its prime, for Mr. Fox is still in his early forties.

A captain of industry with no project too colossal for him to tackle, Mr. Fox is withal a man of simple tastes and intense love of home and family. One of his greatest recent joys was contained in the news flashed to him while at the West Coast that he had become a grandfather twice over with the birth of bouncing baby boys to each of his cherished daughters.

Fox Announces 49 Specials for Next Season

ONCE again the annual announcement by Fox Film Corporation sees that company exceeding all its previous efforts in production and distribution.

For the 1925-26 season Fox will release 35 specials, 7 Tom Mix starring specials, 7 Buck Jones starring specials, 8 two-reel pictures from stories by O. Henry; 8 two-reel comedies based on the Van Bibber stories by Richard Harding Davis; 8 two-reel comedies based on "The Married Life of Helen and Warren," written by Mabel Herbert Urner; 20 two-reel Imperial comedies; 26 Fox Varieties, one reel each, gathered here and there from the world we live in, and 104 Fox News issues.

As announced recently, there will be no program pictures on the Fox release schedule for the coming season. That the day of the program picture is over is evident to every observer, and the Fox company in line with its progressive policy has decided not to wait for the handwriting on the wall to abandon these pictures.

The Fox dramatic schedule for the coming season is headed by "The Iron Horse," fresh from a year on Broadway at the Lyric Theatre and its triumphs in Chicago and Los Angeles. Then come "As No Man Has Loved," based on Edward Everett Hale's classic, "The Man Without a Country," and the screen version of Channing Pollock's dramatic stage success, "The Fool," both direct from successful runs on Broadway.

With this triumvirate are thirty-two other special productions of positive merit, including adaptations from the best stage successes and novels obtainable.

Heading these is the John Golden Unit of Clean American Plays, which the Fox company is producing in conjunction with the theatrical producer. This group is headed by "Lightnin'," the play that broke long run records. The other plays in the Golden group are "The Wheel," "The First Year," "7th Heaven," "Thank You," and "Thunder Mountain," which is an adaptation of "Howdy Folks."

"Marriage," by H. G. Wells, celebrated English novelist, is another of the ambitious picturizations on the Fox program for the coming season. This is the first Wells story to be brought to the screen.

Peter B. Kyne, popular magazine and novel writer, is another contributor to the Fox 1925-26 program. Kyne, for a period covered by contract, has given Fox the exclusive rights to his services, and the coming season will see four Kyne stories released by Fox.

Other productions on the Fox schedule are:

"Havoc," from the international stage success of the same name, which will be one of the most ambitious offerings in the history of Fox productions.

This picture, while it has the war as a background, the story, in the main, concerns a love vampire who causes "havoc" in the hearts of brave men whom she deceives.

"East Lynne," which as a novel and play made a popular record that has seldom been surpassed.

"The Fighting Heart," from Larry Evans' story, "Once to Every Man," a romance of the prize ring.

"Part-Time Wives," from a story by Bessie Beatty of high society and "now and then wives."



W. R. Sheehan, vice-president and general manager of Fox Film Corporation.

"Siberia," based on the play success by Bartley Campbell which thrilled an older generation.

"3 Bad Men," by the author of "The Iron Horse," Charles Kenyon, dealing with a struggle for conquest, love and treasures in Central America.

"The Johnstown Flood," fast-moving melodrama based on that greatest of American catastrophes.

"Kentucky Pride," which as the name suggests, is based on the "Sport of Kings" with a love story and what is said to be the most exciting horse race ever filmed.

"The Dixie Merchant," an adaptation of Harry Benefield's new novel, "The Chicken Wagon Family."

"The Trouble Hunter," based on the successful novel "Pearls of Desire," by Austin J. Small, involves a hunt for buried treasure, a beautiful girl castaway, Chinese pirates, and a dashing Yankee hero.

"Lazybones," from the play by Owen Davis, who is noted for the absorbing human interest of his stories.

"The Silver Treasure," which brings to the screen, the justly renowned name of the late Joseph Conrad. It is an adaptation of that author's "Nostromo."

"The Rime of the Ancient Mariner," Samuel Taylor Coleridge's masterpiece of descriptive poetry.

In addition to the foregoing there will be seven Tom Mix starring vehicles and seven Buck Jones pictures. For these two Western stars the works of popular authors of red-blooded fiction have been secured. Peter B. Kyne, James Oliver Curwood and Jackson Gregory are contributing stories for these players.

The success of Tom Mix in portraying Dick Turpin, has led to the selection of a similar vehicle for him for the coming season, and Mix, will be seen as the romantic Spanish cavalier, Don Juan, "The Everlasting Whisper," by Jackson Gregory, "The Best Bad Man," by Max Brand, and two of the Kyne contributions will be the first of star's pictures for the season.

For Buck Jones there are two Jackson Gregory stories, "The Timber Wolf" and "Desert Valley," already scheduled with a number of other fitting vehicles being considered.

It is evident from the foregoing that Fox officials had their eyes on the box office value of the names of the authors they signed. Wells, Conrad, O. Henry, Kyne, Richard Harding Davis, Curwood, Golden, Pollock, Owen Davis, Winchell Smith, Larry Evans, Channing Pollock and Frank Craven, all worthy of display in lights.

The directorial staff of the Fox company is also worthy of special consideration. To John Ford, Emmett Flynn, Victor Schertzinger, Rowland V. Lee, Reginald Barker, Frank Borzage, W. S. Van Dyke and Lynn Reynolds, will go the major portion of this gigantic schedule.

Ford, whose "The Iron Horse" leads the program, has already completed two more pictures for next season, namely, "The Fighting Heart" and "Kentucky Pride," and is now at work on "Lightnin'." He has also been assigned to make "Thank You."

Flynn will direct "Part-Time Wives" and "East Lynne."

Schertzinger has the task of directing "The Wheel," "The Dixie Merchant," "Siberia," and "Thunder Mountain."

Lee, who directed "As No Man Has Loved," will also be responsible for "Havoc," and "The Silver Treasure."

Borzage will direct "The First Year" and "Lazybones."

Supplementing this group is Harry Millarde, who directed "The Fool," John Griffith Wray, who will direct "The Trouble Hunter"; Lynn Reynolds and J. G. Blystone, who will be responsible for the Tom Mix starring pictures; W. S. Van Dyke, who will have the major portion of the Buck Jones vehicles, and George Marshall, who will continue to make two-reelers out of the Van Bibber stories.

In addition to stars Tom Mix and Buck Jones, already mentioned, the list of players in Fox pictures includes George O'Brien, Madge Bellamy, Alma Rubens, Jacqueline Logan, Judy King, Jay Hunt, Shirley Mason, Edmund Lowe, Paul Panzer, J. Farrell MacDonald, Diana Miller, Ethel Clayton, Charles Edward Bull, Will Walling, Fred Kohler, Cyril Chadwick, Gladys Hulette, James Marcus, Francis Powers, James Welch, Colin Chase, John Padjan, Jack Canzhorn, Frances Teague, Edward Piel, Brenda Bond, Mary Thurman, Edward Hearn, Pauline Starke, Lucy Beaumont, Harvey Clark, Henry Walthall, Gertrude Astor, Alice Calhoun, Robert Cain, Freeman Wood, George Berrell, Virginia Madison, Billie Dove, Francis Ford, Jack Herrick, Victor MacLaglen, Wallace MacDonald, Richard Travers, Otis Harlan, Walter McGrail, Marian Nixon, Fred De Silva, Harrison Ford, Claire Adams, Lou Tellegen, Frank Keenan, Marjorie Daw, Leslie Fenton, Lydis Knott, and Richard Headrick.

In addition to the foregoing there is a host of character actors of high merit playing roles in the many big productions now in the making.

Writing the scenario for Fox is another group of experts in their line headed by Frances Marion, J. Clarkson Miller and Gerald C. Duffy.

Details of Fox Specials for New Season

The Iron Horse

"THE Iron Horse," is now ready for release early next season direct to exhibitors after a year's run in New York.

This production makes its premiere bow to the exhibitor with an elaborate publicity campaign behind it. Already it is in its fourth month at Sid Grauman's Egyptian theatre, in Hollywood.

The advent of "The Iron Horse" has been watched with the greatest interest by exhibitors. Headed by George O'Brien, the production carries with it a supporting cast that includes a regiment of United States troops and cavalry; 3,000 railway workmen; 1,000 Chinese laborers; 800 Pawnee, Cheyenne and Sioux Indians; 2,800 horses; 1,300 buffaloes, and 10,000 Texas steers.

With George O'Brien is Madge Bellamy; J. Farrell MacDonald, whose portrayal of "Corporal Casey" has placed him in the front ranks of screen comedians; Fred Kohler, Gladys Hulette, Frances Teague, Cyril Chadwick, Will Walling, Charles Edward Bull, James Marcus, Stanhope Wheatcroft, Chief Big Tree, Chief White Spear and a host of others.

John Ford, the youthful director of "The Iron Horse," is another who has achieved fame through the success of the picture.

"The Iron Horse" was approximately three years in the making, representing obstacles and an enormous mass of detail that taxed the fortitude of everyone concerned with it. For months members of the cast lived on the Nevada desert and in the Sierra range experiencing hardships almost equal to those of the transcontinental pioneers.

The original conception of the story of "The Iron Horse" came to Mr. Fox about four years ago while pursuing a study of the life of Abraham Lincoln. Lincoln's far-seeing vision that brought about the accomplishment of the mighty plan to unite the East and the West with a transcontinental railroad immediately impressed the producer with its rich, romantic material. Personally he went about selecting the director and the cast and gathering together the army of technicians needed. Months were spent in research work, and no effort was spared to insure the picture being correct in all details. This embraced locations, costumes, characters, material and historical incidents. It took a year of preparation before a single scene was taken.



Jack G. Leo, vice-president of Fox Film Corporation.

To attract the attention of the public and heads of the nation's affairs to this tremendous undertaking, the biggest publicity campaign ever put out by the company was started. For weeks a giant airplane flew over New York, spelling in mile-high letters the name of the picture during the day. At night the plane, with electrically lighted letters of gigantic size, blazed forth "The Iron Horse" over the heads of the "White Way" millions.

Senators, congressmen and heads of the nation's industries were invited to see the production, which resulted in a shower of praise and endorsement. Then came the opening at the Lyric theatre, which was attended by one of the most distinguished audiences New York has ever seen.

The following day the critics of the leading dailies were unanimous in proclaiming "The Iron Horse" marked an epoch in screen history.

As No Man Has Loved

"AS No Man Has Loved," the William Fox epic production based on Edward Everett Hale's "The Man Without a Country," is another of the big specials to be released to exhibitors direct from an established run in New York.

To safeguard exhibitors against re-issues of old pictures bearing the title of Dr. Hale's story, the present title was chosen, typifying the theme of love and romance contained in the production.

Dr. Hale's story has been read by more than 10,000,000 people throughout the



Stars and featured players in the program of Fox Specials announced for the 1925-26 season. Top row: Jay Hunt, Earle Foxe, Madge Bellamy, Shirley Mason, Center: Edmund Lowe, J. Farrell MacDonald, Judy King, Alma Rubens. Bottom row: Jacqueline Logan, Margaret Livingston, Florence Gilbert, Pauline Starke, Diana Miller, Billie Dove.

Variety of Setting and Theme Offered

world, and has been proclaimed one of the nation's literary classics. Its main strength lies in its appeal to those in every walk of life, its power and its beauty. When the story was first issued, it swept the country by storm. In America it has thrilled three generations. It has been translated into all tongues, and all races have been inspired by its sentiments.

The production represents the cherished desire for many years of Mr. Fox to make a production based on this story. To be certain that the picture would adequately reflect the power and glory of Dr. Hale's classic, six months of painstaking research work was spent upon it before turning the script over for actual studio work. This preparation meant the building of replicas of river boats and warships of fifty years ago besides arranging for a vast company of actors and actresses.

To make the picture Rowland V. Lee, the widely-known director, was chosen and given carte blanche. After a year's continuous work, Mr. Lee delivered the finished production. The picture was then given its premiere at the Central Theatre in New York and was attended by high officials in the army, navy and other branches of the government. Also in this notable audience were church and legal luminaries, and the elite of the nation. Newspaper accounts of the opening showed that the audience had been profoundly impressed by the magnificent and faithful interpretation of the Hale classic.

A cast of exceptional merit is included. Edward Hearn takes the lead as "Nolan," the principal character in the story, with Pauline Starke playing the role of "Anne Bissell," his sweetheart. Others in the cast are Lucy Beaumont, Richard Tucker, William Walling, George Billings, Wilfred Lucas and Earle Metcalf. In addition there are hundreds used in the Aaron Burr and the sea battle episodes in the picture.



John C. Eisele, treasurer of Fox Film Corporation.

The Fool

CHANNING POLLOCK'S "The Fool" comes in screen version to the exhibitor this coming season with a most elaborate campaign behind it. The play which for two years blazed a trail of dramatic glory in New York and throughout the country has been transformed into a screen production.

Like other of the big Fox specials, it comes to exhibitors backed by a New York run at the Central Theatre. For a year it has been heralded and advertised, and now it comes as one of the greatest of the special productions to be issued by the company for next season.

The play is familiar to the country's millions who flocked to see it wherever shown while on tour. In New York more than 400,000 persons saw it in a season's run. Its popularity was no sooner assured than William Fox began negotiations for the screen rights and purchased them over the heads of other picture producers.

Its stage success in New York is now being duplicated in screen form at the Central Theatre. Heading the cast is Edmund Lowe, the brilliant and rising young screen star. Supporting him are Mary Thurman, Paul Panzer, Riley Hatch, Brenda Bond, George Lessey, Henry Sedley, Downing Clark, Raymond Bloomer and others. Edmund Goulding, the well known scenarist, prepared the script.

"The Fool" was directed by Harry Millarde who has to his credit "Over the Hill," and "If Winter Comes."

Havoc

THE international stage success, "Havoc," has been made into one of the most ambitious offerings in the history of Fox productions. For months extensive preparations for the filming of this play were carried on, even to the extent of sending Edmund Goulding, the scenarist, to England to confer with the author, Henry Wall, and to visit the actual war scenes upon which the play was based.

"Havoc" was originally written by Mr. Wall to please himself, and with no idea of financial benefit. Presented at the Sunday



Famous authors and playwrights whose works will be presented on the screen by Fox Film Corporation as part of that company's 1925-26 production schedule. They are, Top row, Channing Pollock, Winchell Smith, John Golden, Frank Craven, Richard Harding Davis, O. Henry, Joseph Conrad; Center row: James Oliver Curwood, Mabel Herbert Urner, Peter B. Kyne. Bottom row: Austin Strong, Jackson Gregory, Owen Davis, H. G. Wells.

Famous Plays and Stories on Fox List

night Repertoire Theatre, in London, it made such a hit that it was removed to the Haymarket, where it ran for almost a year. Then it was brought here for an extended run in New York with the original company.

When Mr. Fox acquired the screen rights to the play, he realized that more than ordinarily careful work would have to be put into the scenario. Accordingly Mr. Goulding was sent abroad for six months to visualize and get at first hand a true conception of the scenes and situations.

"Havoc" however, must not be considered in the category of a "war play." While a number of the scenes are laid in the front line trenches, the story in the main concerns a love vampire who causes "havoc" in the hearts of brave men whom she deceives to satisfy her selfish ambitions.

The making of this picture was entrusted into the hands of Rowland V. Lee, director of many of the big Fox specials, and an unusually fine cast was selected. This is headed by George O'Brien. With him are Madge Bellamy, Walter McGrail, Leslie Fenton, Harvey Clark, Eulalie Jensen, David Butler, Wade Boteler, and others.

Mr. Lee served in the World War in the actual scenes shown in this picture. Entering the British army as a private he was later made an officer and it is said, was the only motion picture director to be wounded and gassed at the front.

The Fighting Heart

HERE is one of the fastest-moving pictures ever shown upon the screen. There is action from start to finish.

Mr. Fox believes this an ideal production from the popular viewpoint. It concerns the deep love of a small-town boy and girl; a town bully who is soundly thrashed by the boy, and a subsequent meeting of these rivals in the prize ring in New York. From the country town the spectator is brought into the whirl of big city night life, presented in bewilderingly beautiful settings.



Saul E. Rogers, vice-president and general counsel of Fox Film Corporation.

The scenes in the ring where the two battle for the championship are the climax.

The picture is from Larry Evans' novel, "Once to Every Man." The screen version is by Lillie Hayward. John Ford is the director.

The star part of the country boy who battles his way to success is taken by George O'Brien. Billy Dove is his charming foil. J. Farrell MacDonald is said to be funnier than ever, and Victor MacLaglen vividly portrays the combination of town bully, bootlegger and prize fighter.

To this cast are added James Marcus, Francis Powers, Harvey Clark, Colin Chase, Bert Woodruff, Francis Ford, Lynn Cowan, Diana Miller, Edward Piel, Jack Herrick, Hazel Howell, and a host of others.

The Johnstown Flood

NEVER in the history of America has there been a greater catastrophe than "The Johnstown Flood," and no fiction ever written could equal the awe-compelling story contained in the facts of this disaster.

For screen presentation this human drama, it is said, offers to the exhibitor a product of great box office worth. Without deviation from the facts, the story portrays love, thrills, sacrifice, suffering, and a mysterious Heaven-like force that wreaks punishment upon a town that has defied its Creator.

Even animals portray heroic roles in the picture. The dynamiting of a terrific log jam is one of the big scenes.

The story of the picture reads like fiction, but every incident shown is based on fact. Like Paul Revere of Revolutionary times, a young and beautiful girl is shown riding at breakneck speed through the town and its environs shouting out a warning of the flood that is rushing towards the doomed town. Later the deluge descends, and in the whirling maelstrom float burning roofs of houses from which scores are rescued. Men and women and animals risk their lives in daring deeds in the swirl of water that has blotted out the valley town. This scene, taken from the stories of eye-witnesses, has been duplicated.

Reginald Barker has in hand the work on "The Johnstown Flood," and the leading members of the cast are Edmund Lowe, Jacqueline Logan, Alma Rubens, and Paul Panzer.

Siberia

THE biggest melodramatic offering of the year is claimed by Fox Film Corporation for its production "Siberia," based on the international play success by Bartley Campbell.

There are few, if any, exhibitors, the Fox company believes, who do not remember the



Scenarists engaged by William Fox to prepare the scripts for the Fox Specials to be presented next season. They are, top row: Harry Chanlee, Ralph Spence, Hettie Gray Baker, Edfrid Bingham, Charles Kenyon. Lower row: Lenore Coffee J. Clarkson Miller, Lillie Hayward, Frances Marion, Gerald C. Duffy.

Stage Successes Important Factors on List

success of the play. It was shown in America and all over the world for more than twenty-five years, playing to packed houses wherever it went.

The limited scope of the speaking stage could not allow full justice to be given to the story, but on the screen all its vastness is fully brought out. The orgies at the Winter Palace of the Czar, the Russian spy system at work, the salt mines of Siberia, mutiny of the political exiles, and an intense story of love and sacrifice are, according to the announcement, some of the thrills that fill every scene of the production.

This is another special to be produced by Director Victor Schertzinger from a screen version by Edfrid Bingham. The cast will contain well known and popular names, it is announced.

Thank You

LAUGHTER, romance, heart interest and dramatic situations go into making the special production "Thank You," taken from the John Golden stage success that ran a year in New York and four years on tour.

Written for the stage by Winchell Smith and Tom Cushing, it brought unstinted praise. This included prominent ministers, legislators, business men and women. The general public's interest was shown in the packed houses that greeted it for four years.

Laid in a rural community, the story deals with a slip of a girl who adroitly tames a townful of hypocrites. Aided by her sweetheart, she confounds those who would bring about the undoing of her uncle, the underpaid village clergyman. The climax of the picture shows a thrilling combat between the girl's sweetheart and her chief tormentor.



James R. Grainger, general sales manager of Fox Film Corporation.

An arrangement between William Fox and John Golden, with the co-operation of Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., calls for a part of the proceeds from this picture to be turned over to the pension fund for aged and infirm ministers. Public notice of this fact alone, the Fox company believes, will assure generous support to every theatre showing "Thank You."

Frances Marion has prepared the screen version and the direction will be in the hands of John Ford, of "Iron Horse" fame.

When the Door Opened

"WHEN the Door Opened," James Oliver Curwood's dramatic story of the great Northwest, is presented to the exhibitor by William Fox for next season.

The company will be taken by the director, Reginald Barker, to the Saskatchewan and Manitoba provinces of Canada in order that a true conception of the backgrounds in the story will appear upon the screen.

Love and adventure form the theme of the tale that deals with virile men and women who are continually called upon to face death and danger. The screen version was written by Harry Chandlee, and the cast was chosen with special care.

The Dixie Merchant

"THE charm and appeal of this picture lies in the fact that it presents a theme entirely new to the screen. It is as different in plot from the ordinary story as night is from day, and yet contains all the elements essential for screen entertainment," says the announcement.

The picture is based on a new novel "The Chicken Wagon Family" by Barry Benefield, with the screen version by Edfrid Bingham. The direction is by Victor Schertzinger. The cast is headed by Madge Bellamy and Jay Hunt, who was also chosen above all others to take the lead in "Lightnin'."

The Silver Treasure

The announced policy of William Fox to base his productions on stories by well known authors or on stage plays of proved success brings to exhibitors for the season of 1925-26 the great name of Joseph Con-



Directors who will make the Fox Specials announced for the new season. Top row: Maurice Elvey, John Griffith Wray, George Marshall, J. G. Blystone, Lynn Reynolds, Emmet Flynn, Rowland V. Lee. Bottom row: Victor Schertzinger, F. W. Murnau, Frank Borzage, Reginald Barker, John Ford, Harry Millard.

Colorful Romances Selected for Fox Program

rad, whose writings are unexcelled in English literature. Under the title "The Silver Treasure," Conrad's greatest novel, "Nostromo," is being made for the screen under the direction of Rowland V. Lee.

A greater part of the story has a tropical setting with all of its romance and glamor. The struggle for wealth, in which a man sacrifices his honor, and the story of a love that cannot be quenched in spite of untold hardships forms a tale to spellbind any audience. Although Conrad has been called "Master of sea stories," this title does not give full credit to the writer for his ability to word-paint thrilling adventures ashore. In "The Silver Treasure" a scene depicts an attack on a peaceful mining town by a fierce band of marauders.

A cast of distinction picked carefully to represent the types described by the author is being chosen. The screen version was written by Lillie Hayward.

Kentucky Pride

THE race horse is shown in all of its beauty, its almost human intelligence and devotion in the production "Kentucky Pride," released as one of its leading specials by Fox Film Corporation for the coming season.

In company with an exciting story of love, the lure of the race track, and dramatic situations throughout, the life of the race horse from birth to old age is portrayed. All the outdoor scenes are laid in the country of the Kentucky blue grass, so the horses are shown in their natural surroundings.

In addition to the thrilling race scenes, the Fox company believes the world-wide love of the horse will prove a lure for picture audiences. It was directed by John Ford.

Henry Walthall has the leading role, and is supported by J. Farrell MacDonald, Gertrude Astor, Malcolm Waite, Belle Stoddard, Winston Miller, Peaches Jackson, and many others.

Marriage

THE name of H. G. Wells will appear on the screen for the first time when William Fox presents for 1925-1926 the noted writer's story, "Marriage." Hailed as the world's foremost living novelist, Mr. Wells up to this time has steadfastly refused to allow any of his writings to be picturized.



Clyde W. Eckhardt, Assistant to General Manager, Fox Film Corporation.

Mr. Fox bent every effort to induce Mr. Wells to capitulate. When consent was finally given, "Marriage" was chosen for the screen because of its success in book form. It has been one of the most consistent best sellers throughout the world and contains an absorbing human plot.

Wells was one of the first modern critics of the marriage institution. This particular novel, "Marriage," started much of the present day discussion of the various phases of matrimony. The author, also, has been fearless in attacking social problems, and in "Marriage" he has created a hero who is described as one of the most remarkable characters in all fiction.

H. G. Wells' works, it is claimed, are in greater public demand than those of any other living writer. The picture will be directed by Roy Neill.

The Rime of the Ancient Mariner

A special production will be "The Rime of the Ancient Mariner," based on the poetic masterpiece of Samuel Taylor Coleridge, which will be presented to exhibitors by Fox Film Corporation for the season of 1925-1926.

The fantastic, colorful and exciting material contained in this great poem was recognized by Mr. Fox as being peculiarly adaptable to the screen, and plans were inaugurated to give full scope to this most original theme.

In this dream of a skeleton ship with symbolic Death gambling with Life-In-Death for the Mariner's life, there runs a heart-stirring story of human kindness to man, bird and beast. The screen version, written by Robert Lord, calls for a production entirely different from anything previously attempted.

Samuel Taylor Coleridge was a philosopher and poet, and his works occupy a place of first importance in English literature. This poem, on which the picture is based, proved to be the most noted landmark in the history of the romantic period in which it was written, and was the most noteworthy of five poems of which he was author.

East Lynne

ACKNOWLEDGED for fifty years to contain one of the most absorbing love stories ever written, "East Lynne" comes to the exhibitor next season.

Since the novel was first written by Mrs. Henry Wood, millions of copies have been sold throughout the world in many languages. The play ran for many years.

Its possibilities for profit to the exhibitor were at once recognized by Mr. Fox, who resolved to produce "East Lynne" on a scale never before attempted.

To this end he placed Emmett Flynn, the director, at the head of the production with a free hand to bring forth all that the story calls for, but which cannot be told in any other way except on the screen.

Lenore J. Coffee, who wrote the screen version of "East Lynne," is one of the foremost scenario writers of today.

The cast includes Alma Rubens, Edmund Lowe, Lou Tellegen, Marjorie Daw, Frank Keenan, Lydia Knott, Paul Panzer, Leslie



"The Iron Horse," spectacular historical drama dealing with building of the first American transcontinental railroad, will head the list of Fox Specials for release during 1925-26, going direct to exhibitors from long-run engagements in New York, Chicago and Los Angeles.

"Lightnin'" to Live Again as Fox Film

Fenton, Martha Mattox, Belle Bennett and Harry Seymour.

Thunder Mountain

BASED on the John Golden success, "Howdy Folks," the screen production "Thunder Mountain," the Fox company believes, will receive a welcome from exhibitors. The fame of the play in New York, Boston, Chicago, and on tour is an asset in itself.

Chiefly it concerns the dramatic struggle of a mountain preacher to save the soul of a girl against her will. To accomplish this, the minister, who is a "he-man" all the way through, does not hesitate at the proper time to use his fists. As is generally the case, however, the clergyman's endeavors are misconstrued, and he is narrowly saved from death.

The play was written by Pearl Franklin, and prepared for the screen by Gerald C. Duffy. Victor Schertzinger is the director.

Lightnin'

HEADING the John Golden Unit of Clean American Productions for the season of 1925-1926 is "Lightnin'," which carries with it the slogan "The Play That Broke the World's Record!"

In the face of bids by other producers for the screen rights to "Lightnin'," William Fox succeeded in securing a contract whereby this and other great plays are to be transferred to the screen.

The success of this play in New York has no parallel in dramatic history. Its three years' run on Broadway netted it 1,291 performances, almost doubling the previous record which had stood for twenty-five years. This was a run of 658 performances by "A Trip to Chinatown." In Chicago "Lightning'" ran for two years, and in Boston one year.

One of the most difficult problems ever faced by Mr. Fox was the choosing of an actor to play the part of "Lightnin' Bill Jones," the role that immortalized the name of Frank Bacon. After looking over a field of hundreds of applicants and making scores of screen tests, the coveted part was awarded to Jay Hunt, a veteran actor of stage and screen and a personal friend of the late Frank Bacon.



Tom Mix, star in Fox photoplays.

The remainder of the cast presents a list of names well known to screen patrons. Madge Bellamy has the part of "Milly," and J. Farrell MacDonald is "The Judge." Ethel Clayton is "Margaret," and there are also included Otis Harlan, Edythe Chapman, James Marcus, Wallace McDonald, Richard Travers, Brandon Hurst and many others.

The scenario was written by Frances Marion from the play by Frank Bacon and Winchell Smith. The picture was directed by John Ford.

Three Bad Men

WRITTEN by Charles Kenyon, author of "The Iron Horse," "Three Bad Men," deals with the struggle for conquest, love and treasure of Central America. It is essentially an action picture in a colorful setting.

The cast includes George O'Brien, Madge Bellamy, Alma Rubens, Edmund Lowe, Charles Buck Jones, Jacqueline Logan, Paul Panzer, J. Farrell MacDonald, Judy King and others. Rowland V. Lee, who directed the William Fox epic "As No Man Has Loved," has been chosen to produce "Three Bad Men."

Part-Time Wives

"PART-TIME WIVES" is based on the startling *Good Housekeeping Magazine* story by Bessie Beatty.

From a screen version by Gerald C. Duffy, Emmett Flynn is producing a picture that contains the glamour of wealth, the playgrounds of society in Palm Beach, New York and Paris, a life within the mansions of the so-called elite.

The theme deals with husbands and wives who, after the waning of the honeymoon, set their paths apart in the giddy whirl of social divertisements. The consequent temptations that fall in the path of both sexes, ennuied to desperation in their frantic hunt for "something new," are brought up to a dramatic climax.

One of the principal scenes, which it is claimed will prove a distinct novelty on the screen, is shown on board a big transatlantic liner.

The First Year

HAILED as the greatest comedy drama of married life ever written, "The First Year," one of the John Golden Unit, comes to the exhibitor in screen form with a record of two solid years of stage performances in New York.

The story, as can be guessed from the title, concerns the first year of married life of a young couple, typically American. Their trials and tribulations introduce humor, pathos and at times border on tragedy.

Frances Marion wrote the screen script from the play story by Frank Craven. The direction is in the hands of Frank Borzage, recently added to the Fox ranks, who has been given an exceptional cast.

Seventh Heaven

"SEVENTH Heaven" is another of the John Golden phenomenal stage successes. In addition to playing nearly 1,000 performances in New York, numerous companies on tour filled theatres all over America.

The play was written by Austin Strong after he spent six months in the Paris slums in the haunts of the Apaches, thereby obtaining at first hand a true knowledge of life and habits in the dens of the French capital.



"As No Man Has Loved," the William Fox production of Edward Everett Hale's "The Man Without A Country," one of the new Specials from the Fox Company.

Celebrated Writers Contribute Fox Stories

To such an extent will careful attention to detail be made that some of the original taxicabs used by the French government to carry soldiers to the front at the battle of the Marne, thereby saving Paris, were brought to America to be used in the picture.

The screen version has been written by Frances Marion, and Emmett Flynn, will direct the production.

Lazybones

"LAZYBONES" comes to the exhibitor fresh from its stage success in New York. This play by Owen Davis, produced by Sam H. Harris, was one of last season's hits.

It contains a love story written around characters that capture the hearts of all who see them. The author is of wide reputation and noted for his stories of absorbing human interest. The name of Owen Davis alone, Mr. Fox believes, furnishes an asset to the picture of the greatest value to the exhibitor.

The chief character of the picture is a unique combination of idler and philanthropist. His greatest enemy is himself, and his intense love for mankind leads him to commit sacrifices that bring him heaps of trouble. In spite of it all, however, the heroine of the story sticks to him and believes in him, defying the finger of scorn pointed at her by her fellow townsfolk. In a dramatic climax all is righted, the solution bringing a complete surprise to the audience.



Buck Jones, star in Fox Photoplays.

Frank Borzage has been given the direction of this production. Frances Marion wrote the screen version.

The Wheel

ANOTHER offering from the John Golden Unit is "The Wheel," a story of temptation and high pressure life written for the stage by Winchell Smith. In the story, which contains an absorbing love theme, a girl struggles to save the man she loves from his ruinous mode of living.

"The Wheel" has an atmosphere of high society, culture, and magnificence. It is one of the most elaborately prepared specials on the Fox schedule.

Victor Schertzinger, the director, is at the head of the production.

The cast is headed by Harrison Ford. With Mr. Ford are Claire Adams and Mahlon Hamilton. Others in the cast are David Torrence, Margaret Livingston, Clara Horton, and Georgie Harris.

The lavish scale on which the picture is being produced calls for hundreds of extras and minor part actors and actresses.

The Trouble Hunter

PRESENTING the beauty, lure and fascination of the South Seas, "The Trouble Hunter" was selected by Mr. Fox as an ideal story for the screen.

Set in a tropical atmosphere of mystery, it involves a hunt for buried treasure, a beautiful girl cast away on an uncharted island. Chinese pirates, ruthless fortune-mad traders, and a real, dashing Yankee hero.

The screen version was written by J. Clarkson Miller from the novel "Pearls of Desire" by Austin J. Small. John Griffith Wray is the director, and the cast includes Edmund Lowe, Alma Rubens, Jacqueline Logan, Paul Panzer and Judy King.

Imposing Array of Stars For Fox Specials

WIDESPREAD popularity with the fans and real box office value are claimed for the names of the stars and featured players which the Fox Film Corporation has assembled to enact the numerous dramatic specials that company will produce for its 1925-26 schedule of releases.

Leading the list, is Tom Mix, kingpin of Western stars, who is now touring Europe adding to his laurels and legion of admirers.

Tom will make seven special productions for Fox the coming season. One of his most ambitious picturizations for the coming season will be the portraying of that gallant Spanish cavalier, Don Juan. The success of his interpretation of Dick Turpin, has led Fox officials to believe that the cowboy star is the right man to bring to the screen the dashing, daring hero of Old Spain.

Sharing starring honors with Tom Mix in Fox productions next season are Buck Jones, and Earle Foxe.

Heading the list for featured roles in the other special productions that form the Fox release schedule is George O'Brien, the young star who was introduced with success last season by the Fox company. O'Brien has the leading role in "The Iron Horse" and "The Fighting Heart," already completed and is now working in "Havoc."

Then comes Alma Rubens, Madge Bellamy, Jacqueline Logan, Pauline Starke, Bille Dove, Shirley Mason, Florence Gilbert, Judy King, Margaret Livingston, Edmund Lowe, J. Farrell MacDonald, Diana Miller and Jay Hunt—a veritable starry firmament of unsurpassed brilliance.

Miss Rubens, who will be remembered for her excellent work in the Fox productions "Gerald Granston's Lady" and "The Dancers" will have as one of her first pictures for the coming season "East Lynne," in which she will portray "Lady Isabel." She will also be seen in "The Johnstown Flood" and "The Trouble Hunter."

Madge Bellamy, considered the most beautiful girl appearing in pictures, was signed to a Fox contract for her exceptional work in "The Iron Horse," which will be released to exhibitors early next season, and in "The Dancers" last season. Miss Bellamy is slated to appear in three Fox releases for next season, namely, "Lightnin'," "Havoc" and "The Dixie Merchant."

Lowe, who is the featured player in "The Fool," will have many suitable roles assigned to him in the coming Fox production. Promoted from program pictures to specials, this player is now working at the West Coast Studos in "East Lynne" opposite Alma Rubens. He will also play opposite her in "The Johnstown Flood" and "The Trouble Hunter."

Petite Shirley Mason, like Lowe is again making her bow in special productions after a few years as a star in program pictures. She will have many of the leading parts yet to be handed out. They will be announced later.

Jay Hunt, as the world knows, has the job of bringing to the screen the role of "Lightnin' Bill Jones," in the screen version of "Lightnin'," and when he has finished that he will be featured in "The Dixie Merchant."

J. Farrell MacDonald, who captured New York as the result of his interpretation of "Corporal Casey" in "The Iron Horse," will also be seen in "The Fighting Heart," "Lightnin'," and "Kentucky Pride."

Margaret Livingston will have important roles in "The Wheel" and other productions. She has just been signed to a long term contract with the Fox company.

For other leading roles, "heavy" and character parts the Fox company has alligned a group of sterling actors. This group includes such well known names as Paul Panzer, Ethel Clayton, Charles Edward Bull, Will Walling, Fred Kohler, Cyril Chadwick, Gladys Hulette, James Marcus, Francis Powers, James Welch, Colin Chase, John Padjan, Jack Ganzhorn, Frances Teague, Edward Piel, Brenda Bond, Mary Thurman, Edward Herman, Lucy Beaumont, Harvey Clark, Henry Walthall, Gertrude Astor, Alice Calhoun, Robert Cain, Freeman Wood, George Berrell, Virginia Madison, Francis Ford, Jack Herrick, Victor MacLaglen, Wallace MacDonald, Richard Travers, Otis Harlan, Walter McGrail, Marian Nixon, Fred De Silva, Harrison Ford, Claire Adams, Lou Tellegen, Frank Keenan, Marjorie Daw, Leslie Fenton Lydia Knott and Richard Headrick.

Group of Star Directors Assembled By Fox

A NOTABLE array of directors appears on the roster of Fox Film Corporation for the coming season.

Added to those who have achieved fame and reputation with big Fox productions are several new names. Among them are F. M. Murnau, the youthful German directorial genius whose European-made picture, "The Last Laugh," created a distinct sensation in America; Victor Schertzinger, whose name is familiar to all exhibitors; Frank Borzage, whose brilliant record with big productions is well known, and John Griffith Wray, formerly production manager and director for Ince.

Mr. Borzage is in his early thirties, and was born in Salt Lake City, Utah. He started his career on the English speaking stage as a boy. In 1913 he went to Los Angeles, and within an amazingly short time became a director. Since then he has made more than 100 feature productions.

Two of the biggest Fox specials have been given over to Mr. Borzage. They are "Lazybones," by Owen Davis, and John Golden's "The First Year," by Frank Craven. The screen versions for both pictures are by Frances Marion.

Mr. Wray, also a young man, was born in Minneapolis, Minn. Starring as an actor, he had graduated to managing director when he decided to join forces with the late Thomas Ince. His rise here was rapid. After directing several big features, he was made manager of all the Ince productions. Mr. Wray's first production for Fox will be "The Trouble Hunter," a story of the South Seas based on the novel "Pearls of Desire," by Austin J. Small.

Mr. Schertzinger's first production for the company will be a notable one. It is a screen version of Winchell Smith's play, "The Wheel," and the director is particularly enthusiastic over it. He will also direct "Siberia"

Mr. Schertzinger is a gradute of the University of Pennsylvania, and began his motion picture career in the early days of the industry. His most notable work also was with Ince.

Mr. Murnau was invited to joint the "Fox family" chiefly because he achieved the "impossible" on the screen, viz:—something new. In his European production the



George O'Brien, appearing in William Fox Photoplays.

American public was treated to effects that not only amazed all who saw them, but sadly puzzled even old-timers in the film industry. The productions to which Mr. Murnau will be assigned are to appear in a later announcement.

John Ford, through his masterly work in "The Iron Horse," finds himself at the age of twenty-nine ranked with the greatest directors in the industry.

For the coming season he has been chosen to direct the greatest of the John Golden plays, "Lightning'," a signal honor in return for his painstaking work in other big specials. Other new specials that will carry his name as directors are "The Fighting Heart," from Larry Evans' story, "Once to Every Man," and "Kentucky Pride," a thrilling race picture.

Rowland V. Lee is another name that spells success in the Fox ranks. His "As No Man Has Loved," based on the Edward Everett Hale story, "The Man Without a Country," goes direct to exhibitors from its run in New York, and few productions can boast of praise equal to that showered upon it by the newspaper critics.

Mr. Lee, although also a young man, has had wide experience in screen production. Prior to his entry into motion pictures, the director had a stage career of several years in stock, with David Belasco and other stage producers. While a lieutenant in the Twenty-Eighth Infantry he was sent into the Argonne, where he was gassed and wounded so that he was unfit for further duty. Because of his personal experiences at the front, Mr. Lee has been chosen to direct "Havoc," a screen production of the internationally successful play of the same name by Henry Wall, depicting English society in wartime. Mr. Lee will also direct "The Silver Treasure," based on Joseph Conrad's great novel "Nostromo."

Emmett Flynn needs no introduction to exhibitors of Fox pictures. This brilliant young producer of such specials as "A Connecticut Yankee," "Monte Cristo," "Shame" and "The Man Who Came Back" has been chosen this year to picturize several of the most important productions in the giant series.

These are "Part Time Wives," and "East Lynn," which is known all over the world.

J. G. Blystone, who is credited with more than thirty productions under the Fox banner, has made Jackson Gregory's "The Everlasting Whisper" with Tom Mix in the leading role.

Mr. Blystone has been directing dramatic productions for about two years. Previously he was Hollywood's premier comedy director but displayed such exceptional skill that Mr. Fox felt the director would have a better opportunity to exercise his ability in the dramatic field.

Harry Millarde, who has to his credit two of the greatest of Fox productions, "Over The Hill," and "If Winter Comes," appears as director of "The Fool" featuring Edmund Lowe, and now playing a successful run at the Central Theatre, New York.

Other directors on the dramatic staff who have proved their worth are Maurice Elvey, W S. Van Dyke, Edmund Mortimer, R. William Neill and Lynn Reynolds.

On the comedy lot the list of well-known fun-makers includes George Marshall, who is directing the "Van Bibber" series of comedies based on Richard Harding Davis stories; Benny Stoloff, Louis Seiler, Robert Kerr, Bryon Foy, with Henry Lehrman as supervisor of comedies.



"Lightnin'," stage play in which Frank Bacon shattered existing long-run records, will be the first of the John Golden successes to be offered next season by Fox Film Corporation.

New Program Offers Seven Tom Mix Vehicles

TOM MIX, who has become a sort of national institution in pictures, and is now on a triumphant tour abroad, will be presented the coming season in seven thrilling special western adventure productions of a quality exceeding anything else of the kind ever attempted by Fox Film Corporation.

Tom Mix's success in "Dick Turpin," "Riders of the Purple Sage" and "The Rainbow Trail," by Zane Grey, show him at the height of his brilliant career.

Before leaving for Europe, Mix finished his first big special for 1925-1926, "The Everlasting Whisper," by Jackson Gregory. Chiefly it concerns a race between the hero and a band of cut-throats for a gold mine of mystery secreted in the western hills.

With Tom Mix in this production are Alice Calhoun, Robert Cain, George Berrell, Walter James, Virginia Madison, Earl Dane and others. The screen version is by Wyndham Gittens. It was directed by J. G. Blystone.

Max Brand, author of "The Untamed" and other stirring tales of the West, furnishes Tom Mix an ideal vehicle in "The Best Bad Man." This is based on the writer's original magazine story, "Senor Jingle Bells," and concerns a recklelss adventurer who turns his previously bad record into good for his love of a beautiful girl.

Another one of the "Big Seven" is "The Lucky Horseshoe," the scenes of which are laid in Spain. Here the star changes his cowboy outfit for that of Don Juan, and as the Prince of Spanish lovers gets into all kinds of romantic adventures.

The tremendous mass of publicity attending Tom Mix on his tour across America and in Europe has brought him before the public eye more prominently than ever before.

"According to the judgment of London editors, about the most important event in the British Empire or the world is the arrival of Tom Mix, with Tony, at Southampton," says the opening paragraph of a special cable despatch to the New York Evening Post from its London correspondent.

Another report of his arrival in the city on the Thames, cabled to the New York Herald-Tribune from its correspondent, said that Mix was the center of all juvenile England. The despatch adds:

"A half-dozen newspapers contain editorial references to Mix, and, in fact, he has backed Painleve off several editorial pages."

New Yorkers got an idea of Mix's popularity when he visited the office of the Fox corporation. While Tom was in the building it was almost impossible for anyone to get in or get out of the building so great was the throng that waited for a glimpse of him.

Mix found time to give several talks over the radio and he rode his famous pony through Central Park. He was the cynosure for all eyes at the performances at Broadway theatres. He met and engaged in a long pow-pow with Governor Alfred E. Smith to whom he gave another one of his celebrated Stetson hats as a memento of the occasion.

Incidentally he conducted several contests in various New York newspapers and managed to drop over to Newark, New Jersey, to attend a presentation ceremony for the best boys of that city.

One of the biggest moments of his visit to Manhattan was the Bon Voyage Buffet dinner arranged in his honor at the Astor Hotel. Here again Tony shared the high honors with him, the horse being presented "in person."

Fox Program Features Give Way To Specials

FOX Film Corporation will abandon program pictures and concentrate on special productions for the season of 1925-1926, beginning in August.

To exhibitors of Fox products this announcement will not come as any great surprise. It has been easy to realize that it was only a question of time when the evolutionary work which has been going on in the Fox company would culminate in the abandonment of the small program product.

This evolutionary movement has been noticeable for the last five or six years. Each year there have been fewer and fewer of the small pictures cut to the accepted program standard and more of the larger productions known as special pictures.

At first these big specials were few and far between, although stupendous affairs for the period in which they were produced. They were veritable milestones in production advancement. Gradually these large productions have increased in number until they became of frequent occurrence on the schedule released to exhibitors.

The real graduation from smaller pictures was begun about five years ago with a schedule that included such productions as "Over the Hill," "A Connecticut Yankee" and "The Queen of Sheba."

Every year since then Mr. Fox has been making more special productions. Some of the outstanding successes have been "Monte Cristo," "Nero," "The Silent Command," and "If Winter Comes." This advancement has evolved into this new policy of "special only."

It is also announced that artists who have heretofore been identified mostly with program products, such as Shirley Mason and Edmund Lowe, will be given important roles as leading players in the special productions.

In the West Coast studios some of the biggest and most important of the specials to be released next season are already under way. These include John Golden stage successes acquired for the screen by Mr. Fox as the basis of the John Golden Unit of Clean American Plays, one of the most important parts of the Fox product.

"Lightnin'," "The Wheel," and "The First Year" have already been started as the first of the Golden specials. Other big guns that will boom in the Fox broadside, and which are now in the making are "Havoc," the stage drama of London social life based on war conditions; "Lazybones," the New York stage success of this season; "Marriage," the first work of H. G. Wells to be presented on the screen, and a number of others.

These will be ready to join "The Iron Horse," "The Fool" and "As No Man Has Loved" (the new title for "The Man Without a Country"), three giant specials.



Tom Mix in "The Everlasting Whisper," the first of seven vehicles with the favorite cowboy-hero which Fox will release this year. The story is by Jackson Gregory.

Leading Scenarists Writing Scripts For Fox

MAGAZINE writers, novelists and photoplay dramatists of established reputation are represented in the staff of scenarists in charge of the scripts that form the basis of the Fox specials for next season. The list shows a number of new names that stand at the head of their class in this branch of the film industry.

Frances Marion's name looms at the head of the scenarists. This skilled writer has been in the film industry since 1914 and has prepared scripts for all the prominent motion picture companies. Although her parents were well able to pay her way through college, she refused to take a penny from them. Instead she devoted her spare hours to writing short stories and scenarios. At the end of her studies she had not only paid for her tuition, but had a neat little bank account besides.

For the coming season she has to her credit a notable list of adaptations in the Fox special productions, among them being "Lightnin'," "Thank You," "The First Year," and "Lazybones."

Gerald C. Duffy, another of the most prominent on the Fox staff, has been writing for the screen for twelve years He is a well known magazine writer and is credited with more than 200 published short stories. He was formerly a magazine editor and a personal friend of O. Henry. Because of his acquaintance with the great short story writer, Mr. Duffy will supervise the preparation of continuities of the O. Henry stories to be screened by the Fox organization.

Mr. Duffy's work for the Fox company next season will be seen in "Thunder Mountain," "Part-Time Wives," "Marriage," H. G. Wells' story, and "Siberia."

Edfrid Bingham was a vetaran newspaper man when he turned his writing endeavors to the screen. A graduate of Ohio Wesleyan University, he was for twenty years a newspaper man in Denver, New York and on the Paris branch of the New York Herald. He joined forces with Fox in June of last year and this season has to his credit the scenarios for "The Rainbow Trail," and "Riders of the Purple Sage" for Tom Mix, and several others. His work in the new big specials will be seen in "The Wheel" and "The Dixie Merchant"

Buck Jones to Be Starred in Seven Fox Specials

SEVEN virile western pictures, featuring adventure and romance, are on the 1925-1926 schedule for Buck Jones, the Fox star.

Exhibitors, it is announced, have received with enthusiasm the news that the Buck Jones pictures have been raised to the calibre of specials. They are based on stories by noted authors and contain supporting casts of prominence.

For early release in August and October will be "The Timber Wolf" and "Desert Valley," both from the pen of Jackson Gregory. "The Timber Wolf has practically been completed.

With Buck Jones in the leading role, those with him are Elinor Fair, Dave Dyas, Ben Allen, William Walling, Robert Mack, Jack Craig and many others. The scenario was written by John Stone, and the production is being directed by W. S. Van Dyke.

Buck Jones has been steadily rising to the front ranks of Western stars. Born in Vincennes, Indiana, he has climbed up from a mechanic's helper to one of the world's greatest horsemen.

Charles Kenyon, who wrote "The Iron Horse," will contribute his capable endeavors to "The Johnstown Flood," one of the biggest of next year's offerings, and "Three Bad Men." Mr. Kenyon is a veteran at the screen writing profession. Formerly a newspaper man, he graduated into a short story writer of great prominence. Finally he joined the scenario writing field, where he has built up a name that is included with the best in this branch of the industry.

J. Clarkson Miller, who is responsible for the screen versions of "The Trouble Hunter" and "The Best Bad Man," two of the big offerings for next season, can point with pardonable pride to a brilliant record in the literary world. Born in Des Moines, he is a graduate of the University of Iowa and started his literary career as a newspaper writer in his home town, Chicago and Los Angeles. Then he turned to short story and verse writing. Up to the time he entered the film field he was a regular contributor to The Saturday Evening Post, Smart Set and a host of other magazines. He is also the author of several vaudeville sketches.

It was through the advice of her sister, Seena Owen, the screen star, that Lillie Hayward entered the ranks of scenario writers. This was about six years ago, and up to that time Miss Hayward had studied to be a professional musician. Her sister's advice, however, proved to be very sound, for Miss Hayward immediately showed a special talent for the work. Miss Hayward in her short career has headed the scenario staffs of three prominent film organizations. For the future Fox specials she is writing the screen versions of "The Silver Treasure," from Joseph Conrad's novel "Nostromo," and "The Fighting Heart."

Robert Lord, a newcomer in the Fox ranks, can point to a decidedly diversified career. Educated at Harvard, he went immediately to the stage, joining the Bramhall Players, in New York, and later playing several parts in the Morosco Stock Company, in Los Angeles. Tiring of the stage, he became dramatic and music critic on The Boston Telegram, and took to play and short story writing. Mr. Lord at the present time is engaged in arranging continuities for several of the important releases for next season.

Harry Chandlee, who started his career as special writer for The Washington Star and The Washington Times, is also a well known short story writer, his principal contributions appearing in McClure's and Pearson' smagazines. He has been writing for the screen since 1914, when he started in the scenario division of the old Lubin concern. Mr. Chandlee's first work will be seen in "When The Door opened," James Oliver Curwood's story of the great Northwest.

Other writers of note on the Fox scenario staff are C. Graham Baker, formerly a screen director, newspaper man and artist; C. Wyndham Gittens, who prepared the scenario for the Tom Mix special, "The Everlasting Whisper," and Lenore J. Coffee who is preparing the screen version for "East Lynne."

The scenario staff in the East is presided over by Hamilton Thompson, and Hetty Gray Baker has charge of editing the films.



"Havoc," a screen version of the stage success, to be offered as one of the Fox Specials on the 1925-26 program. In the scenes illustrated here George O'Brien, Harvey Clark and Walter McGrail appear.

Fox Will Film Works of World-Famed Writers

THE list of authors whose works will be produced by Fox Film for the company's 1925-1926 program reveals many names of world-wide fame as literary men. Wells, Conrad, O. Henry, Kyne, Curwood, and Gregory head the list of novelists, while names of such prominence in the theatre as Golden, Pollock, Owen Davis, Winchell Smith, and Frank Craven, are some of the play writers whose leading works will be represented in the list of pretentious specials which Fox will offer exhibitors next year.

H. G. Wells, who throughout his career has steadfastly refused to permit any of his novels to be picturized, has at last capitulated, and "Marriage," proclaimed one of his best novels, will be seen upon the screen.

Here is a theme that is particularly adaptable to picturization. In his novel Mr. Wells fearlessly tackles social problems, and produces a story that teems with action.

One of the greatest acquisitions for the coming season is the novel "Nostromo," by Joseph Conrad, which will appear under the title of "The Silver Treasure." In it the author has introduced a series of exciting incidents that promise action from start to finish.

The box office value of names like Wells and Conrad cannot be calculated. Instantly known to millions of picture patrons, the fact that the stories selected are their best from the viewpoint of entertainment value completes a product which should have immense drawing power.

Another name that stands out prominently in the Fox release schedule is that of Peter B. Kyne, who needs no introduction to picture audiences. In a unique contract Mr. Kyne has agreed during its period to give the company the exclusive production rights to his works. At Mr. Kyne's own suggestion a stipulation in the contract calls for the author's co-operation in the direction, scenario writing, and cutting of his pictures, thereby assuring the screen production to be a true conception of his work. For the coming season four productions from his pen will be made.

James Oliver Curwood, whose virile stories are chock full of screen material, contributes two of his great Northwestern romances to the list. They are "When the Door Opened" and "Back to God's Country," both containing a vast store of supreme entertainment and thrilling adventure with magnificent backgrounds of forests and mountains.

Four stirring outdoor stories by Jackson Gregory are listed in the schedule. The first, "The Everlasting Whisper," has been completed with Tom Mix in the leading role, and gives the Western star full opportunity to display his prowess.

Other pictures of magnitude based on the works of distinguished writers include "Pearls of Desire," a South Sea treasure story by Austin J. Small, to be released under the title "The Trouble Hunter;" "The Desert's Price," by William MacLeod Raine, chosen especially as a Tom Mix vehicle; and "Part-Time Marriage," by Bessie Beatty.

On a par with the book material garnered for the company's schedule are the stage plays that represent the works of playwrights of the highest calibre. These include dramas, comedies and melodramas, each carefully picked for points of exhibitor and audience appeal.

The John Golden Unit of Clean American Plays includes "Lightnin'," one of the biggest Fox offerings of the year, from the record-breaking play by Frank Bacon and Winchell Smith; "The Wheel," also by Winchell Smith; "Thunder Mountain," based on "Howdy Folks," by Pearl Franklin; "Thank You," by Winchell Smith and Tom Cushing; "The First Year," by Frank Craven, and "7th Heaven," by Austin Strong.

Owen Davis is represented by a special picture production of his great play "Lazybones." Other plays and novels brought to the screen will be Dorothy Yost's thrilling racing story, "Kentucky Pride;" Bartley Campbell's stupendous melodrama, "Siberia," and Mrs. Henry Wood's world-known novel and play "East Lynne."

Channing Pollock's success, "The Fool," comes for the season of 1925-1926 direct to exhibitors from its New York run in company with "As No Man Has Loved," based on Edward Everett Hale's "The Man Without a Country," and "The Iron Horse."

Big names are also noted as authors of stories on which series of two-reelers are based. Richard Harding Davis' "Van Bibber" adventures will be released in one series of eight. There will be eight two-reel dramas and comedies by O. Henry, and a real novelty in a series of eight two-reel subjects by Mabel Herbert Urner based on her renowned newspaper magazine page articles, "The Married Life of Helen and Warren."

Reginald Barker Signs With Fox Film

AS this edition announcing the gigantic Fox Film Corporation program for 1925-26 was going to press it was learned that Reginald Barker, pioneer screen director who has many notable productions to his credit, had signed a long term contract with the Fox Company to direct a number of its productions.

Barker will take his place on the Fox production firing line along with John Ford, Emmett Flynn, Rowland V. Lee, Frank Borzage, Victor Schertzinger, John Griffith Wray, W. S. Van Dyke, J. G. Blystone, Maurice Elvey, F. W. Murnau and others.

The first big specials to be directed for Fox by Mr. Barker will be "When The Door Opened," by James Oliver Curwood and "The Johnstown Flood." Both of these productions are of tremendous scope of the kind that Mr. Barker is used to directing and through which he earned his fame.

Since joining with Thomas Ince years ago Barker has directed some of the outstanding successes of the industry.

Barker is a true man of the show world. Born in Winnipeg, Canada, he became an actor early in his teens and at the age of sixteen managed his own stock company in Kansas City. Attracting the attention of Henry Miller, he was persuaded to join up with that stage star's company as manager and actor. He was successively as actor and manager, with the companies of Olga Nethersole, Emily Stevens, Robert Hilliard and Walker Whiteside.

One of the first of the legitimate stage managers to recognize the possibilities of motion pictures, he entered the industry in its infancy and has been in it ever since.



Buck Jones in scenes from "The Timber Wolf," one of his starring vehicles on the list of Fox Specials announced for next season. Elinor Fair will appear as his leading lady.

Plan Comprehensive Short Subjects Program

THE novelty chest of Fox Film Corporation for the season of 1925-1926 contains a list of surprises made to complete the exhibitor's program on a scale never before attempted by that company.

There will be exactly 174 short subjects released, in two-reel and one-reel lengths. Based on stories by noted authors, they have been given the same care and preparation as their brothers—the big specials.

This means that an exhibitor booking these two-reelers will enhance the drawing power of his program, as the short subject comes to the theatre with a well-known cast and an author's name that is known throughout America.

First there will be eight two-reel releases from the pen of O. Henry. These stories have never before been screened, and represent the cream of this noted author's writings. They portray every human, humor, drama, pathos, in the whimsical vein that was essentially O. Henry's claim to fame. The drawing power of his name cannot be overestimated, and his books can be found in millions of homes.

Another brand new series specially chosen because of the immense popularity of the characters includes eight two-reel productions on "The Married Life of Helen and Warren," the best known couple in fiction, by Mabel Herbert Urner. At the present time 500 newspapers are running the series as a regular feature. The couple, "Helen and Warren," have become so well known that their followers are prone to take them as a living fact instead of fictional.

This is the first appearance of "Helen and Warren" on any screen.

There will be eight more of the two-reel "Van Bibber" comedies for release during the coming season. These stories by Richard Harding Davis represent the merriest of laugh-producers with a unique style that is most refreshing. Earle Foxe will be continued as the star, portraying antics and adventures of the young and handsome but irresponsible society man, with George Marshall directing.

Twenty Imperial Comedies specializing in side-splitting situations, beautiful girls and presenting some of the screen's funniest comedians will be released on the new schedule. The exhibitor cannot consider his program complete without this two-reel series on his list. "A laugh a second" is to be their motto. A goodly staff of directors with expert knowledge of the tricks that amaze audiences are "shooting" on the comedy lot. As with all other short subjects, Imperial Comedies are being prepared and produced with the same care that is given to a big, special production.

For that "gap" in the program that exhibitors are always hard pressed to fill so as to keep the afternoon or evening showing up to a standard of quality and entertainment, Fox Film Corporation has for the coming season arranged the release of twenty-six Fox Varieties in single reels that mark a distinct novelty on the screen.

Under a new directing head, and with an increased staff, every nook and corner of the world is being delved into to bring forth the strange, the unusual, and the unique characters and places that the civilized world hears about. Every one of Fox Varieties represents the highest possible laboratory work, and, the Fox Company states, the exhibitor can expect the finest prints, magnificently colored to suit each subject.

Fox News will continue to be released twice a week, or 104 issues for the year. This news reel is now firmly intrenched behind its record of successful years and needs no introduction to the exhibitor. For the past season it has added to its laurels with a succession of "beats" that have proclaimed its fame far and wide.

It now numbers 2,000 cameramen in all parts of the world. This "safety insurance" means that nothing of any public interest can escape the Fox News cameraman no matter where and when it happens.

The staff of editors has also been augmented so that each news branch has its special head. Besides its Gibraltar-like position in regular news service, Fox News, it is declared, has under preparation scores of news novelties to amaze and delight the eye.

During the past season Fox News has increased its circulation all over the world. The policy of Fox News towards the exhibitor is "Once a friend, always a friend," and its boast is that it has never lost an account through any fault of its own.

Exhibitors looking over the summary of short subjects here described will realize that every possible need has been thought of by the Fox Company. Every exhibitor's request and suggestion has been met with so that the most difficult part of planning a campaign has been made easy. In fact, the Fox company believes it has solved as never before the supreme question in the mind of the theatre owner—"how shall I round out my program with short subjects that represent the acme of entertainment?"

Important Statement on Length of Pictures

ONE of the most important announcements concerning the policy of Fox Film Corporation for next season definitely determines the length of all feature productions.

"Mr. Fox has made preparations so that all of his big special attractions will go to the motion picture theatres expertly prepared in the length best suited to these theatres for profitable presentation. This is another application of Fox showmanship principles to a vital exhibitor problem," says the announcement.

The special production "The Iron Horse," which is scheduled for general release in August, will be nine reels long to which it has been cut from the 11,200 feet shown on Broadway. Another big special, "As No Man Has Loved," will go out in nine reels also instead of the initial length of 11,000 feet. "The Fool," when its New York engagement is finished and it is generally released, will be in nine reels, which will be the maximum length of the biggest specials next season. "Lightnin'," which has just been finished at the West Coast Studies, will go out in six and a half reels, it is announced.

"William Fox realizes that 'footage' is not always synonymous with entertainment value when a big picture goes out to the smaller theatres," the announcement continues. "The big special production in its original Broadway run length is not always suited to the needs of theatres throughout the country, with their individual limits of presentation. Accordingly, all the Fox specials will be cut to the length favored by the majority of showmen."



"The Fighting Heart," a Fox Special produced from the Larry Evans novel "Once to Every Man." Billie Dove and George O'Brien appear in the scenes above.



"Kentucky Pride," a race track drama produced by Fox Film Corporation for release as one of the 1925-26 Specials. J. Farrell MacDonald, Gertrude Astor, and Henry B. Walthall appear in the scenes shown above.

Golden Plays Feature New Season's List

SIX of the biggest stage successes of the American theatre will be presented to exhibitors in screen form by Fox Film Corporation through a contract made with John Golden, the theatrical producer.

Known as "The John Golden Unit of Clean American Plays," this combination brings to the screen "Lightnin'," "Howdy Folks," "Thank You," "The First Year," "7th Heaven" and "The Wheel."

Mr. Golden made a prolonged stay on the West Coast to supervise the screening of some of these productions and co-operate with Mr. Fox in the important work of picking suitable casts and settings for each picture.

A brief resume of the plays and their records may be set forth as follows:

"Lightnin'," by Winchell Smith and the late Frank Bacon. This play broke the world's record with 1,291 continuous performances in New York, surpassing the previous record by 500 performances. This previous record has stood for twenty-five years.

"Howdy Folks," by Pearl Franklin, had two seasons in New York, Boston and Chicago, and contains a story packed with thrills. The picture will be released under the title "Thunder Mountain."

"Thank You," by Winchell Smith and Tom Cushing, ran for two full seasons in New York and was four years on tour. As a voluntary proposal by Mr. Golden, Mr. Smith and Mr. Fox, a share of the receipts from the picture version of this play will be donated to the General Assembly of the Presbyterian Church in the United States for its Service Pension Fund for Aged and Infirm Ministers, through the co-operation of Will H. Hays, president of The Motion Picture Producers and Distributors of America.

"The Wheel," by Winchell Smith, ran a full season in New York and had a triumphal run throughout America. It contains ideal material for a great screen production.

"The First Year," by Frank Craven, gave 729 performances in New York. It recently completed its fifth year on tour.

"7th Heaven," by Austin Strong, ran three full seasons in New York and was shown in all the leading theatres in America by three companies.

One of the hardest tasks undertaken by Mr. Golden and Mr. Fox was the choosing of an actor to portray the role of "Lightnin' Bill Jones," which was played by the late Frank Bacon. Jay Hunt, veteran performer and one of Mr. Bacon's closest friends, finally was chosen because of his remarkable resemblance to the late actor and also because of his fine career in character parts.

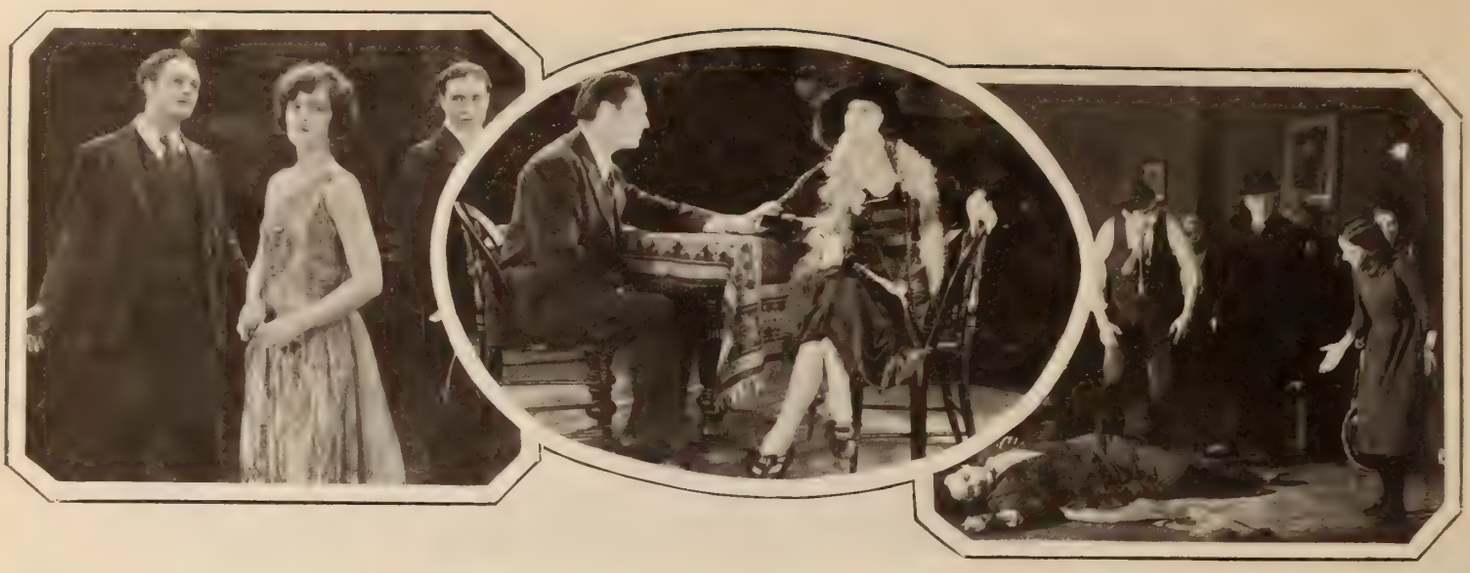
Also in the cast will be Madge Bellamy, Ethel Clayton, J. Farrell MacDonad, Otis Harlan, Edythe Chapman, James Marcus and many others. John Ford is directing "Lightnin'." The screen story was prepared by Frances Marion.

Another one of the John Golden Unit also well under way is "The Wheel." The production of this giant special has been given into the hands of Victor Schertzinger. The screen version of this story of temptation and high pressure life was written by Gerald C. Duffy. The cast is headed by Harrison Ford, Claire Adams and Mahlon Hamilton. The supporting cast includes names well known to exhibitors and their patrons.

The other pictures from the John Golden Unit are in course of preparation.



"The Wheel," one of the John Golden Unit, will picturize the famous play written by Winchell Smith. It will be one of the new Fox Specials.



"The Fool," Fox Film Corporation's screen version of the famous Channing Pollock stage play, to be released as a Special next season. Edmund Lowe, Brenda Bond, and Raymond Bloomer are seen in the stills above.

Ambitious Plans Made For New Fox Varieties

UNDER a new directing head and with a greatly increased staff, Fox Varieties comes to the exhibitor next season with a series of 26 single reel subjects gathered from all corners of the earth. These reels, it is announced by the Fox company, will constitute the acme of entertainment among short material, and will furnish the exhibitor subjects of the same high quality demanded in big features.

The production schedule has been carefully worked out. Already a number of the pictures for the coming season have been gathered and edited. The rest are being made with a definite purpose in view, a purpose to offer the widest possible variety of material, each reel a complete unit, and each reel filled with interest and entertainment. Cameramen are already working in widely separated parts of the world gathering the negatives. Others have been assigned for trips that will carry them to still more unique places, into the lands that hold out the lure of travel and adventure.

With the selection of its slogan, "The World We Life In," for Fox Varieties, a definite policy was decided upon. That policy is set forth in the slogan. It is the plan of Mr. Fox to make these pictures truly reflect the world in every varying phase and every unique place. The pictures are designed with the idea of world interest, pictures brought from foreign lands to interest those who dwell in America, and also those who dwell in foreign lands. Other pictures gathered at home with the same unique point of view and purpose.

Expeditions now under way have already carried Fox Varieties cameramen far up the Nile to bring back the wonders of Egypt. By airplane, across a desert to famous old Mt. Sinai, The Mountain of the Law! Through the beautiful countries of the Mediterranean, whose charm is as old as history, this expedition is making its photographic records. Another expedition in the Antipodes has already furnished material of a kind only to be found where the South Sea Islands cast their enchantment over the world's seekers after romance and adventure.

Other expeditions that have already left, or will be started within the next few weeks, include two headed for the Arctic Circle, and one bent on a mountain climbing adventure in one of the best known and least photographed sections of the world.

Still more ambitious plans have been approved, and preliminaries are under way for trips that will lead through as yet undiscovered tropic pathways.

This is the organization that has been thrown into the field to produce the negatives that will furnish the basis for Fox Varieties. From an editorial point of view, everything is done to make them attractive to the theatre audience and a fit companion in dress and photographic quality to any feature ever put on the screen.

The Varieties department, organized by Mr. Fox to carry out his plans for these pictures, is being expanded and strengthened to insure results that will please exhibitor and audience. Ray L. Hall, formerly a newspaper man, and connected with the film industry for many years as editor of news reels and other short reel material, has been appointed production manager. Fred C. Quimby, known throughout the industry for the record he has made in handling short reel subjects, has been made sales manager of Fox Varieties and Fox News, and will devote his entire time to this branch of the work.



Earle Foxe in scenes from one of the "Van Bibber" series of two-reel features to be presented next season by Fox. The pictures are based on the celebrated stories of the same title by Richard Harding Davis.

Fox News Prepared For Greater Achievement

FOX NEWS, "Mightiest of All," was adopted as a slogan when it became apparent that the semi-weekly reel of current events issued by the Fox News division of Fox Film Corporation had attained its present enviable position.

Today Fox News literally covers the world. Its army of staff and field cameramen is one of the largest maintained by any organization of its kind. This particular branch of the department is handled so thoroughly that every event of news interest is covered with the same precision and care that are observed by the leading newspaper press associations and newspapers.

And in order that each issue of the news reel may contain a diversity of subjects, every cameraman and every member of the editorial staff is constantly on the lookout for the unique and unusual subject.

That Fox News covers the world, as is asserted in all advertising, is an established fact. With cameramen in the British Isles, Continental Europe, the Far East, Africa, Australia, South America, Mexico, the Philippines, Japan and China and a corps of staff and field men located in every important center in the United States, nothing of importance escapes Fox News. Thousands of feet of negative film arrive at the New York office every day. This negative is screened and considered for its news and entertainment values by a most thoroughly trained staff of editors.

Heading this staff is Truman H. Talley, the director-in-chief, with William A. White as associate director, James E. Darst as associate editor, Harvey Smith as news editor and Harry Lawrenson as foreign editor.

The Editorial Advisory Board is composed of the following persons, who contribute their ideas and suggestions and comprise this important body because of long experience in newspaper work: Edwin C. Hill, Gerald K. Rudulph, Miss Elizabeth Pickett, Ray L. Hall, Charles Sarver and John Weier.

Because of the rapid strides made by Fox News during the past two years, Mr. Fox decided to appoint Fred C. Quimby, a leading sales executive in the motion picture industry, to the position of sales manager of Fox News and Fox Varieties. Mr. Quimby assumed his duties about three months ago and ever since has been engaged in the development of plans for the coming season. He has already visited a number of branch exchanges and is enthusiastic over the future possibilities for greatly increased distribution. A number of special salesmen handling only Fox News and Fox Varieties will be sent into all sections of the United States and Canada.

William Fox, president of Fox Film Corporation, and Winfield R. Sheehan, general manager, have issued explicit instructions to Mr. Talley and Mr. Quimby to leave no stone unturned in their respective and cooperative efforts to produce the best news reel in the industry and to see that it is presented in the greatest number of theatres possible.

During the past two years Fox News has scored a great number of exclusive "beats," and hundreds of letters have been received from exhibitors over the country complimenting the staff upon the superior quality of the reel in general.

Eight 'Van Bibber' Comedies On New Program

THE wholesale praise that many exhibitors have showered on the "Van Bibber" comedy series during the last season has caused Fox Film Corporation to prepare for 1925-1926 release eight more of these two-reelers.

Coupled with the drawing power of the author's name, Richard Harding Davis, has been the distinct novelty of the subjects presented and their refreshing humor.

In the host of inquiries by exhibitors for information regarding the release schedule for next season, the most constant query has been about "Van Bibber." According to letters and first-hand opinions received from exhibitors who have shown this product, the pictures show a distinct departure from the ordinary run of comedies.

Van Bibber was created by Mr. Davis to represent the type of society man who has plenty of time on his hands, a good income that goes as fast as it comes in, and a love of adventure that leads him into all kinds of scrapes. He is devoted to Sylvia Paddock, daughter of Colonel Paddock.

Earle Foxe, through his admitted success in the pictures, will continue as star in the series, portraying the character of Van Bibber in the clever plots. So far he has appeared as a rich man, poor man, sailor, hunter, bull-fighter, detective, prize-fighter and auto-racer in a series of screamingly funny situations.

The eight stories for the coming season are said to be more fast and furious than any so far shown. So great has been the success of this series that Mr. Fox has ordered each one to be handled in the same manner as a big feature. This means casts of note, elaborate settings and high quality all the way through.

George Marshall, whose expert handling of the Van Bibber pictures was largely instrumental in bringing them to the top of the comedy ranks, will continue to direct the series.

Twelve O. Henry Tales to Be Screened by Fox

THE man who knew New York better than New York knows itself, who unearthed many literary gems from the humor, pathos, love and thrills of everyday life was O. Henry, America's foremost short story writer. Each story is a jewel of fiction containing scenes familiar to everyone no matter what his station in life. In all O. Henry wrote about 300 of these stories. In a contract with the publishers, Doubleday, Page & Co., Fox Film Corporation has acquired the screen rights to the entire output of the writer for three years, with the choice of producing as many as may be selected.

Out of this wealth of material twelve have been picked for production for the coming season.



"East Lynne," famous for years as a novel and play, is brought to the screen by William Fox. It will be released as one of the new specials. Frank Keenan, Marjorie Daw, and Leslie Fenton are seen in the stills shown above.

"THE CHECK-UP"

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
ASSOCIATED EXHIB.						
Chechahcos	—	1	12	—	68	7,514 ft.
Lone Wolf, The	2	5	16	3	64	6 reels
Never Say Die	—	3	12	11	79	5,803 ft.
Racing Luck	—	1	15	9	80	5,516 ft.
Spitfire, The	1	1	11	1	66	6,109 ft.
$20 A Week	—	4	7	2	65	5,990 ft.
White Shadows	2	3	7	1	58	5,157 ft.
FAMOUS PLAYERS						
Alaskan, The	1	11	34	12	70	6,736 ft.
Argentine Love	—	7	10	4	66	5,970 ft.
Bedroom Window, The	2	6	30	6	67	6,650 ft.
Bluff	2	15	26	4	61	5,442 ft.
Border Legion, The	—	4	20	8	74	7,048 ft.
Breaking Point, The	2	16	22	3	58	6,664 ft.
Changing Husbands	1	11	22	16	72	6,890 ft.
City That Never Sleeps, The	—	3	13	2	68	6,097 ft.
Code of the Sea	—	10	26	20	75	6 reels
North of 36	—	—	17	27	88	7,908 ft.
Confidence Man, The	1	14	39	5	65	7,304 ft.
Dangerous Money	2	6	25	2	64	6,846 ft.
Dawn of a Tomorrow, The	1	8	26	1	63	6,084 ft.
East of Suez	1	2	11	2	73	6,821 ft.
Empty Hands	—	3	26	3	70	6,976 ft.
Enemy Sex, The	—	7	31	5	68	7,919 ft.
Fast Set, The	3	3	22	—	62	6,754 ft.
Feet of Clay	3	4	22	27	80	9,746 ft.
Female, The	2	5	19	3	64	6 reels
Forbidden Paradise	4	1	28	4	67	7,543 ft.
Garden of Weeds, The	3	5	10	3	60	6,230 ft.
Golden Bed, The	1	—	7	9	83	8,584 ft.
Guilty One, The	2	15	13	3	56	5,305 ft.
Her Love Story	3	11	22	4	61	7 reels
Lily of the Dust	10	13	22	1	51	6,811 ft.
Locked Doors	1	6	11	—	57	6,221 ft.
Manhandled	2	2	29	21	79	6,998 ft.
Manhattan	2	—	14	3	69	6,415 ft.
Man Must Live, A	—	1	10	2	72	7 reels
Man Who Fights Alone, The	10	9	18	4	53	6,337 ft.
Men	6	4	20	15	71	6 reels
Merton of the Movies	1	8	18	10	70	8 reels
Miss Bluebeard	—	2	10	5	75	7 reels
Monsieur Beaucaire	3	12	34	33	76	9,932 ft.
Montmartre	9	—	6	1	44	6,715 ft.
Moral Sinner, The	14	15	14	2	46	5,499 ft.
Open All Night	12	4	15	—	47	5,671 ft.
Peter Pan	1	3	14	15	79	9,593 ft.
Peter the Great	10	1	5	—	37	6,042 ft.
Sainted Devil, A	2	9	20	8	67	9 reels
Side Show of Life, The	4	14	29	6	62	6 reels
Singer Jim McKee	35	10	13	5	40	7 reels
Sinners in Heaven	2	6	28	7	67	6,000 ft.
Society Scandal, A	—	11	27	20	75	6,433 ft.
Story Without a Name, The	3	4	14	5	65	5,912 ft.
Ten Commandments, The	—	—	4	14	93	12,000 ft.
Thundering Herd, The	—	1	4	5	82	7,187 ft.
Tiger Love	1	13	23	5	63	5,328 ft.
Tongues of Flame	—	2	15	4	78	6,763 ft.
Triumph	1	8	36	17	74	8,292 ft.
Unguarded Women	1	14	19	2	58	6,051 ft.
Wages of Virtue	2	6	14	7	68	7 reels
Wanderer of the Wasteland	3	3	38	21	76	5,775 ft.
Worldly Goods	2	6	17	2	61	6,055 ft.
FILM BOOKING OFFICE						
American Manners	—	1	13	5	76	6,400 ft.
Beloved Vagabond, The	3	3	7	—	52	6,217 ft.
Broken Laws	—	—	12	5	79	6,413 ft.
Fighting Sap, The	—	8	20	12	73	5,138 ft.
Fools in the Dark	1	1	14	10	78	7,702 ft.
Girl of the Limberlost, The	—	2	22	20	82	6 reels
His Forgotten Wife	1	3	11	—	61	6,500 ft.
Millionaire Cowboy, The	—	3	8	1	65	4,841 ft.
Spirit of the U. S. A., The	4	7	32	7	66	6 reels
Thundering Hoofs	—	1	17	6	76	5,033 ft.
Trigger Fingers	—	—	10	—	70	4,775 ft.
Untamed Youth	—	5	6	—	56	4,558 ft.
Vanity's Price	—	4	5	1	61	6 reels
Woman Who Sinned, A	1	3	7	5	71	6,078 ft.
Yankee Madness	—	5	11	1	63	4,680 ft.
FIRST NATIONAL PICT.						
Abraham Lincoln	1	—	11	42	92	12 reels
As Man Desires	—	—	7	5	83	7,790 ft.
Christine of the Hungry Heart	—	4	8	1	63	7,500 ft.
Classmates	1	—	12	19	86	6,800 ft.
Cytheria	3	4	20	6	67	7,400 ft.
Enchanted Cottage, The	7	6	20	12	66	7,926 ft.
Flirting with Love	1	3	16	12	77	6,926 ft.
Frivolous Sal	—	—	10	1	73	7,307 ft.
Girl in the Limousine, The	3	2	16	1	62	5,260 ft.
Gold Fish, The	12	11	10	3	47	7 reels
Her Night of Romance	—	—	11	3	76	7,211 ft.
Husbands and Lovers	—	1	12	8	80	7,822 ft.
If I Marry Again	—	1	6	4	78	7,400 ft.
In Every Woman's Life	—	4	19	2	68	6,300 ft.
Inez From Hollywood	—	3	6	4	72	6,919 ft.
In Hollywood with Potash & Perlmutter	—	3	9	15	83	6,685 ft.
Lady, The	—	—	5	6	86	7 reels
Lilies of the Field	—	1	34	39	85	8,510 ft.
Love's Wilderness	—	3	10	1	66	6,900 ft.
Madonna of the Streets	3	2	22	9	72	7,507 ft.
Marriage Cheat, The	1	11	30	1	62	6 reels
Only Woman, The	—	—	12	4	78	6,770 ft.
Perfect Flapper, The	—	1	29	22	82	7 reels
Sandra	1	2	10	1	64	6,800 ft.
Sea Hawk, The	1	3	16	51	90	12 reels
Secrets	2	2	16	28	84	8,300 ft.
Self-Made Failure, A	1	2	13	1	65	7,345 ft.
Silent Watcher, The	—	1	9	6	80	7,575 ft.
Single Wives	1	—	22	5	74	7,526 ft.
So Big	2	1	10	5	71	9 reels
Son of the Sahara	2	5	26	9	70	7,600 ft.
Sundown	2	8	7	1	53	8,640 ft.
Tarnish	1	3	10	6	72	6,685 ft.
Thief in Paradise, The	—	1	6	5	80	8 reels
Those Who Dance	1	1	28	7	74	7,512 ft.
White Moth, The	—	1	24	15	81	6,550 ft.
Woman on the Jury, The	—	1	23	13	80	7 reels
Why Men Leave Home	—	4	33	25	80	7,990 ft.
FOX						
Against All Odds	1	1	12	—	64	4,809 ft.
Arizona Express, The	—	4	23	11	76	6,316 ft.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
Circus Cowboy, A	—	4	20	5	71	4,175 ft.
Cyclone Rider, The	1	5	7	5	67	7 reels
Dante's Inferno	—	3	8	7	77	5,484 ft.
Deadwood Coach, The	—	2	5	6	79	6,346 ft.
Heart Buster, The	—	5	26	4	69	4,500 ft.
Hearts of Oak	2	—	7	2	66	6 reels
It is the Law	—	—	7	3	79	6,895 ft.
Last of the Duanes, The	—	—	14	12	85	6,942 ft.
Lone Chance, The	1	5	15	4	67	4,385 ft.
Man's Mate, A	5	7	19	3	59	5,041 ft.
Man Who Came Back, The	1	1	12	9	78	8,293 ft.
Oh, You Tony	—	2	14	4	73	6,302 ft.
Painted Lady, The	—	—	13	—	70	6,938 ft.
Plunderer, The	—	5	22	7	72	5,812 ft.
Romance Ranch	—	1	9	2	73	4,471 ft.
Teeth	—	—	10	—	70	6,190 ft.
Trouble Shooter, The	2	4	25	27	80	5,702 ft.
Vagabond Trail, The	2	11	24	9	67	4,302 ft.
Warrens of Virginia	—	3	12	3	70	6,535 ft.
Western Luck	—	2	12	9	80	5,020 ft.
METRO-GOLDWYN						
Along Came Ruth	—	—	9	3	78	5,161 ft.
Arab, The	2	7	17	5	66	7 reels
Boy of Flanders, A	—	1	44	28	81	7,018 ft.
Bread	—	1	9	8	82	6,726 ft.
Broken Barriers	1	7	6	1	55	5,717 ft.
Circe the Enchantress	—	2	7	3	73	6,882 ft.
Dixie Handicap, The	—	1	5	4	79	6 reels
Don't Doubt Your Husband	2	7	36	6	67	5,517 ft.
Great Divide, The	—	1	8	1	70	7,811 ft.
He Who Gets Slapped	—	—	8	13	89	6,600 ft.
His Hour	1	—	23	4	73	6,300 ft.
Janice Meredith	—	2	12	8	78	12 reels
Little Robinson Crusoe	2	—	24	16	80	6,126 ft.
Mademoiselle Midnight	4	4	22	10	70	6,778 ft.
Married Flirts	—	—	14	3	75	6,765 ft.
Navigator, The	—	1	9	10	84	5,600 ft.
Nellie the Beautiful Cloak Model	—	3	26	8	74	6,700 ft.
One Night in Rome	1	1	13	1	67	5,883 ft.
Rag Man, The	—	—	4	6	88	5,968 ft.
Recoil	5	4	10	5	61	7,089 ft.
Red Lily, The	1	5	11	—	59	6,975 ft.
Rejected Woman, The	2	4	12	6	70	7,761 ft.
Revelation	—	1	12	10	82	8,753 ft.
Second Youth	7	1	2	—	32	6,169 ft.
Sherlock Jr.	2	10	31	13	71	4,065 ft.
Shooting of Dan McGrew, The	—	3	36	46	85	6,318 ft.
Silent Accuser, The	1	—	7	7	81	5,883 ft.
Sinners in Silk	—	3	23	3	70	5,750 ft.
Snob, The	—	—	11	1	73	6,513 ft.
Tess of the D'Urbervilles	—	1	8	4	77	7,500 ft.
True as Steel	2	4	13	8	71	6,424 ft.
Wife of the Centaur	—	1	9	4	76	6,700 ft.
Wine of Youth	—	2	12	2	70	6,600 ft.
Women Who Give	1	1	30	21	81	7,500 ft.
Yolanda	—	1	10	6	79	10,125 ft.
PATHE						
Battling Orioles	—	1	7	2	73	5,332 ft.
Dynamite Smith	2	6	8	1	55	6,400 ft.
Girl Shy	—	—	24	73	93	8 reels
Hot Water	—	—	17	28	89	4,899 ft.
King of Wild Horses	1	2	46	49	84	5 reels
PREFERRED PICT.						
Breath of Scandal, The	—	—	10	2	75	6,700 ft.
PRODUCERS DIST. CORP.						
Another Scandal	—	3	17	—	66	7,322 ft.
Barbara Frietchie	—	4	10	16	82	7,149 ft
Charley's Aunt	—	1	2	10	91	6 reels
His Darker Self	5	7	11	2	54	5 reels
Hold Your Breath	—	3	27	15	78	5,432 ft.
House of Youth, The	—	3	8	1	65	6,669 ft.
Legend of Hollywood	3	4	3	—	43	5,414 ft.
Lightning Rider, The	—	3	26	14	78	5,771 ft.
Love's Whirlpool	—	6	18	7	71	6,177 ft.
Miami	—	8	26	6	69	6,317 ft.
Ramshackle House	1	—	11	6	77	6,257 ft.
Roaring Rails	—	—	23	19	84	5,753 ft.
Siren of Seville, The	—	—	12	4	78	6,724 ft.
Tiger Thompson	—	—	24	18	83	4,920 ft.
Try an' Get it	1	3	7	—	57	5,707 ft.
Wandering Husbands	1	5	17	8	70	6,306 ft.
Welcome Stranger	—	2	11	3	72	6,618 ft.
What Shall I Do	—	1	8	4	77	6,111 ft.
Wise Virgin, The	—	3	8	1	65	5,991 ft.
STATE RIGHTS						
Broken Hearts of B'way	1	4	9	—	58	6,600 ft.
Captain January	—	—	14	3	75	6,500 ft.
Fire Patrol, The	1	4	6	2	62	6,600 ft.
In Fast Company	—	2	18	2	70	6,000 ft.
Lone Wagon, The	1	6	6	2	59	5,009 ft.
Marriage Market, The	1	3	10	1	63	6,622 ft.
Mine with the Iron Door, The	—	1	15	10	80	8,115 ft.
On Time	5	4	23	7	66	6,030 ft.
Ridin' Double	1	2	6	1	62	4,500 ft.
Speed Spook, The	—	—	8	2	76	6,750 ft.
UNITED ARTISTS						
America	—	1	16	45	91	11,442 ft.
Dorothy Vernon of Haddon Hall	—	2	16	23	85	9,351 ft.
Thief of Bagdad, The	—	—	13	23	89	10,000 ft.
UNIVERSAL						
Back Trail, The	1	3	10	4	69	5 reels
Behind the Curtain	1	5	6	1	57	5 reels
Big Timber	1	3	10	1	63	5 reels
Broadway or Bust	1	—	22	13	79	6 reels
Butterfly	—	2	12	2	70	7 reels
Dancing Cheat, The	3	8	16	3	60	5 reels
Dangerous Blonde, The	—	4	10	1	64	5 reels
Dark Stairways	—	4	10	—	61	5 reels
Excitement	4	4	34	18	74	5 reels
Fast Worker, The	—	1	14	3	73	7 reels
Fighting American, The	1	8	20	2	63	5 reels
Fighting Fury	—	2	10	1	68	5 reels
Fool's Highway	13	5	24	5	56	7 reels
Forty Horse Hawkins	10	14	23	1	52	6 reels
Gaiety Girl, The	—	3	8	1	65	7,419 ft.
Galloping Ace, The	2	13	24	4	61	5 reels
High Speed	1	5	11	—	56	5 reels
Hit and Run	—	1	15	4	75	6 reels
K—The Unknown	—	1	11	7	79	6,362 ft.
Law Forbids, The	1	2	11	9	77	6 reels
Love and Glory	2	2	11	2	65	7 reels
Night Message, The	4	10	11	1	52	5 reels
Oh Doctor	1	—	11	3	73	6,587 ft.
Phantom Horseman, The	6	8	20	1	55	5 reels
Reckless Age	—	2	22	5	72	6 reels
Ridgeway of Montana	—	6	12	2	64	5 reels
Riders Up	1	9	22	4	64	5 reels
Ridin' Kid from Powder River, The	—	2	7	8	81	5,727 ft.
Rose of Paris	—	3	9	2	68	6,362 ft.
Signal Tower, The	—	1	16	15	83	7 reels
Stolen Secrets	2	7	18	3	63	5 reels
Storm Daughter, The	—	9	20	4	68	6 reels
Tornado, The	1	1	10	8	78	6,375 ft.
Turmoil, The	—	2	11	4	74	7 reels
Wine	—	6	11	2	64	7 reels
Young Ideas	1	5	11	1	60	5 reels
VITAGRAPH						
Behold This Woman	2	3	19	2	65	6,425 ft.
Between Friends	1	10	20	9	71	6,936 ft.
Borrowed Husbands	—	10	14	1	59	6,850 ft.
Captain Blood	1	—	11	22	88	10,608 ft.
Clean Heart	1	4	6	3	64	7,500 ft.
Code of the Wilderness, The	—	3	24	15	79	5,600 ft.
One Law for the Woman	2	3	13	1	62	5,800 ft.
Virtuous Liars	2	7	7	1	51	5,500 ft.
WARNER BROS.						
Babbitt	—	4	22	4	70	8 reels
Beau Brummel	1	3	11	39	89	10 reels
Being Respectable	1	4	16	1	64	7,500 ft.
Broadway After Dark	—	8	33	16	74	7 reels
Cornered	—	1	25	6	75	6,900 ft.
Find Your Man	—	3	15	6	74	6,800 ft.
Her Marriage Vow	—	5	13	—	59	6,800 ft.
How to Educate a Wife	—	1	20	12	80	6 reels
Lover of Camille, The	2	3	9	5	68	6 reels
Lover's Lane	—	1	8	2	73	6,400 ft.
Narrow Street, The	—	4	6	3	68	6,700 ft.
Tenth Woman, The	2	3	8	—	55	6,700 ft.
This Woman	—	3	13	4	72	6,842 ft.
Three Women	—	3	17	7	74	7,400 ft.

Exhibitors Service Bureau



Dignified and effective use of a large cut-out head, combined with other cut outs, flags and potted plants, gave Manager Charles H. Amos an attractive lobby display recently on "Classmates" (First Nat'l) at the Garing theatre, Greenville, S. C.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

Edward L. Hyman, Mark Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr., Finkelstein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Metropolitan theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines, theatre, Des Moines, Iowa.

W. C. Quimby, Managing Director, Strand Palace and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS.						
Thundering Herd, The	—	1	4	5	82	7,187 ft.
FIRST NATIONAL.						
If I Marry Again	—	1	6	4	78	7,400 ft.
Lady, The	—	—	5	6	86	7 reels
METRO-GOLDWYN.						
Great Divide, The	—	1	8	1	70	7,811 ft.
Rag Man, The	—	—	4	6	88	5,968 ft.
PROD. DIST. CORP.						
Charley's Aunt	—	—	2	10	95	6 reels
UNIVERSAL.						
Oh, Doctor	1	—	11	3	73	6,587 ft.

George E. Brown, Imperial theatre, Charlotte, N. C.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Manager Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Thomas D. Soriero, Supervisor of theatres, Universal Pictures Corp.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

See Complete "Check-up" 2150-51

Notwithstanding all rumors to the contrary—this ad is published to advise all exhibitors that

F.B.O.

has signed up

FRED THOMSON

with his marvelous horse Silver King to make a brand new series of Super Special Western Productions for 1925 and 1926.

This new series of pictures will be produced on a bigger scale than has ever been attempted before.

More than 7,000 Exhibitors already know that the FRED THOMSON pictures are the greatest "buy" in the industry today—Many more will know it in the coming season—The shrewdest move any exhibitor can make is to contract now for all the coming FRED THOMSON productions.

FILM BOOKING OFFICES
723-7th Ave., New York

Universal Sends Out Touring Unit

Mobile Mansion Leaves Universal City on Exploitation Trip That Will Carry It Across United States

DURING the next few days, it is announced by Carl Laemmle, president, Universal Pictures Corporation will send out one of the most remarkable exploitation caravans ever dispatched. It is a mobile studio unit, consisting of a powerful auto-type tractor and a veritable "bungalow on wheels," fitted out as a laboratory and complete living quarters. This unit will visit all of the principal cities in the United States, making pictures of them as a matter of historical record.

Starting from Universal City, just outside of Los Angeles, the mobile film unit or Mobile Mansion, as Universal calls it because of the completeness of its appointments, will proceed northward to San Francisco, thence to Portland, Tacoma, Seattle and Spokane, and then eastward through Salt Lake City, Denver and Omaha, and continuing to the Atlantic Coast with frequent stops. It is expected to reach New York next September. From New York it will swing through the Southern States and return to California via Louisiana, Texas and Arizona. The entire trip will take at least a year, according to present estimates.

C. E. Holah, a veteran film executive, will be in charge of the tour and will accompany the unit. As advance agent for the outfit, Garrett Graham, formerly publicity director for the Hal Roach studios, will officiate. He is now in San Francisco arranging for the first stop of the caravan.

Carl Laemmle's idea in sending out this touring studio to the country's principal cities is in line with the patriotic slogan "See America First." He believes that he could leave no greater historical legacy to posterity than a complete motion picture record of the leading cities as they are today. In each city where a stop is made, a print of the picture taken there will be shown in one of the local theatres and then placed in the city's archives as a record for future generations.

The Mobile Mansion is a unique outfit. It was constructed for use in Universal's forth-coming picture "California Straight Ahead." The Mobile Mansion includes both tractor and trailer. The tractor is a powerful Hall-Scott-Fagoel truck motor of 120 horsepower, built into a regulation automobile roadster type body, but of much larger proportions. The driver's controls are the same as those of a passenger car save for two extra gears for hill climbing. Safety signal lights to warn motorists behind it when it stops or turns, telephones connecting the driver with the passengers in the trailer, a ship-telegraph by which "Full Speed Ahead" and such directions may be electrically transmitted to the dashboard before the driver's eyes from the trailer, complete the equipment.



Masked front, suitably painted, used during the run of "So Big" (First Nat'l) at the Empress theatre, Owensboro, Ky.

The trailer, or Mobile Mansion proper, is twenty-five feet long, eight feet wide and fifteen feet high. It is the last word in design for the so-called "automobile house." It is built on the lines of a Pullman car, with observation platform in the rear and a center door leading into the car itself.

The rear three-quarters of the car is equipped as a modified Pullman sitting room, with easy chairs and a divan. At one end is a small cabinet, built into the wall, which unfolded, becomes a small piano. Panels in the walls above the wide windows have control knows for an elaborte radio set with loud speakers built into the walls, while another folding cabinet houses a phonograph.

At night two folding beds pull out of a door in the wall. Electric lights and an electric heater complete the living room equipment. Beyond this living room is a door leading to a small corridor. On one side of this is a bathroom and a shower, a gas water heater, clothes press and other conveniences. On the other side is the kitchen. An ice-box is surmounted by a three-plate gas stove, and folding dish racks, a folding sink and a cabinet for provisions and a rotisserie cooker complete this equipment.

In the space occupied by the bathroom is also a small winding stair that leads through a trapdoor to the roof of the trailer. This is a dance floor, and it is stretched on a frame that accommodates a colored sun-awning. Above the awning stretches the antenna for the radio.

Three people can live continuously in the trailer with all the comforts of any home. Laboratory work will be done in one section of the trailer which has been fitted up for this work.

The cross-country tour has been planned in connection with automobile clubs, Chamber of Commerce, Rotary and Kiwanis Clubs and similar organizations. Newspapers in the various cities are all set to co-operate in the filming of the local points of interest. All kinds of tie-ups are being arranged.

Besides the film made enroute, the unit will carry special reels of Universal City pictures and of studio shots of the various Universal stars. Handsome souvenir folders will be distributed at every stopping point.



Universal's "Mobile Mansion", or touring studio unit, which is starting on its trip around the country, which will bring it to New York in September and back to Universal City in about a year, after visiting most of the United States.



Music window tie-up on "Greed" (Metro-Goldwyn) for the showing at the Alhambra theatre, Milwaukee, recently.

Twelve Day Campaign for Showing of "Lincoln"

Manager Dewey Mousson of the Knickerbocker theatre, Nashville, Walter Harmon, assistant manager, and W. R. Arnold, exploitation man, devoted twelve days to their intensive exploitation campaign on the showing of "Abraham Lincoln."

About a week in advance, manager Mousson ran a large announcement in the Nashville Tennessean, inviting the school teachers of Nashville to attend a special showing of "Abraham Lincoln" at the Knickerbocker at 9:30 Saturday morning. Smaller ads to the same effect were used in the Banner and the Tennessean. Slides and film trailers were run on the screen and both lobbies were freely decorated with stills and cut-outs by Harmon. Six and three-sheets were hung in the Sixth avenue entrance, while one-sheet frames were mounted on the stairway leading to the balcony.

The mirrors of the main entrance were utilized for attractive designs painted by Harmon, the middle mirror containing a picture of Lincoln in a one-sheet poster. The picture was mounted on heavy beaverboard and just below it was painted in large black letters, "All that I am, or ever hope to be, I owe to my mother." On each side of the cut-out, Harmon painted the national colors. The name of the picture appeared on the mirror in large black letters on a white background.

Two American flags were arranged on the curtains so that when they came together at the close of each showing, they spread out to their actual size which was something of an innovation in stage management. Flags were also used freely in the marquee decorations, even the large electric signs carrying small flags. A cut-out head of Lincoln was used in the centre of the flags.

Exploiter Arnold obtained cooperation from the Ford Motor company, agents of the Lincoln car, for an attractive tie-up in its Broadway show rooms. Two Lincoln cars were displayed in the window with a card worded as follows: "66 years ago Lincoln rode to debate with Douglas on a mule. Today the Lincoln car represents perfection in transportation. Drive a Lincoln car to see 'Abraham Lincoln' at the Knickerbocker Theatre."

Rivoli "Sans-Gene" Campaign

Vigorous Exploitation Drive Boosts Premiere of Production on Broadway

REPRESENTING a varied assortment of unique ideas, a complete campaign was staged ahead of the opening of "Madame Sans-Gene" at the Rivoli theatre, New York City. While other theatres might not care to go in for so elaborate a campaign, many of its features might be modified for use on a less expensive scale.

Tickets for the opening night were advertised at five dollars each. Special teaser advertisements in French ran in all New York papers two weeks before the opening performance. An exhibit of costumes worn in the picture was placed in the show windows of Stern Brothers Department store on 42nd street. Another costume exhibition was held on the mezzanine at the Rivoli.

News trailers explaining the progress of preparations ran for two weeks at the Rivoli and Rialto theatres. Decorations at the Rivoli included a monster sign across the front of the building reading "Gloria Swanson." Eight foot letters in two rows made the sign measure twenty feet by ninety feet over all, perhaps the largest ever erected for a theatrical production.

Blue, white and red streamers extended from the top of the theatre to the sidewalk. Two miniature French guard houses were built at either side of the entrance and two giants, costumed as gendarmes stood at attention at different periods during the day and evening.

A heavy blue carpet bearing the crest of Napoleon covered the sidewalk under the marquee. Special blue runners were placed over the stair carpets in the theatre, all bearing the Napoleonic crest. The vestibule decorations included twelve huge photographic enlargements of Miss Swanson and a life sized oil painting draped with French and American flags was on view just inside the center entrance. Flowers, palms and foliage were used throughout the auditorium and mezzanine. Stage drapes were prepared specially for the engagement and carried huge oil paintings of the star. Three girls dressed in the period of the picture distributed the souvenir programs.

Co-operative Spread Given "Never Say Die" Run

W. F. Howell, of the Strand theatre, Valdosta, Georgia, obtained three pages of publicity in the Valdosta Times in the interest of "Never Say Die." "Never Say Die" played the Strand the first part of the week, and Howell's spread in the Valdosta Times was on the Saturday previous.

Gilbert E. Gable presents

The SKY RAIDER

WITH

JACQUELINE LOGAN

AND

CAPT. NUNGESSER



Fred Mertens of the Fulton Theatre, Jersey City, says of "The Sky Raider" that *no one ever promised him less and delivered more!*

From the story "The Great Air Mail Robbery" by Jack Lait

Directed by T. Hayes Hunter

ASSOCIATED EXHIBITORS

Physical Distributor, Pathe Exchange, Inc. John S. Woody, President Foreign Representative Sidney Garrett

Coloring Contest Exploits Showing of "Rag Man"

A Jackie Coogan Coloring Contest sponsored by the Birmingham Post was the feature of the exploitation campaign in Birmingham Ala., where "The Rag Man," played recenly at Loew's Bijou. This contest achieved over 1,500 inches of space in the press. C. D. Haug, Metro-Goldwyn exploiteer, conducted this campaign.

Julius Swarch & Sons, New York clothiers offered as prizes through their local dealer, J. Blach & Sons, a Jackie Coogan suit to each of the five best and neatest set of colored Jackies sent in, with free tickets in the pocket of each suit. Other prizes were Coogan caps, Coogan pencil boxes, Coogan vanity boxes, pails of peanuts donated by Kelly & Company, of Cleveland, O., Coogan rulers and one hundred tickets. Every contestant received an autographed photo of Jackie.

J. Blach & Sons displayed the Coogan suits and caps in their windows with cards announcing the nature of the contest, and also displayed the prize winning colorings with the names of the winners.

Five thousand Jackie Coogan rulers were distributed in the class rooms at the public schools, and fifty dash card signs were carried on the front and rear ends of street cars. One hundred and fifty 1-sheets were posted, and 150 window cards were displayed. Manager Vinson of Loew's Bijou cooperated actively throughout the entire campaign.

Boy Scouts Aid in Staging Campaign of "Lincoln"

Manager Charles S. Smith of the Shattuck Opera House, Hornell, N. Y., when he showed "Abraham Lincoln", got in touch with the local Boy Scout organization and obtained a recommendation of the picture in a letter sent out from Hornell Scout headquarters to all Scoutmasters and assistants of the Hornell district.

He also arranged with the Boy Scouts to distribute heralds and copies of the roto section prepared on this production, from house to house.

On the Sunday preceding the opening every minister in the city announced the showing at both morning and evening service and advised their hearers to see it. The Rotary and Lion clubs announced the coming of the picture and gave similar advice. The superintendent of schools called on every school teacher and asked them to make the announcement in their classes and advise their pupils to attend.

Arrangemens were made for the school children to sell tickets. For every ten tickets sold one free admission was given. The teachers took care of their own classes in the selling of tickets and turned in the money. G. A. R. members were invited, through the newspapers, to attend a showing as guest of the management. A benefit was staged for the Children's Home.



Street ballyhoo and stork marquee decorations used by Manager Chris Behrens of the Family theatre, Davenport, during the showing of "Oh, Doctor" (Universal).

Compo Board Street Car for "Conductor 1492" Run

Any one going by the Dome Theatre, Youngstown, Ohio, last week, must have wondered what a street car was doing right up on the sidewalk. But there it was. It extended across the entire front of the Dome Theatre. Emory Downs, manager, built it of wall board, and labelled it conspicuously with the name of Johnny Hines, and "Conductor 1492." One had to go through the door of the street car to reach the ticket booth.

Over the ticket booth there was a regular street car register of the kind that rings up the fares. Every time any one bought a ticket to the show, the register rang a bell and rang up another fare. The street car comapny donated the use of the register.

The girl in the ticket booth also had an electric connection whereby she could press a button and sound a street car gong. She did this between customers. The stunt made a big hit. All Youngstown talked about it.

"Old Lives for New" Given Aid of Boy Scouts

Boy Scouts handed every teacher attending the South Carolina Teachers' convention in Columbia, S. C., during the showing of "New Lives for Old" at the Imperial, a special herald as they registered at the Chamber of Commerce.

An advance announcement was made by manager C. W. Irvin, both on the screen and in the theatre close-ups, as well as in the local newspapers, that this picture has been selected from the current Paramount attractions as an excellent offering for the Teachers' convention. A special ad was also run in the new South Carolina Gazette. in return for which they gave each teacher a copy, gratis.

The lobby was appropriately decorated with stills and photos from the picture, together with a special banner of welcome over the entrance.



A special lattice-work frame, combined with two cut-out figures and the usual poster paper made up Manager Cliff Denham's workmanlike display on "Classmates" (First National) at the Capitol theatre, Victoria, B. C.



The opinions expressed after a private showing of "Oh, Doctor" (Universal) were made a part of the lobby display at the Rialto theatre, Des Moines.

Civic Courtesy Contest is Aid to "Excuse Me" Run

As part of his elaborate campaign on "Excuse Me" when it played at the Liberty theatre, Seattle, Leroy V. Johnson, manager, put across a tie-up with the Seattle Star, evening daily, that netted hundreds of inches of free publicity, including three and two-column stories on the front page. The stunt was in the form of a contest of courtesy, designed for city employees.

For the best stories of fifty words or less telling of the courteous act of some civic employee, the Liberty awarded ten dollars in cash. For other good letters, prizes ranged from $5 down to a number of free admission tickets to the following weeks' shows. The contest was put over in the guise of a "Courtesy Week" and the letters that were received, when printed in the Star, were good for many inches of publicity every day.

Another part of his exploitation campaign included special decoration in the lobby and foyer of the theatre. The lobby was dressed to resemble the back platform of a railroad train, with all the railroad lanterns, flags and paraphernalia to carry out the atmosphere. On the inside of the house, all the girl ushers were costumed in white duck conductors and porters costumes, with railroad caps and lanterns. A typical "Excuse Me" prelude was offered, featuring a local duet that used "Tea for Two" as their feature number and then carried the piece throughout the film as the central theme selection.

Italian Newspaper Boosts "Quo Vadis" in Tie-up.

Not often does a motion picture break away the sacred barriers of page one, let alone dominate the rest of the paper. In the language of the press agent, "When you get on page one, you've done something."

First National, in exploiting "Quo Vadis," had 16 front page stories of two columns in length each, for 16 consecutive days, and it obtained space aggregating ten full pages on the inside of the paper in addition to the page one "breaks." All but one of the first page stories were printed in red ink so that you couldn't miss them a mile away.

Allan S. Glenn, supervisor of exploitation for First National, noted that a large number of Italians were attending the picture, all of which is only natural since the picture was made in their native land with Gabriellino d'Annunzio as a co-director.

There are more than 900,000 Italians in New York and its environs, a potential market worth considering. So the Bolletinne Della Sera, the largest of the Italian newspapers, was approached with a new angle of publicity promotion that greatly increased their circulation and gained the sixteen days first page publicity in attractive colors. A large cut-out head of Colleen Moore was placed over the marquee where it could be seen as well by night as by day.

Brilliant Front Display on "So Big" in Seattle

Manager Leroy V. Johnson of the Liberty Theatre, Seattle, designed a very effective theatre front display for "So Big". The entire title and the star's name were done in electric lamps over the entrance doors. The star's name was repeated in lights under the marquee.

A cut-out from the 6-sheet poster was mounted on the sidewalk line. Photographs were mounted on the outside of the shadow-box where a spotlight played on them for the evening display.

At one end of the banner was a painting of Edna Ferber's book, with a gate and a farm-house in the background, painted

Gilbert E. Gable presents

The SKY RAIDER

WITH

JACQUELINE LOGAN

AND

CAPT. NUNGESSER



Variety says; "'Sky Raider' ran close to $13,000.00 in a house where from $8,000.00 to $11,000.00 is the general rule."

From the story "The Great Air Mail Robbery" by Jack Lait

Directed by T. Hayes Hunter

ASSOCIATED EXHIBITORS

Physical Distributor Pathe Exchange Inc. - John S. Woody, President Foreign Representative Sidney Garrett

YOUR IDEA

IN THE MAIL

JACK A. MARSHALL, manager of the Grand theatre, Huntsville, Ala., writes in regarding a couple of useful exploitation ideas which he has been putting to good advantage. They will be described elsewhere in this department. Judging from the material, Huntsville has a live theatre. C. L. Hackworth is proprietor of the Grand, and the Jefferson as well.

FRANK H. BURNS, exploitation director of the Beacham theatre, Orlando, Fla., "crashes" into this department regularly with something or another. This time he submits some of his latest advertising from Orlando, including group ads on the Beacham and Phillips, and on the Phillips, Grand and American. Run inside of one boxed space, the individual ads are placed in small panels which set each off to advantage, yet give all the advantage of the "flash" in their combined size. Although he is limited to stock material and type, Burns knows the value of a little printers' rule and white space.

The publicity director of Goldman's New Kings theatre, St. Louis, A. J. McGINNESS, forwards newspaper proofs on two ads used this week in St. Louis papers on "Isn't Life Wonderful?" The selling point decided on was the director, and this has been played to the limit, his name overshadowing everything else completely. McGinness promises to send other ads from time to time, which we trust he carries out, as we shall be glad to reproduce as much of it here as conditions may permit. Unique ideas deserve being passed along.

At the Palace theatre, Hamilton, Ohio, FRED S. MEYER took part in a local merchant's Co-operative Day by offering ten tickets for $2.50, a saving of $1.50. These tickets are good all summer and are not limited to a short period. The ad announcing this was laid out in striking fashion. Meyer does not say how it worked out, but such summer stunts usually pay well.

MANAGER H. BROWNING of the Olympia at New Haven, one of our most consistent contributors of material, sends in a new batch of stuff. Browning is still getting good results with cross-word puzzle stunts—a craze, incidentally, which appears to have passed its peak—and used one to advantage on "Sally" not long ago.

The latest issue of the Fayette County MOVIE FAN is at hand, and contains the usual newsy line-up of matter. There are always some interesting features in this little publication, and we imagine it must be a considerable force in the amusement field in Uniontown, Pa., where it is published.

JIMQUIN—otherwise James C. Quinn—has burst into golden song with a number entitled "Catalina, Aloha Oe (I Love You)," for which he wrote both words and music. Jimquin sang it in person recently at the New Strand theatre, Avalon, Calif. The song has been published in such a form that advertising can be imprinted on the inside and back covers. The office piano player has not yet passed upon the number, but it appears tuneful and catchy. The name "Catalina" lends itself to this sort of thing so readily that we are surprised someone hasn't used it for a popular ditty ere this, along with "Bambalina," "Katherina," "Tetina," and the other "ina" titles.

A WORTH WHILE PRESENTATION

AT comparatively small expense, a first rate presentation number is being used this week at the Howard theatre in Atlanta, arranged by Alex Keese, musical director. While providing a splendid program number, it also helps to promote good feeling between the theatrical interests and the churches.

A Handel short subject is being shown, and during the running of the picture, which deals with the life of that great and noted musician, the Howard orchestra plays bits from "The Messiah," Handel's great oratorio, and "Largo." As the picture fades away to a finish, the Junior Choir of St. Phillips cathedral descends the steps on the sides of the stage, and standing there in the dim light sings the Hallelujah chorus from "The Messiah." The choir is of mixed voices, little boys and little girls, trained by Grace Chalmers Thompson. They are vested, and make a charming and picturesque appearance, as well as adding greatly to the effect of the overture presentation.

Their services were obtained without charge Howard Price Kingsmore, manager of the theatre, made a generous donation to the cathedral, in compliment to Miss Thompson and in appreciation of her kindly assistance. This is another instance of the promotion of good feeling between Church and theatre, so essential to the latter, at least.

COMING TO THE POINT

THOSE advertising men who continually strain after effect, looking for something allegedly "new" all the time, have overlooked a great truth—the fact that results in advertising come not from straining for effect and fantastic novelty, but from steady, consistent, workmanlike copy. Brilliant novelties have their place—but they are not half so effective as good, average copy, day after day and every day.

Harold Horne, formerly an exploitation man and now manager of the Criterion theatre, Los Angeles, has been putting out some first rate consistent copy, which we have been watching, and which has maintained a high batting average for general excellence.

The reproduction here of one of his ads on "Introduce Me" will serve to illustrate. It is neither the best nor the worst of his regular output, but a representative specimen. Here is no far-fetched stretching after the "unique," but a straightforward presentation of the desired points. Aside from the illustrations, which have been kept in a subordinate position, four things hit the eye—"Laff! Say! You'll Bust," "Criterion," "Douglas MacLean," and "Introduce Me." What more is necessary?

There is a little additional sales copy, but since the ad is here reproduced actual size there is no need to quote it. The one possible defect in the ad is the fact that it is a bit crowded. If each element had been made just a trifle smaller, with corresponding white space, the various parts would not appear to "jostle" each other quite so much.

If the experiment meets with favor, we shall reproduce other ads actual size here from time to time.



Opening ad on "Introduce Me" (Assoc. Exhibits.) for the engagement at the Criterion, Los Angeles

AND OURS

DOING HIS STUFF

ED OLMSTEAD, whose theatre ads were reprinted frequently in these columns when he was with Herschel Stuart in St. Louis, and later with Bruce Fowler at McVickers in Chicago, is now doing his stuff in New York, where he is in charge of publicity and advertising for the Rivoli and Rialto. Despite the difficult conditions in New York, he is still turning out distinctive copy, well away from the beaten track. Space rates are high in Manhattan and there are a considerable number of papers which must be given the copy. As a result, most of the metropolitan advertising is of the stereotyped "directory" sort, containing little more than the billing. Illustrations are used rather sparingly, if at all, and an out and out pictorial ad is a real rarity. Such, however, is the art ad on "The Charmer," reproduced here, which Olmstead did recently for the Rivoli engagement of the picture.



Ed Olmstead's striking ad for "The Charmer" (Paramount) at the Rivoli theatre, New York City.

Half of the entire space is taken up by the head of Negri. This, however, is a striking likeness of Miss Negri in a few lines, so that it serves the valuable purpose of immediately attracting the attention of her following. Wisely, no effort was made to crowd in an entire figure, or even the neck and shoulders. What was being sold was not a particular bit of action in the picture, but the fact that this was a picture in which a particular star appeared—which was, of course, the outstanding sales angle in this instance. The supporting program has been given good prominence, without taking up too much space, by putting it in a box tipped at an angle. The stock billing has been neatly arranged in the lower left hand corner.

MAKING STOCK MATERIAL WORK

ONE example is worth a dozen precepts, for which reason we are particularly glad to present the accompanying newspaper ad on "The Spaniard," which proves the value of white space more strongly than a hundred articles which we, or anyone else, might write. Used by Emery's Majestic theatre, Providence, R. I., it is an outstanding example of how to obtain strength and originality with stock cuts. The only special material in the ad is the theatre name plate, which, as we have said here so often, is a worthwhile investment for any theatre.

We wonder how many advertising men could have resisted the temptation to fill the open space at the left with a jumbled conglomeration of catch-lines, selling talk and such miscellany? Not many, judging from the general run of theatre advertising coming across this desk.

Perhaps some managers might feel that this space left blank is wasted, and certainly this is an extreme instance of white space—but if they could have seen this ad on the newspaper page, and the manner in which it dominated the section, they would quickly see the value gained.

Not that we would recommend that every ad be laid out along these lines. Far from it. But to get variety into the theatre's advertising, there is nothing better than an occasional odd arrangement of this sort, with the material thrown off centre and plenty of white space to balance it up.

Some pictures, in their very nature, demand plentiful selling copy. This does not happen to be one of them. There is one simple, definite point to put across, and the single piece of text in this ad does so—and then wisely stops.

SELL SERVICE

WHILE you are busily selling individual photoplays from week to week, don't fail to sell your other big assets—service and equipment. However small the theatre, however limited its equipment, there are things about it—reasons why the public should patronize it—other than just the productions shown. They come primarily to see the picture, of course, but there are other things to sell—service, courtesy, comfort, projection, safety, and many more.

As an example of one of these, projection, we have before us a piece of copy which any well equipped theatre should be able to run truthfully and to advantage—and if your projection isn't such that you can truthfully say such things, improvement in that would probably be your most effective method of exploitation.

The editorial in question appears in the current issue of the Fayette County Movie Fan, published at Uniontown, Pa., under the heading, "Attention to Detail," and says:

"As you sit watching the clear, steady flickerless projection of the pictures on the screens at the State and Penn it is probable that a second thought is never given the care and consideration used in the operation of the projection apparatus in the two theatres. Perfect projection is one thing that has always been considered a necessity in good theatre operation by Managing-director C. M. McCloskey. Way back in the early days of the movies when the Imp was the leading theatre in Uniontown he had the reputation of having the best projection in this part of the State. When the Penn was constructed well-known projection engineers were brought to the city to make the lay-out for the screening apparatus. That this was the wise course to pursue is indicated in the fact that today the Penn theatre has a picture projection that is equaled in few theatres in this part of the country. When the time came to build the State, Manager McCloskey again made doubly sure that the projection would absolutely be the finest that could be had. Specialists were called from the General Electric company and other makers of projection apparatus and their recommendations were followed with the result that today the State projects a picture on the screen that is the talk of the entire section. Here is an interesting comparison—see a certain picture at the State; then when you are in some other city view it again. We know you will find a big difference in favor of the State!"



A strong lay-out, characterized by abandant white space which gave an off-centre effect, featured this ad on "The Spaniard" (Paramount) run by the Emery Majestic theatre, Providence.

Variety of Tie-ups Given "So Big" in Lexington

Col. Fred Levy was determined that when "So Big" showed at his Kentucky theatre in Lexington, every inhabitant should know of the picture's coming.

He used 2,000 special door-knob hangers. By a tie-up with the Lexington Laundry, 2,000 heralds advising recipients to send their laundry to the Lexington and to go to the Kentucky theatre to see "So Big" were wrapped in the laundry's packages beginning a week in advance.

Twenty banners were painted and hung on taxicabs four days before the opening and continuing during the showing. Three thousand regular heralds were used.

Among merchant tie-ups was one with a women's ready to wear shop on Miss Moore's dresses; another was a display in a florist's; still another a toilet article display in a drug store. Two confectionery stores tied up on the picture. On the windows and mirrors of one of these was painted a fancy design announcing the Colleen Moore sundae. A book window display was obtained. All of the displays were in excellent locations.

A color scheme of orange and black was carried out in everything—heralds, banners, cards, etc.

Teaser Racing Ads Exploit "The Dixie Handicap"

A cross word puzzle contest was recently conducted by Norman W. Pyle, Metro-Go'dwyn exploiteer, in Johnstown, Pa., in connection with the showing of "The Dixie Handicap" at the Olympic theatre.

A teaser campaign in all the local papers initiated this exploitation campaign. The teasers announced that the horse racing season in Altoona would open on the following Monday, and added, "For details call 2-6170." This was the theatre's phone number. Employees replied to all inquiries by announcing the run of "The Dixie Handicap" at the Olympic throughout the week. Pyle followed this up by announcing on the Saturday preceding the premiere in large display ads: "The greatest race in the history of the turf will be run in Altoona all next week at the Olympic theatre in 'The Dixie Handicap.' The picture you'll cheer."

A jockey rode through the streets, and 1-sheets were placed on all the city waste paper receptacles in the downtown district. Street cars carried a half sheet card on the front, and there were a number of window displays also. Five thousand heralds were distributed and two slides and a trailer were used. There was, in addition, a special lobby display.



A section of a railroad track with switches and lanterns was used by Manager Charles Fraler in front of the Grand theatre, Tracy, Calif., for "The Signal Tower" (Universal).

Empress Front Masked for Showing of "So Big"

Manager R. R. Russell, of the Strand Amusement company's interests in Owensboro, Ky., had another mask for the Empress theatre for "So Big," for its three day run, to stimulate interest.

Two weeks ahead of the showing, however, an electric sign was playing over the box office. A week in advance another electric sign, a box with bright red cut-out of "So Big" as a baby, was attached to the storm door at the entrance of the theatre. Then the Saturday night before the showing on Monday, up went the big mask over the entrance, which called attention to the unusual attraction for the coming week. It remained up during the showing.

As the mask is made of beaver board it can be used again and again. Three-sheets were used as the side panels and a local artist completed the drawing.

Teaser Box Placed in Joie Lobby on "Contraband"

To stimulate interest in "Contraband", playing the Joie, Fort Smith, Ark., Manager John P. Read conceived a novel and effective lobby display on the attraction. A huge box was placed in the center of the lobby on which were painted the words: This is "Contraband" Keep Off But See It Opened Up Friday and Saturday.

Another good stunt was the use of two banners reading: "This is Not Contraband But See It at the Joie Today." The above were placed on two trucks of a well-known local transfer company.

The regular campaign was supplemented by the use of advance stills, trailer and slide, with marquee, display of 24-sheet cutout with title in cutout letters across the front.



Barrels and cases borrowed from the Tennessee Brewing company pro vided Manager Bert Jordan of the Majestic theatre, Memphis, Tenn., with this arresting display on "Contraband" (Paramount).

With First Run Theatres

NEW YORK CITY

Rivoli Theatre—
Film Numbers — Madame Sans Gene (Paramount).
Musical Program—"Robespierre" (Overture), Le Peuple S'Amuse (Ensemble).

Piccadilly Theatre—
Film Numbers—Wings of Youth (Fox), Piccadilly Pictorial (Selected). Such is Life Among Dogs (House reel), Dragon Alley (Comedy).
Musical Program—"Merry Wives of Windsor" (Overture), "O Sole Mio" (Cornet solo), "A Bevy of Butterflies," "Spring" (Organ solos).

Colony Theatre—
Film Numbers—Playing with Souls (First National), A Wild Papa (Pathe), Colony Pictorial (Selected), Pelican Island (Scenic).
Musical Program—Symphonojazz (Orchestral specialty), A musical fantasy (Pianist and mechanical piano), "Tia Juana" (Special singing and dancing act with company of twenty).

Capitol Theatre—
Film Numbers—Romola (Metro-Goldwyn), Capitol Magazine (Selected).
Musical Program—"Il Guarny" (Overture), "The Rising Sun" (Indian chant), Zuni Dance (Soloist and Ballet corps), "Valse Caprice" (Dance duet).

Mark Strand Theatre—
Film Numbers—Chickie (First National), The Making of an Egg (Pathe), Mark Strand Topical Revue (Selected), Washington (Scenic).
Musical Program—Excerpts from "The Prince of Pilsen" (Orchestra with "The Message of the Violet" (Baritone solo), and "The Heidelberg Song" (Baritone solo with male quartet), "Blue Danube" "Rachmaninoff Prelude in G Minor" "Nola" (Piano Trio), "Love's Everlasting" (Soprano solo), "The Glow Worm" (Dance duet).

Rialto Theatre—
Film Numbers—The Crowded Hour (Paramount), Rialto Magazine (Selected), Film Facts (S. R.), Ko-Ko Trains 'Em (S. R.).
Musical Program — "Cappriccio Italien" (Overture), Riesenfeld's Classical Jazz "Japanese Lullaby" (Vocal quartet), Jazz Divertisement (Orchestra, dance solo and ballet).

Central Theatre—
Film Numbers—The Fool (Fox).
Musical Program—Special score for feature.

Criterion Theatre—
Film Numbers — Grass (Paramount).
Musical Program Special score for feature.

Cameo Theatre—
Film Numbers—Charley's Aunt (Prod. Dist. Corp.), Cameo Pictorial (Pathe), Aesop's Fables (Pathe), The Shakdown Cruise of the U. S. S. Concord (Special reel).
Musical Program—Excerpts from "The Fortune Teller" (Overture), Cello solo and Organ.



Four-column newspaper ad gotten up by Reade's Hippodrome theatre, Cleveland, for the opening day of the run of "Head Winds" (Universal) at that house.

BROOKLYN

Mark Strand Theatre—
Film Numbers—His Supreme Moment (First National), Chief Koko (S. R.), Mark Strand Topical Review (selected).
Musical Program—"La Belle Helene" (overture), Twelfth Street Rag (xylophone solo), "When Summer Comes Again" (contralto solo), "Sweetheart of All My Dreams" (soprano solo), "Tomorrow May Never Come" (baritone and ballet corps), Aria from "Il Trovatore" (tenor solo), "Chinese Jade" (ballet corps), "Counting the Stars" (soprano solo), "Toccata" (organ recessional).

CHICAGO

Chicago Theatre—
Film Numbers—Musical Program Take a Chance Week—"Overture Guess," "Ear Ticklers," "Toe Twinklers," "Ump-ta-ta," "E-C, Know Her," "Surprise," "What, Who," "Opera Jazz," "Meet The Girls," "Organ Surprise," "Pucker Your Lips," "Surprise On Surprise," "Take a-Chance-Lucky 13," "Sad, Funny, Thrilling," "Time To Laugh," "Scoops," 16 features.

Tivoli Theatre—
Film Numbers—Sally (First National), International News (Universal).
Musical Program—"Pomp And Circumstance" (Overture), "Indian Love Call," (Organ solo), Marie Montero (Spanish Dancing Specialty), Stage Prologue, including "The Ten English Rocketts," Jack Hanley (Comedy Juggler), John Quinlan (Soloist).

Riviera Theatre—
Film Numbers—Learning To Love (First National), International News (Universal).
Musical Program — Syncopated Spring Festival Week—"Katharina," "Dragon Parade," "Venetian Carnival," "Tambourine Dance," "Kentucky Serenaders," and "Song Hits Revue," (Specialties and Presentations). Special Organ Solo and Musical Numbers by Riviera Orchestra.

McVickers Theatre—
Film Numbers — The Crowded Hour (Paramount), Post Service, Big Town (Pathe), Newspaper Chuckles, Topics of the (Pathe).
Musical Program—"1st Hungarian Rhapsody," Overture), "Just A Little Love, A Little Kiss," and "Old Pal," (Vocal Specialty), "William Tell," (Organ Solo).

Capitol Theatre—
Film Numbers—The Rag Man (Metro-Goldwyn), News and Views (International and Pathe), Cartoon (S. R.).
Musical Program—"A Day With A Circus" (Overture), "A Radio Nightmare," (Organ Solo), "In Front of the Big Tops," including "The Clown Dance" and "Barkers," (Presentation) "Inside The Big Top" including "The Three Caswell Sisters," "Thomas Trio," "Fisher's Animals," "Dead Or Alive," "The Six Tip Tops," (Presentation).

Senate Theatre—
Film Numbers—A Kiss In The Dark (Paramount), Hooked (Educational).
Musical Program—Preston Sellers (Special Organ Descriptive Numbers), Elsie and Paulsen. (Apache Dance), Keller Sisters and Lynch-Arthur Torrelly (Specialty).

Pantheon Theatre—
Film Numbers—Seven Chances (Metro-Goldwyn).
Musical Program—Mangold Syncopators (Specialty), Margaret Fitzgerald (Organ Novelty Number), Ruth Pryor and Artistic Dancing Girls (Specialty), Helene Heller and George Riley "Neath The Stars" (Presentation).

Woodlawn Theatre—
Film Numbers — Bad Company (Assoc. Exhibitors), News Weekly (Pathe), Review (Pathe), Boobs in the Woods (Pathe).

Orpheum Theatre—
Film Numbers — The Salvation Hunters (United Artists).

Roosevelt Theatre—
Film Numbers—Madame Sans Gene (Paramount).

Monroe Theatre—
Film Numbers—Riders of the Purple Sage (Fox).

Randolph Theatre—
Film Numbers—The Re-Creation of Brian Kent (Principal Pictures—S. R.).

ROCHESTER

Eastman Theatre—
Film Numbers—Sally (First National), Eastman Theatre Current Events (Selected), Swanee River (S. R.).
Musicial Program—"The Beautiful Blue Danube" (Overture). "Morning, Noon and Night" (Organ solo), "Look for the Silver Lining" (Soprano solo).



Art ad on "A Kiss in the Dark" (Paramount) when that picture was shown at the Walnut, Cincinnati.

SALT LAKE CITY

American Theatre—
Film Numbers—The Redeeming Sin (Vitagraph), Jonah Jones (Educational), International News, Newspaper Fun (F. B. O.).

Kinema Theatre—
Film Numbers—The Gaiety Girl (Universal), Itching for Revenge (Universal), International News.

Orpheum Theatre—
Film Numbers—Reckless Romance (Prod Dist. Corp.)

Pantages Theatre—
Film Numbers—Fool's Highway (Universal).

Paramount-Empress Theatre—
Film Numbers—Adventure (Paramount), Pathe News.

Victory Theatre—
Film Numbers—A Kiss in the Dark (Paramount), Just a Good Day (Pathe), Pathe News.

SAN FRANCISCO

California Theatre—
Film Numbers—Man and Maid (Metro-Goldwyn), International News, Aloha Land (Scenic).
Musical Program — "Voice of Spring" (Overture), "Spanish Dance" (Violin), "Hungarian Lustpiel" (Orchestra novelty), "Will You Remember Me" (Organ solo).

Imperial Theatre—
Film Numbers— Madame Sans Gene (Paramount), Hodge Podge (Educational).



Gordon Bennett's hand drawn ad on "New Toys" (First Nat'l) at the Rialto theatre, Omaha.

Musical Program—"Will you Remember Me" (Operatic fantasy in blue).

Union Square Theatre—
Film Numbers—Capital Punishment (B. P. Schulberg-S. R.), The Tenth Woman (Warner Bros.), Crowning the Top (Universal), Fox News.
Musical Program — "Twilight," "When Shadows Fall," "Polonaise" (Orchestra).

Loew's Warfield Theatre—
Film Numbers—Learning to Love (First National), Hello Hollywood (Educational), Kinograms.
Musical Program—Singing and dancing divertissement (Special company), Fanchon and Marco idea, Franz Liszt selections (Orchestra).

Granada Theatre—
Film Numbers—Introduce Me (Asso. Exhib.), Shootin Injuns (Pathe), Pathe News.
Musical Program — "Bohemian Paris" (Specialty including singing and dancing).

Cameo Theatre—
Film Numbers—The Pride of Sunshine Alley (S. R.), Almost a Husband (Universal), International News.
Musical Program—"Ritz Carlton Revue" (Specialty with singing and dancing).

Beatty's Casino Theatre—
Film Numbers—Enticement (First National), Grandpa's Girl (Educational).
Musical Program—"Oh Look" (Will King and Company).

Strand Theatre—
Film Numbers—Tearing Through (F. B. O.), South of the North Pole (Pathe), Kinograms.
Musical Program—Five vaudeville acts.

ST. PAUL

Capitol Theatre—
Film Numbers — Madame Sans Gene (Paramount), Capitol Digest (Selected), Are Husbands Human (Pathe), The Wonders of Art (A. R.).
Musical Program — Gems from "Tales of Hoffman" (Overture), Brooks and Ross (Vocal duet), "By the Lights of the Stars" (Organ recessional).

DES MOINES

Capitol Theatre—
Film Numbers—The Spaniard (Paramount), The Dome Doctor (Vitagraph), Fox News.
Musical Program—"A Little Bit of Everything" (song and dance number).

Des Moines Theatre—
Film Numbers—The Dressmaker of Paris (Paramount), International News, The Iron Mule (Educational).
Musical Program—"Indian Love Call" (organ and orchestra special).

Strand Theatre—
Film Numbers—Man and Maid (Metro-Goldwyn), Kinograms, Second of the Pace Maker Series (F. B. O.).
Musical Program—"All Alone" (organ and orchestra special).

Rialto Theatre—
Film Numbers—The Mad Whirl (Universal).

LOS ANGELES

Cameo Theatre—
Film Numbers—Do It Now (F. B. O.), Queen of Aces (Universal), International News.
Musical Program—Orchestra.

California Theatre—
Film Numbers—Three Keys (S. R.), Rarin' Romeo (Educational), Topical Revue, Kinograms.
Musical Program — "Orpheus" (Overture).

Forum Theatre—
Film Numbers — The Dancers (Fox), Stupid But Brave (Educational), International News.
Musical Program—Organ selections.

Hillstreet Theatre—
Film Numbers — The Scarlet Honeymoon (Fox), The Pace Makers (F. B. O.), International News, Aesop's Fables (Pathe).
Musical Program—Vaudeville.

Loew's State Theatre
Film Numbers—Man and Maid (Metro-Goldwyn), Red Pepper (Educational), Loew's State Pictorial News (Selected).
Musical Program—"Prince of Pilsen" (Overture).

Metropolitan Theatre
Film Numbers—A Kiss in the Dark (Paramount), What Price Goofy (Pathe).
Musical Program — "Mignon" (Overture).

Million Dollar Theatre—
Film Numbers — Madame Sans Gene (Paramount), Pathe News, Scenic.
Musical Program — "Raymond" (Overture).

Pantages Theatre—
Film Numbers — Dick Turpin (Fox), Pathe News.
Musical Program—Vaudeville.

Rialto Theatre—
Film Numbers — The Spaniard (Paramount), Dynamite Doggie (Educational), Pathe News.
Musical Program—Orchestra.

Criterion Theatre—
Film Numbers—Zander the Great (Metro-Goldwyn).
Musical Program — "Mamie" (Overture), "Evening Hymn" (Specialty), prologue to feature.



Hand drawn ad on "I Want My Man" (First Nat'l) at the Mary Anderson theatre, Louisville.

Egyptian Theatre—
Film Numbers—The Iron Horse (Fox).
Musical Program—Medley of Old Time favorites and prologue to feature.

DETROIT

Capitol Theatre—
Film Numbers—I Want My Man (First National), Comedy (Pathe), Detroit News Pictorial, Travelogue (S. R.).
Musical Program—Overture of popular airs (orchestra), vocal selections (soprano and baritone), Organ recessional.

Broadway Strand Theatre—
Film Numbers—Fifth Avenue Models (Universal), Comedy (Pathe), Newsreel (International).
Musical Program—"Chocolate Soldier" (orchestral overture), "Thais" (violin solo), art poses.

Fox-Washington Theatre—
Film Numbers—A Connecticut Yankee in King Arthur's Court (Fox), Aesop Fable (Pathe), Newsreel (Fox).
Musical Program—Overture (orchestra), Song and dance revue (trio), Organ recessional.

Adams Theatre—
Film Numbers—Madame Sans-Gene (Paramount), Comedy (Educational), Detroit News Pictorial.
Musical Program—Overture (orchestra), Vocal selections (tenor), Organ recessional.

Madison Theatre—
Film Numbers—Too Many Kisses (Paramount), Aesop Fable (Pathe), Comedy (Pathe), Detroit News Pictorial.
Musical Program—Medley of popular selections. (orchestra), Vocal specialty (duet), Organ Recessional.



Distinctive ad on "Inez from Hollywood" (First Nat'l) at the Mainstreet theatre, Kansas City, Mo.

INDIANAPOLIS

Circle Theatre—
Film Numbers—As Man Desires (First National), News Reel Weekly (International), Newspaper Fun (F. B. O.), Comedy (Educational).
Musical Program—"Carmen" (Orchestra), "The Crooning Troubadour" (Special solo).

Appolo Theatre—
Film Numbers—The Great Divide (Metro-Goldwyn), Comedy (Fox), News Reel Weekly (Fox).
Musical Program—"West of the Great Divide" (Musical prologue), Orchestra and organ.

Colonial Theatre—
Film Numbers—One Night in Rome (Metro-Goldwyn), Putting on Airs (Universal), News Reel Weekly (Pathe), Aesop Fable (Pathe).
Musical Program—American Harmonists.

PITTSBURGH

Loew's Aldine Theatre—
Film Numbers—A Kiss in the Dark (Paramount), Felix Cartoon (S. R.), Earth's Oddities (Educational), Cross Word Puzzle (Educational), Pathe News.
Musical Program—Popular Favorites (Overture), Clavilux Color Organ (Specialty), Special Jazz orchestra, Broadway musical hits (Duet).

Grand Theatre—
Film Numbers—I Want My Man (First National), Ship Shape (Educational), Pathe News and Topics of the Day.
Musical Program—Symphony orchestra, Special String Ensemble, Melva Moore (Soprano solo).

Olympic Theatre—
Film Numbers — The Charmer (Paramount), Bad Boy (Pathe), Beauty Spots (Pathe), Pathe Review, International News.

Ritz Theatre—
Film Numbers—The Girl on the Stairs (Prod. Dist. Corp.), Pathe Comedy, Pathe News.

State Theatre—
Film Numbers — Playing With Souls (First National), Her Boy Friend (Pathe), Kinograms.
Musical Program—Orchestra.

Blackstone Theatre—
Film Numbers—Gold and The Girl (Fox), Wages of Tin (Pathe), Aesop's Fables (Pathe), Fox News, Pathe Review.
Musical Program—Jazz orchestra.

CINCINNATI

Capitol Theatre—
Film Numbers—Isn't Life Wonderful (United Artists), Capitol News (Selected), Aesop's Fables (Pathe), Topics of the Day (Pathe).
Musical Program—Orchestra.

Walnut Theatre—
Film Numbers—Daddy's Gone A' Hunting (Metro-Goldwyn), French Pastry (Pathe), Pathe News, Aesop's Fables (Pathe).
Musical Program—Orchestra.

Strand Theatre—
Film Numbers—Seven Chances (Metro-Goldwyn), By Hook or Crook (Universal), Sportlight (Pathe), Pathe News.



Three-column "Excuse Me" (Metro-Goldwyn) ad, calling attention to the leading players in a pointed way, for the showing at the Liberty theatre, Kansas City.

Lyric Theatre—
Film Numbers—Charley's Aunt (Prod. Dist. Corp.), continued, Kinograms.
Musical Program—Orchestra.

Gifts Theatre—
Film Numbers—Who Cares (S. R.), Itching for Revenge (Universal), Fox News.

KANSAS CITY

Newman Theatre—
Film Numbers—Cheaper to Marry (Metro-Goldwyn), Half a Hero (Educational), Newman News and Views (Pathe and Kinograms), Ouch (Pathe), Newman Current Events (Local photograph).
Musical Program—"The Merry Widow" (Overture), Boyce Coombe (Tenor), Burnoff and Josephine (Novelty Dancers), Recessional (Organ Solos).

Liberty Theatre—
Film Numbers—Dangerous Innocence (Universal), Hold My Baby (Universal), International News Pictorial, Aesop's Fables (Pathe), Hodge Podge (Educational).
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

Royal Theatre—
Film Numbers—Charley's Aunt (Prod. Dist. Corp.), Royal Screen Magazine (Pathe and Kinograms), Royal Current Events (Local Photography).
Musical Program—Royal Syncopators on Stage (Overture), Recessional (Organ Solos).

Pantages Theatre—
Film Numbers—Girls Men Forget (Principal Pictures-S. R.), Fox News and Fox Short Subjects.
Musical Program — "Seventeen" (Overture), "Alabamy Bound" (Organ Novelty), Recessional (Organ Solos).

Mainstreet Theatre—
Film Numbers—Seven Chances (Metro-Goldwyn), Pathe News and Educational Short Subjects.
Musical Program—Atmospheric Selections (Overture), Recessional (Organ Solos).

SEATTLE

Blue Mouse Theatre—
Film Numbers—Bridge of Sighs (Warner Bros.), Empty Heads (Comedy), Deep Stuff (Comedy), International News.
Musical Program—"Light of the Stars" (Overture), "Big Bad Bill" and "Old Church Aisle" (Novelty selections), "Song of Roses" (Organ solo).

Coliseum Theatre—
Film Numbers—If I Marry Again (First National), Felix Rests in Peace (S. R.), Cross Word Puzzle (Educational), Kinograms and Pathe News.
Musical Program — "Orpheus" (Overture), "Lady of the Nile" "Twilight, The Stars and You" "Cold, Cold Mama" (Orchestral specialties), "Oh Pa, Oh Ma" (Vocal novelty).

Columbia Theatre—
Film Numbers — Head Winds (Universal), Almost a Husband (Pathe), Hodge Podge (Educational), International News.
Musical Program—"Pique Dame" (Overture), Vocal prelude.

Heilig Theatre—
Film Numbers—The Saddle Hawk (Universal), Pathe Review and News.
Musical Program—Vaudeville.

Liberty Theatre—
Film Numbers—Charley's Aunt (Prod. Dist.), Crossword Puzzle (Educational), Pathe Review, International and Liberty News.
Musical Program — "Maritana" (Overture), "Voices of Spring" (Organ solo), Quartet in prologue.

Pantages Theatre—
Film Numbers — Those Who Judge (S. R.), Deep Stuff (Pathe), Pathe News.
Musical Program—Vaudeville.

Strand Theatre—
Film Numbers—The Lady (First National) continued.

Winter Garden Theatre—
Film Numbers—Yesterday's Wife (S. R.), Newspaperfun (F. B. O.), Pardon My Glove (Pathe). Fox News.

ST. LOUIS

Missouri Theatre—
Film Numbers — The Charmer (Paramount), He Who Gets Smacked (Pathe), Missouri Magazine.
Musical Program—Overture and popular numbers, Missouri Symphony orchestra. Organ accompaniment. On stage—The Chicago Follies (Musical revue).

Loew's State Theatre—
Film Numbers—Seven Chances (Metro-Goldwyn), Felix Wins and Loses (Fine Arts S. R.), News and Views, Topics.
Musical Program—"Kiss Me Again" (novelty overture by orchestra), Organ solo. "China Cross the Bay" (special orchestra on stage).

Grand Central Theatre—
Film Numbers—Coming Through (Paramount), Kinogram News and Views (Educational).
Musical Program — Orchestra, Morton Downey (tenor).

West End Lyric Theatre—
Film Numbers—Coming Through (Paramount), Wide Awake (Educational), Kinogram News and Views (Educational).
Musical Program—Orchestra. Singing organist. Lewis Williamson (tenor).

Capitol Theatre—
Film Numbers—Coming Through (Paramount), Wide Awake (Educational), Kinogram News and Views (Educational).
Musical Program — Orchestra. Dorothy Johnson (5-year old Saxaphone artiste), Chester Mertens (vocalist).

Delmonte Theatre—
Film Numbers—Gerald Cranston's Lady (Fox), New Teacher (comedy), Delmonte News and Views.
Musical Program—Orchestral overture and popular numbers. On stage—Mlle. Nina & Company (oriental dancers), Bacon & Fontaine (skating novelty).

William Goldman's Kings and Rivoli Theatres—
Film Numbers—Isn't Life Wonderful (United Artists), The House of Flickers (Pathe), Pathe News and Views, Topics of the Day (Pathe).
Musical Program—Orchestral overture and popular numbers.



The Pantheon theatre, Toledo, used this ad on "The Heart of a Siren" (First Nat'l).

CLEVELAND

Stillman Theatre—
Film Numbers—Madame San Gene (Paramount).
Musical Program—"Robespierre" (overture).

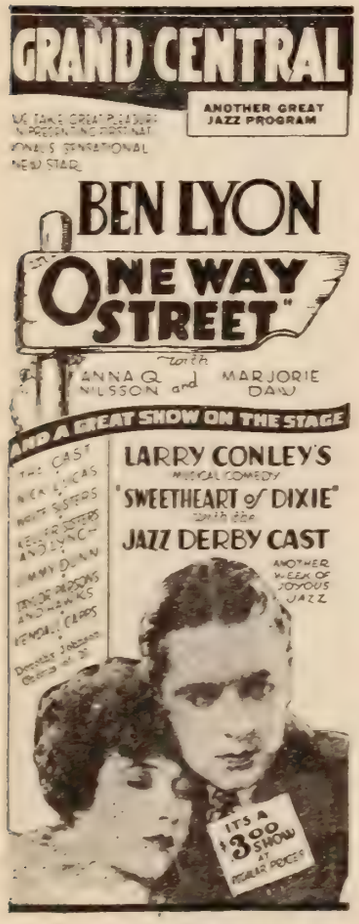
Allen Theatre—
Film Numbers—The Spaniard (Paramount), Great Guns (Educational), KoKo the Barber (S. R.), The Ranger (S. R.), Topics of the Day (Pathe), Pathe News.
Musical Program—"Il Guarany" (overture), Scene from "Carmen" (two soloists and chorus of sixteen with dramatic tenor).

State Theatre—
Film Numbers—Introduce Me (Associated Exhibitors), He Who Gets Smacked (Pathe), Crossword Puzzle (Educational), Fun from the Press (F. B. O.), International News (Universal).
Musical Program—Organ overture, vaudeville.

Park Theatre—
Film Numbers—Proud Flesh (Metro-Goldwyn), Lion Whiskers (Pathe), Felix' Last Laugh (S. R.), Topics of the Day (Pathe), Kinograms (Educational).
Musical Program—Classical Jazz Revue, Ted Snyder, assisted by Fred Hughes, tenor, "O Solo Mio" (duet), Dance Novelty from "The Fortune Teller", "Joanna" (specialty), Ensemble.

Circle Theatre—
Film Numbers—Bad Company (Associated Exhibitors), Hot Water (Asso. Exhib.), Aesops Fables (Pathe), Pathe News.
Musical Program—"Suite 16", "Lady of the Nile", "Two Pretty Eyes of Blue", "Tiger Rag" (orchestra).

Reade's Hippodrome and Keith's East 105th St.—
Film Numbers—The Deadwood Coach (Fox), Comedy (Universal), International News (Universal).
Musical Program—Selections from Friml Operas (overture), Vaudeville.



Lobby display for "One Way Street" (First Nat'l) at the Grand Central theatre, St. Louis

OMAHA

Rialto Theatre—
Film Numbers—Charley's Aunt (Producers' Dist. Corpn.), The Chase (Educational), The Voice of the Nightingale (Educational), Kinograms.
Musical Program—"The World is Waiting for the Sunrise" (overture), "The Steel King" (exit march), "A Curious Story", "Tomorrow May Never Come", and "Country Gardens" (music themes for feature picture), "Cross-Words" (organ solo). Special singing feature on stage, Haynes, Lehman and Kaiser.

Strand Theatre—
Film Numbers—Madame Sans Gene (Paramount), A Rarin' Romeo (Educational), Fox News, Newspaper Fun (F.B.O.).
Musical Program—"The Hottentots" (overture). Special feature, Lucy Bruch, Gypsy violinist.

World Theatre—
Film Numbers—The Gaiety Girl (Universal).
Musical Program—"Radio Ramblings" (organ feature). Six acts of vaudeville.

Sun Theatre—
Film Numbers—The Thief of Bagdad (United Artists).
Musical Program—The original music score of the feature picture.

Moon Theatre—
Film Numbers—The Flaming Forties (Producers' Dist. Corp.), Meet the Missus (Pathe).
Musical Program—Five acts of vaudeville.

Empress Theatre—
Film Numbers—The Champion of Lost Causes (Fox), Galloping Hoofs, last chapter (Pathe).

NEWARK

Branford Theatre—
Film Numbers—Quo Vadis (First National), Branford Review of Events (Selected), Hello Hollywood (Educational).
Musical Program—"Grand March" from "Aida" (Overture), "Invictus" (Baritone Solo).

BUFFALO

Shea's Hippodrome—
Film Numbers—The Thief of Bagdad (United Artists), Current Events (Pathe and International News).
Musical Program—The music score written for the picture played by the Hippodrome Symphony orchestra.



The Stanton theatre used this neat ad on "Charley's Aunt" (Prod. Dist. Corp.) in Philadelphia.

Lafayette Square Theatre—
Film Numbers—Capital Punishment (B. P. Schulberg S. R.), Pathe Comedy, Current Events (Fox News).
Musical Program—Selections from "The Dream Girl" (orchestra). Organ solo. Five acts of vaudeville. Personal appearance of George Hackathorne.

Loew's State Theatre—
Film Numbers——Man and Maid (Metro-Goldwyn), Bad Boy (Pathe), Current Events (Pathe News).
Musical Program—Miss Vie Quinn and her Sunnybrook orchestra. Five acts of vaudeville.

New Olympic Theatre—
Film Numbers—Dangerous Innocence (Universal), Getting Trimmed (Universal), Current Events (International News).
Musical Program—"The Spring Maid" (organ selection).

Shea's North Park Theatre—
Film Numbers—Dorothy Vernon of Haddon Hall (United Artists), Low Tide (Educational), Current Events (Pathe and International News).
Musical Program—Selection from "The Fortune Teller" (orchestra).

Palace Theatre—
Film Numbers—Courage (S. R.), Meddling Woman (S. R.), Universal Comedy, Current Events International News).

ATLANTA

Howard Theatre—
Film Numbers—The Spaniard (Paramount), The Western Sea (scenic), Fast and Furious (Educational), China Across the Bay (scenic), International News Reel.
Musical Program—Fantasy on "Marcheta" (overture), "Asleep in the Deep" (solo on Sousaphone during showing of The Western Sea), "Clobita" (love theme for feature picture), Alvin Eley, tenor (popular ballads), Martinez and DeSeville (dancers, in costume dance of old Spain) (special numbers).

Metropolitan Theatre—
Film Numbers—Introduce Me (Associated Exhibitors), Fox News Reel, Paris Fashion Revue (Pathe).
Musical Program — "Yearning" (paraphrase on the song), "One Little Dream of Love" (love theme for feature picture).

Loew's Grand Theatre—
Film Numbers—Cheaper to Marry (Metro-Goldwyn), Pathe News, Topics of the Day (Pathe), Comedy (Educational), Progress (short subject), Aesop's Fables (Pathe).
Musical Program—Regular presentation by orchestra. Five acts of vaudeville.

Rialto Theatre—
Film Numbers—A Kiss in the Dark (Paramount), Pathe News, Rough and Ready (Educational).
Musical Program—Regular presentation by orchestra.

Alamo No. 2 Theatre—
Film Numbers—Fools in the Dark (F. B. O.), The Lullaby (F. B. O.), Youth and Adventure (F. B. O.).

Tudor Theatre—
Film Numbers—The Burning Trail (Universal), Universal comedy.



Lobby display for "The Air Mail" (Paramount) at Loew's State, Cleveland.

Exhibitors Box-Office Reports

FIRST NATIONAL

New Toys—
Considered one of Richard Barthelmess' best. Business above average. (Middle West.)

Learning to Love—
Highly entertaining and with good cast. Interesting to the end. Business excellent. (Middle West.)

Quo Vadis—
An expansive feature that did a good business. (East.)

Sally—
Really considered Colleen Moore's best to date and doing capacity business. (Middle West.)

Colleen Moore contributes an excellent performance in this, her latest production. Packed house at every performance. (West.)

A feature which gives general satisfaction. It has as nearly all the advantages of the stage presentation as it seems possible to have—not forgetting Leon Errol—and the star fills the part with a success that might surprise even her most ardent followers. Good show. Fine week here. (Middle West.)

Great picture. Pleased thousands. (Middle West.)

Popular on a hold-over. (East.)

Declasse—
As this was a good week everywhere else in town and a holiday week, the fact that business was not up to the average at this theatre must be interpreted as due to the picture shown. The story is not one that appeals aside from the connection with Ethel Barrymore who was able to put it across with fair success here. (Middle West.)

Interesting and entertaining, with high class sets. Business was fair. (Middle West.)

This one held up fair for a week's run. (Middle West.)

One Way Street—
A well produced and acted picture that drew capacity houses at every performance. (Middle West.)

Interesting and entertaining. Receipts averaged up. (Middle West.)

If I Marry Again—
Business was brisk for a week's run with this one. (Middle West.)



Three-column ad on "Romola" (Metro-Goldwyn) at the New Park theatre, Boston.



Two-column art ad on "Lady of the Night" (Metro-Goldwyn), with good attention value, run in the Sunday Cincinnati papers for the showing opening that day at the Family.

A well told story with good production and acting. Box office receipts good (West.)

Playing With Souls—
Entertainment value averages up. Had on strong musical bill and did fine business throughout week. (Middle West.)

Idle Tongues—
Failed to arouse much interest. Just another program picture. Acting fair. (East.)

So Big—
A personal triumph for Colleen Moore. Widely praised by patrons. Business capacity. (East.)

I Want My Man—
There is a good deal to this picture which did well. (East.)

The Lady—
One of the best of this star's productions to date. Drew a full house at every performance. (West.)

One Year To Live—
Good story with good production. Business was good. (West.)

METRO-GOLDWYN

Excuse Me—
A farce, comedy drama, that has some very clever moments. It did a pretty fair business on the week. (Middle West.)

A good box office attraction. Attendance good. (Middle West.)

The Great Divide—
A good western—did fair business. (Middle West.)

It's a good western—Business fair. (Middle West.)

Seven Chances—
Plenty of laughs in this one Buster Keaton proved big drawing card. Business for week very good. (Middle West.)

We pulled through with this picture on the strength of our other attractions. (West.)

This Keaton comedy is a dandy and wins the hearty ha-ha every time it tries. Also some moments of lesser mirth. Did very well on a week that did not average high at the other theatres. (Middle West.)

Good fun for the most part. Original situations make it worth seeing. Business fair. (Middle West.)

So This Is Marriage—
More society stuff. Fairly acted and directed. Failed to arouse much attention. Business fair. (East.)

The Way of a Girl—
Something entirely new which played to full houses all week. (East.)

A good show. Did business being advertised with vaudeville as Take-a-Chance Week. Interest in the bill was stimulated because all numbers, including the feature, were not named. (Middle West.)

Much ado about nothing. Much wasted effort on the part of everybody concerned. Business fair. (East.)

The Rag Man—
Jackie Coogan's latest production did a good business at this house. (West.)

Wife of the Centaur—
Entertaining and pleasing. Fair business. (Middle West.)

Cheaper to Marry—
Considered fair entertainment. Good cast and splendid acting made it popular. Good business. (Middle West.)

The Denial—
Was on with a wonderful stage program and played to capacity during entire week. Patrons liked it very much. (Middle West.)

The Silent Accuser—
Attendance slightly below normal although opposition was stiff. (Middle West.)

PARAMOUNT

The Crowded Hour—
This one failed to get over with our patrons. (Middle West.)

The Thundering Herd—
Interesting western with good cast. Did good business. (Middle West.)

A Kiss in the Dark—
The title helped draw them. Attendance slightly above normal. (Middle West.)

An entertaining little picture that did an average business at this house. (Middle West.)

Nothing to go wild about. (East).

Madame Sans Gene—
Gloria's latest only went fairly well here. It isn't quite as good as some of her previous pictures. (Middle West.)

This is Gloria doing all her tricks. The picture met with fair success on a bad week. Week's average was nothing to make the box office stagger, and not as much as was expected as the star is quite popular here. (Middle West.)

Not quite up to the usual Weekly attendance. (Middle West.)

Men and Women—
Good style, but stale, hackneyed story. Business only fair. (Middle West.)

Played to good crowds all week. (Middle West.)

The Spaniard—
A good program picture that did a good business. (Middle West.)

This one pleased our audiences with resultant good business. (West.)

Audiences divided in opinion on this one. Business held up. (Middle West.)

Worldly Goods—
Heard much favorable comment. Did very well with it. (Middle West.)

New Lives for Old—
An entertaining picture that drew them in in goodly numbers. (West.)

Air Mail—
Full of punch. It's a thriller. Real melodrama. Busines, fair. (Middle West.)

Adventure—
Good story and well acted. Business was above average. (Middle West.)

A good story spoiled by too many titles. Business was good. (Middle West.)

Too Many Kisses—
Didn't draw as well as we expected. Not much of a picture. (West.)

A fair enough picture. It wasn't enough to counterbalance a weather handicap but did a fair week's average. (Middle West.)



"Madame Sans Gene" (Paramount) ad at the Princess theatre, Toledo.

The Goose Hangs High—
A delightful James Cruze production. (East.)
Very pleasing and well acted comedy drama. Business excellent. (Middle West).
Sackcloth and Scarlet—
A money maker. Played to good crowds all week. (Middle West.)
Argentine Love—
Fair enough picture of its type. No cause to complain. (Middle West.)
Code of the West—
A fair western that pleased them. Busines was off. (Middle West.)
This one didn't register with our patrons. (West.)
The Dressmaker from Paris—
Pleases the ladies. Busines held up. (Middle West.)

UNIVERSAL

Dangerous Innocence—
Good cast and good acting. Seems to be well taken. (Middle West.)
Delightful romance, well received by the press and responsible for good business throughout week. (Middle West.)
Good picture. Good business. (Middle West.)
Up the Ladder—
Just an average picture but in conjunction with specialty week, did good business. (Middle West.)
The Last Laugh—
Good acting but the plot was a disappointment. It did a fair business. (West.)
This one is very much removed from the ordinary run of pictures; a distinct novelty. Business was excellent. (West.)
One of the biggest pictures of the year. Played to good attendance. but the crowds didn't justify the greatness of the production. (Middle West.)
A most remarkable picture. Business was slow first half of week, but picked up briskly the end showing that word of mouth advertising was its best asset. (Middle West.)
Most unusual movie. Pleased everyone. (Middle West.)
Head Winds—
Another box office winner starring House Peters. Came close to hanging up a house record. (East.)



Three-column art ad on "The Roughneck" (Fox) at Reade's Hippodrome, Cleveland.

Some thriller. Took the popular fancy. (East.)
Splendid storm scene puts this one over. Business good. (Middle West.)
This picture did a sell-out business at every performance. It is a well acted production. (West.)
Let 'Er Buck—
This has novelty, punch and entertainment. It has a great rodeo scene. Business, good. (Middle West.)
A regular honest-to-goodness western. Pendleton rodeo scenes good. Business good. (East.)
Fifth Avenue Models—
Good average program picture and drew well for week. (Middle West.)
Played to bumper houses throughout seven day run. Excellently received by press and generally praised. (Middle West.)
The Saddle Hawk—
A good western with plenty of action which our patrons liked. Good business. (West.)

STATE RIGHTS

Drums of Jeopardy—
A fairly entetraining picture. (Middle West.)
The Speed Spook—
Not as speedy as title suggests. Fair entertainment. Personal appearance of Johnny Hines helped it. He made hit with audience. (Middle West.)
The Mad Dancer—
Very entertaining production well produced. Box office receipts good. (West.)
Those Who Judge—
This one went well in this house with business holding up throughout the run. (West.)



Metropolitan theatre ad in Baltimore on "Recompense" (Warner Bros.).

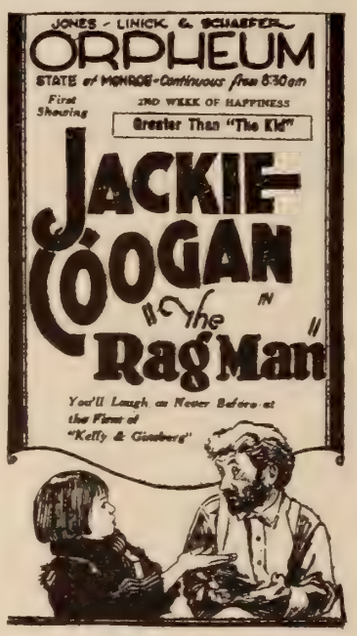
Yesterday's Wife—
They liked this one here so the box office had a good week. (West.)

WARNER BROS.

Being Respcetable—
Fine movie. Average patronage. (Middle West.)
Recompense—
An excellent production. Pleased generally. Nice business. (Middle West.)
A Broadway Butterfly—
An ordinary picture of its type. Fair business. (Middle West.)
Bridge of Sighs—
An excellent picture that drew full houses at every performance. (West.)

PROD. DIST. CORP.

Beyond the Border—
A good western that did a good business. (West.)
A little below the normal week's attendance. (Middle West.)
A Cafe in Cairo—
Great Picture. Great business. (Middle West.)
Charley's Aunt—
A screamingly funny comedy in which Sid Chaplin does very well. Business was very good. (Middle West.)
Going strong on the second week. Held over. (East.)
Continues to do well on the second week of the run. (Middle West.)
One of the best comedies to date with Sid Chaplin carrying



Simple and effective ad for "The Rag Man" (Metro-Goldwyn) at Jones, Linick & Schaefer's Orpheum, Chicago.

off the acting honors. It was a sell-out. (West.)
One of the real screen entertainments of the year. Audience rolled in laughter. S. R. O. all week. (East.)
Soft Shoes—
Harry Carey's latest failed to get over with our audiences. (West.)
The Crimson Runner—
This picture has interesting spots which so overshadow the weak spots that the whole is interesting. Did capacity business with personal appearance of Priscilla Dean doing, on the stage, a portion of the screen story. (Middle West.)

VITAGRAPH

The Beloved Brute—
Nothing exceptional about this production. We did fairly well with it. (Middle West.)

ASSOC. EXHIB.

School for Wives—
Just a mediocre picture with nothing new revealed. Business was fair. (Middle West.)



Art ad on "Romola" (Metro-Goldwyn) at the Balaban & Katz Roosevelt theatre, Chicago.

The Sky Raider—
A novelty produced with Capt. Nungesses in person. (East.)
The Adventurous Sex—
Extremely melodramatic, drew average business. Favorable press mention. (Middle West.)
Introduce Me—
Light, spontaneous and pleasing. Business good. (East.)
This will please them. Did here. Fast and clean. Fine business. (Middle West.)

FOX

Dick Turpin—
This Tom Mix did a very good week. Evenings averaged much higher than the matinees. So evidence seems to point that this is a man's picture especially. (Middle West.)
Tom Mix at his best in a distinct departure from his usual roles. The S. R. O. sign was out all week. (East.)
Riders of the Purple Sage—
An excellent production and did good business throughout run. (Middle West.)
Lady of the Night—
Just a program picture with nothing to recommend especially. (Middle West.)
Wings of Youth—
A good society drama. Business was fair. (Middle West.)
The Folly of Vanity—
Fair program feature. It played in a bad week here and might do better elsewhere. (Middle West.)

UNITED ARTISTS

Salvation Hunters—
Fair picture, uncertain as to box office value. Business fair. (Middle West.)
Dorothy Vernon of Haddon Hall—
An entertaining and elaborately mounted production that attracted capacity business for the week. (East.)

F. B. O.

Forbidden Cargo—
The patrons liked this one with resultant good business. (West.)

Opinions on Current Short Subjects

He Who Gets Smacked
(Pathe—Two Reels)

HERE we have Ralph Graves in the role of the chap who poses as a fighter and finds himself booked to appear in the star bout at the boxing carnival for the favorite charity of his employer, the owner of a department store. He hates to fight but is forced to go through with the engagement. Now this does not sound so very funny, nor is there anything novel in such a plot. However, the performance of the play and the introduction of several good gags are responsible for making the work a comedy of exceptionally amusing elements. It is one of the best pictures Graves has done for Sennett and easily ranks with some of the best two-reelers of recent times.

Graves has the support of such competent players as Marvin Lobach, Mollie Malone and Eli Stanton. Lloyd Bacon directed the play. The picture is a clean score for the star and the director and it may be recommended as a sure laugh-getter for any program.—T. C. KENNEDY.

Grief In Bagdad
(Pathe—One Reel)

A burlesque on the "Thief of Bagdad" is attempted in a rather ambitious production for the space of one reel. Settings of a highly ornate and colorful sort have been prepared for the backgrounds. The action attempts nothing more than the broadest slap-stick, remaining unflinchingly on the side of the obvious and mere movement. It is not out of the customary slot of slap-stick except in so far as the thing is quite "dressy" and moves fast enough to capture and hang on to a measure of the spectator's interest throughout the proceedings.

Earl Mohan, Billy Engle, Dolores Johnston, Katherine Grant, William Gillespie, and Leo Willis are in the cast. Ross Lederman directed the reel.—T. C. KENNEDY

Rock Bottom
(Educational-Cameo—One Reel)

CLIFF BOWES is a foreman's helper in this one-reeler in which he is featured with Virginia Vance. It is just a series of gag stuff in which Cliff is ordered by the foreman to do ridiculous stunts in connection with the construction job on which he is working.

Among other stunts Cliff is ordered to get the $25,000 payroll within the hearing of a band of yeggs who secrete themselves in various parts of his car. He outwits them after numerous thrilling incidents, which are not without humor. The picture is up to the standard set by Bowes and Miss Vance.—CHESTER J. SMITH.

Monkey Business
(Educational—One Reel)

THIS tells the tale of the gorilla with a toothache and is one of the Earl Hurd Pen and Ink Vaudeville series in cartoon form. "Prop's" assistance is sought in extracting the aching tooth of the Gorilla, who seeks revenge and gets it on "Props" by pulling several of his teeth. The cartoons are clever and afford some fairly good comedy.—CHESTER J. SMITH.

Here's Your Hat
(Universal—Two Reels)

THIS is another of the series of kid comedies, which seems destined to meet with widespread approval. Arthur Lake and Olive Hasbrouck are the featured players. They are a winsome pair, with a lot of personality and acting ability. This story is not quite as good as some that have gone before, but at that, it is way above the average for these two-reelers.

Eddie is Arthur's rival and he calls upon Olive with a box of candy, which he warns her he will take back if she permits Arthur to call while he is there. She feigns a headache and dismisses Arthur, who suspects nothing until he emerges from the house with Eddie's cap, as Olive's father enters. Papa hands the cap to Eddie who considers himself dismissed. The latter scenting trouble sends Arthur back in and later goes in himself.

Arthur has occasion to go to a nearby store, returns with a bandaged hand and a tale of his own heroism, which is disbelieved by Eddie. The pair engage in a fight which terminates with Arthur the victor and his reward is a kiss from Olive. If the stories continue to hold up for these youngsters this series should be an immensely popular one.—CHESTER J. SMITH.

Shootin' Injuns
(Pathe—Two Reels)

HAL ROACH'S "Our Gang" have a vehicle for "action" in this depiction of youthful dreams of Goin' West to Fight Injuns. The picture is typical of the "Gang" comedies, opening with a scene in a shack where the kids plan their adventure into Arizona, "by way of Japan," to duplicate the heroics of Boone, Custer and other great frontier fighters. Their trip is ruined when a downpour of rain drives them from the delivery wagon on which they set out for Arizona, and they get into the house of an inventor of amusement devices of the "house of fun" order which flourish at the Coney Islands of the land.

The director has made full use of the weird effects possible to the sliding stairs, dancing skeletons, and in this regard betters the many previous essays in this direction by employing the trick "process" camera invented by a member of the Pathe Review staff. Slow motion, stop motion and the other tricks help along considerably. The picture is up to the average "Our Gang" comedies.—T. C. KENNEDY.

The Village School
(Educational—One Reel)

THIS is another of the Lyman H. Howe Hodge Podge series, which depicts characters and scenes from all parts of the world, as well as a cleverly arranged series of cartoons. The old "rich man, poor man, beggar man, chief," etc. game is used in this one to show types from all countries portraying the characters suggested.

The questions put to the children in the village school serve to introduce some clever cartoons, as well as views from around the world and shots of the army and navy wigwagging. This is just as clever as those of the series that have gone before it.—CHESTER J. SMITH.

Napoleon Not So Great
(Sering D. Wilson—500 feet)

THIS animated comic strip in color brings novelty to the cartoon comedy. The natural colors of the Kelly process have a good vehicle for display in the phantasy and grotesquerie of this visualized dream of a Redhead, who engages in a warfare with Napoleon. It is fairly humorous, but the humor is overshadowed by the novelty of having such vivid color on the screen. It is a half reel which should be very desirable for the exhibitor anxious to provide a dash of something "different" now and then.—T. C. KENNEDY.

Big Red Riding Hood
(Pathe—One Reel)

CHARLEY CHASE is starred as an "intellectual giant and financial dwarf" who is commissioned to write a translation into the Swedish of "Little Red Riding Hood." Since he is without the price of a copy of the book he must depend upon reading it from a volume on the shelf of a second-hand book store. Before he finishes the copy is purchased by a man who thinks he will like "Little Red Riding Hood" because he used to be a jockey. The book is laid on the back seat of a Ford and away it goes with its new owner at the wheel. Charley must finish reading it so he rides on a bicycle alongside the car, scanning the pages through as wild and thrilling a motor tour as one can imagine.

Martha Sleeper, Leo Willis, Jack O'Brien, Helen Gilmore, and "Fighting" Dick Gilbert appear in the support. "Big Red Riding Hood" is bigger and better than most single reelers.—T. C. KENNEDY.

Looking For Sally
(Pathe—Two Reels)

SOME cleverness and originality is mixed in with the action which is depicted in this two-reeler starring Charley Chase. He returns from Europe and mistaking a very ugly girl for the sweetheart he loved before departing these shores, he escapes from her and goes in search of a blond beauty whose radiant face has charmed him. He chases her about, assuming the role of a broken-down tramp in order to make her acquaintance and then he finds that this girl is Sally.

The action is keyed to a fast beat, and when moments of amusement marked for their sheer brightness are not developing, the movement holds the interest. Chase gives a most capable performance and has the able support of Katherine Grant, Noah Young, Leo Willis, and Jules Mendel. Leo McCarey directed the picture, which is somewhat above the level of the average two-reel comedy.—T. C. KENNEDY

King Cotton
(Educational-Hamilton—Two Reels)

THIS Lloyd Hamilton vehicle is hardly up to the standard of past stories in which the comedian has appeared. It is not without its humorous incidents, but it strives too hard to be funny and falls just short of the mark.

Hamilton reverts to the skunk for his laughs in the first reel. He bags this odoriferous animal unknowingly while in the act of picking cotton and thereby ostracises himself from the other cotton pickers. An escaped bear which plays havoc in the cotton fields also adds slightly to the comedy.

In the latter half of the picture Hamilton is disguised as a colored servant in the home of the cotton king's daughter, is compelled to help her with her dressing and goes through some really funny antics. Hamilton fans will doubtless like the picture, though he has been seen to better advantage in the past.—CHESTER J. SMITH.

Sporting Judgment
(Pathe—One Reel)

DIVING, football, polo, and auto racing are the sports used in this Grantland Rice "Sportlight" film to illustrate the point that keen judgment of time and space is necessary to eminence in athletics. Scenes of sporting events are assembled to make the point convincing and interesting as well. The reel shows a champion high-diver making a 110-foot dive as a climax, and it is a stirring one, for the reel.—T. C. KENNEDY.

Short Subjects and Serials



Ralph Graves and Molly Malone in scenes from the two-reel Mack Sennett comedy, "He Who Gets Smacked," a Pathe release.

New "Our Gang" Comedy Print Due

The Pathe home office will receive a print in a few days of the latest Our Gang comedy, "Mary, Queen of Tots." The picture is now in the hands of the cutters. It features the regular gang cast.

The second of the new group of Star Series Comedies is also well along in production. It has an extensive cast which includes Al St. John in the featured role, Martha Sleeper, Marjorie Whiteis, James Finlayson, Lucien Littlefield, "Husky" Hanes and Al Hallett, Jay Howe is directing.

"Husky" Hanes, the six months old comedy "find" of F. Richard Jones is appearing in his second picture under the Hal Roach banner. He is playing in support of Charley Chase in "Daddy Goes A-Grunting."

Davis to Distribute Ben Wilson Serial

Ben Wilson productions has closed a contract with Davis Distributing Division whereby the latter will distribute the ten episode serial, "The Mystery Box", which is now in production on the west coast. The serial stars Ben Wilson and Neva Gerber and will be ready for release on June 1st. It will be followed by "The Power God", a fifteen episode serial, which will also be distributed by Davis.

Pathe Names Week's Releases

Serial "Sunken Silver" and Charley Chase Comedy on May 10 Schedule

THE principal releases on the Pathe program for the week of May 10th are the serial, "Sunken Silver" and Charley Chase in the Hal Roach comedy, "Looking for Sally." The serial is based on the Albert Payson Terhune story, "Black Ceasar's Clan."

"Sunken Silver" is in ten chapters. It was in production for four months in Florida. Walter Miller and Allene Ray have the featured roles. The screen adaptation was made by Frank Leon Smith and the picture was directed by George Seitz.

The Charley Chase comedy, "Looking for Sally," was directed by Leo McCarey and includes in the supporing cast, Katherine Grant, Noah Young, Jules Mandel and Leo Willis.

Hal Roach is also presenting a one-reel comedy. The title of the picture is "Grief in Bagdad." The cast comprises Earl Mohan, Billy Engle, Dolores Johnston, Katherine Grant, William Gillespie and Leo Willis. The production was made under the direction of Ross Lederman.

The fourth chapter of "The Origin of Man" series is the featured subject in the Pathe Review No. 19. A cartoon novelty, "The Making of Man," by Hy Mayer, and a Pathecolor of the City of Washington in "Visiting Our Own America" series complete the Review.

The Aesop's Film Fable for the week is entitled "Darkest Africa." Topics of the Day No. 19 and Pathe News Nos. 40 and 41 complete the Pathe program for the week.

International Newsreel Will Cover Patriot's Day

Three staff cameramen of International Newsreel were detailed from New York to Boston last week under the direction of J. J. Fraenkel, manager of the Boston office, to make a special for the Boston territory in connection with Patriot's Day. The edition was 300 feet in length and in addition to covering the patriotic exercises, also showed pictures of the marathon run.

At the conclusion of the exercises the negative was hurried to the Boston laboratory, where it was developed and prints made for the New England territory. By 8:30 the same evening the pictures were being shown in the Boston theatres, and the next day they were available throughout the New England territory.

Sennett's New York Office Moved to Pathe Building

On and after April 27th, 1925, the New York office of Mack Sennett, Inc., will be located in the Pathe Building, 35 West 45th Street.



Lloyd Hamilton in scenes from "King Cotton," his latest comedy for the Educational program.

Resume of News Weeklies

FOX NEWS VOL. 6, NO. 59: Greatest War Game in History begins—Combined fleet steams out of the Golden Gate; People You Read About in the Day's News—Miss Lucille Atcherson is first women to U. S. diplomatic post; Rome, Italy—Thousands of pilgrims gather in the colosseum for impressive ceremony; Springfield, Mass.—Nation's champion team gymnasts, back from a tour abroad; Paris, France—Paul Painleve becomes the Premier of France; Boise, Idaho—Thousands join in the celebration of arrival of the first train over new Boise main line; Omaha, Nebr.—W. O. A. W., most popular broadcasting station in Omaha, is congratulated on its second birthday; Atlanta, Ga.—Miss Doughty Manley, Atlanta society girl, puts on a dog style show; Toronto, Canada—Zoo waterfowl decide it's time for a Spring swin; The 150th Anniversary of American Revolution—Ride of Paul Revere is enacted at Boston; Chicago, Ill.—Paavo Nurmi triumphs over Willie Ritola in a 3000 meter outdoor run; Ocean Park, Cal.—Daredevil risks his neck trying to transfer from a speeding motor boat to plane by wire ladder; St. Paul, Minn.—The Kiyoodle Minstrels gives a concert before a select audience; Dubuque, Iowa—Eagle Rock, high above Mississippi, a pioneers' lookout against Indians.

FOX NEWS VOL. 6, NO. 60: Washington, D. C.—President Coolidge and 40,000 see the world's champion Senators win opener from Yankees; N. Y. City—Giants open the home season by winning from Boston Braves before enthusiastic crowd, 6-5; N. Y. City—Bessie Potter Vonnoh puts finishing touches on the statue that will stand near grave of Roosevelt; Clinton, Iowa—Oscar J. Raccoon (in his coonskin coat) feeling a bit lonesome, drops in on a tea party; Colorado Springs—A stroll on the links with Jimmy Gullane, who set world's record when he drove golf ball 470 yards; Palm Beach—Florenz Ziegfeld helps land largest whale ever caught in these waters; New York City—Jack Dempsey and his bride arrive from West ready to sail for Europe for belated honeymoon; Brooklyn, N. Y.—New set of teeth for one of Uncle Sam's bulldogs—Putting 12 inch rifles in turret of the "Arkansas"; Athens, Ga.—George F. Peabody and Newton D. Baker review cadets at opening of war memorial at University; Seattle, Wash.—Students of University of Washington observe "Campus Day" with a few revelries of Spring; Paris, France—The biggest sport event of the year in Europe—Britain beats France at Rugby as 50,000 look on; Washington, D. C.—The Zoo babies take a look at their first Spring and the brown bear cubs almost go crazy over it; Havre de Grace—Earl Sande, the jockey "who would never ride again," wins first race run since his recovery.

KINOGRAMS NO. 5077: Chicago—Fire in grain elevators does $2,250,000 damage; New York—Chauncey Depew celebrates his ninety-first birthday; Paris—M. Briand takes Government post; Northampton, Mass.—Smith College girls hold regatta; New York—Frank Taberski, three cushion billiard champion, shows his skill in exclusive pictures for Kinograms; San Francico—Napoleon, Coast money, acts as a strike breaker; Hollywood, Cal.—Belcher dancers appear in exclusive pictures; New York—Giants open season at home.

KINOGRAMS NO. 5078: Philadelphia—Penn Relay games in regular and slow motion; Anacostia—Navy flier tests air-rafts to be taken on flight to North Pole; Boskenna, Eng.—Marconi and Elizabeth Paynter, his reported fiancee; Winchester, Va.—Shenandoah Valley holds annual apple blossom festival; St. Louis—Bobby Vernon visits zoo; Belmont Park—Steeplechasers feature opening of racing season; San Francisco—Swimming champions take part in outdoor races; Des Moines—Records fall at Drake relay meet (Chicago, Cincinnati, Cleveland, Des Moines, Detroit, Minneapolis, Louisville, Milwaukee, Indianapolis, Oklahoma City, St. Louis, Kansas City and Omaha only); Philadelphia—35,000 boys in Boys' Week parade (Philadelphia only); Isleton, Cal.—Thousands watch farmers' pageant (San Francisco only).

PATHE NEWS NO. 35: Paris, France—Parisian "Coney Island" in full swing; Pekin, China—Throngs welcome head of the Tibetan Church; Washington, D. C.—Fans cheer champion Senators in opening game at home; Washington, D. C.—Pres. Coolidge officially proclaims American Forest Week; Washington, D. C.—Secretary Wilbur confers with Donald MacMillan over proposed flight to North Pole; Havre de Grace, Md.—Earl Sande returns to saddle; Taormina, Sicily—Throngs greet Britain's ruler; N. Y. City—Chauncey M. Depew celebrated 91st birthday; San Antonio, Tex.—Children hunt hidden Easter eggs; Jerusalem, Palestine—Dedicate Hebrew University on Mount Scopus; Long Beach, Cal.—Aviator travels through Cloudland; Cambridge, Mass. (Boston only)—Harvard crew starts training; St. Luis, Mo. (St. Louis only)—Humane society stages parade of cats and dogs; Flint, Mich. (Detroit only)—$200,000 fire sweeps warehouse; N. Y. City (N. Y. only—Giants win opening game at Polo grounds; Washington, D. C. (Washington only)—Fans cheer world champion Senators in opening game.

PATHE NEWS NO. 36: Washington, D. C.—Test 10-lb. "rubber boat" for MacMillan polar trip! Navy members of expedition demonstrate worth of tiny craft, folded in bag, which may face Arctic seas; Pulham, England—R-33 battles way back to safety; With her nose badly smashed, Britain's runaway dirigible returns to air station after drifting 29 hours over North Sea; Montmorency Falls, Canada—Thaw sends millions of gallons of water over cliff—a Pathe News cameraman braves icy wilds to photograph the huge cascade of Montmorency Falls; In The Limelight: Paris, France—Painleve Cabinet ready to cope with financial tangle; Pres. Doumergue poses with newly-appointed heads of Government; Indianapolis, Ind.—A strait-jacket is any old jacket to him! Houdini, suspended high in the air by his feet, shows how easy it is to wiggle loose—if you know how; New York City—Champion cyclists in "stationary race"; Freddie Spencer and Bobby Walthour, winners of six-day contest, keep in trim on a unique training machine; Philadelphia, Pa.—Hundreds of college athletes compete in famous Penn Relays; Berlin, Germany—Von Hindenburg elected President of Germany! Field Marshal defeats Dr. Marx, Republican, by 900,000 votes in the nation's first popular election.

INTERNATIONAL NEWS NO. 36: Jerusalem, Palestine—First Hebrew University dedicated; Paris, France—Yankee tourists inject "pep" into Seine sightseeing; Wash. D. C.—Pres. and Mrs. Coolidge attend opening of baseball season; Wheeling, W. Va.—Ohio Valley's first twister spreads havoc; St. Louis, Mo. (St. Louis, only)—Mayor Kiel quits office after 12 strenuous years; Boston, Mass. (Boston and Phila only)—Boston Red Sox open season with Athletics; Wash., D. C.—Stork pays the zoo a surprising visit; Havre de Grace, Md.—Earl Sande, king of jockeys, "comes back;" On the Atlantic—Liner Homeric, racing death, reaches scene of disaster as ship sinks with crew of 38.

INTERNATIONAL NEWS NO. 37: Berlin, Germany—Hindenburg elected President of Germany! Former commander of Kaiser's armies wins by million votes; Paris, France—In France another political crisis finds M. Caillaux, once exiled war premier, back in power as Minister of Finance; Fort Riley, Kansas—Big fort blaze conquered as soldiers turn firemen; Cavalrymen, applying army methods, save prized mounts and soon subdue menacing flames; Chicago, Ill.—Spectacular night fire destroys huge grain elevators with loss of over $3,000,000; New York City—Cardinal Hayes makes Charity appeal by radio. Noted prelate asks aid of invisible audience for sick and needy; Seattle, Wash.—Terrier and bear cub queerest of buddies; Only friendship of its kind on record—and they're real pals; Belmont Park, L. I.—Steeplechase season off to an exciting start; perilous tumbles add thrills to first United Hunts meet; San Mateo, Cal.—Midwick's ride to victory in thrilling polo battle. Society folk see visitors beat San Mateo in brilliant game; Pulham, England—Giant airship badly battered reaches home after wild ride; Franklin Field, Phila., Pa.—World's records topple as college stars compete in great relay carnival; Palo Alto, Cal.—Stanford wins west's great college meet.

First of Herrick Novelty Series Completed

The first of the two-reel novelty Herrick series described as "Fragments From Life" will be completed this week for release through the Davis Distributing Division on May 15th. The series will comprise six pictures without titles and will be released at the rate of one a month.

The series is being produced under the personal direction of F. Herrick Herrick, who is also the author of the stories. The cast for the first picture includes Evangeline Russell, Jack Segal, William Calhoun and Bradley Barker.



"Our Gang" in their latest two-reel Hal Roach comedy, "Shootin' Injuns," a Pathe release.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

CLASSIFIED SERVICE

A classified ad in MOTION PICTURE NEWS offers the full resources and circulation of the NEWS to the advertiser at a ridiculously low figure.

Whether you want to reach executives, branch managers, salesmen, or theatre managers, you can accomplish this quickly and economically through the NEWS Classified Columns.

Wanted

MOTION PICTURE OPERATOR.— Fifteen years' experience; would like to locate where real projection is appreciated. My reference: "Birth of a Naton," "Way Down East" and other Broadway productions. A. Barney, Fulton Hotel, 46 Eighth Ave., New York.

ORGANIST, playing Robert-Morton and Wurlitzer exclusively, desires change of location; highest standards; specialty of cuing; beauty of registration; south preferred. Box 250, Motion Picture News, New York City

ORGANIST. — Concert; feature; experienced; only fine instrument considered; employed; open until October. Address, Box 230, Motion Picture News, New York.

POSTER ARTIST and letterer, formerly with A. Vimm, at Capitol Theatre, New York City, would like position with first class house, New York or elsewhere. Box 970, Motion Picture News, New York City.

ART DIRECTOR, scenic artist of established reputation, solicits engagement with organization who demand high class scenic prologues. Will go anywhere. Milo B. Denny, "Den," 5701 Cherokee Ave., Tampa, Fla.

EXPORT POSITION WANTED.— Well educated young man, twenty-three, thoroughly versed in salesmanship and office routine, wishes connection with motion picture distributor in export branch, either home office or travel. Speaks and writes English, Spanish, Portugese and French; traveled extensively, Central and Latin Americas, Venezuela and Columbia. Now in export business; highest references. Box 980, Motion Picture News, New York City.

WANTED to lease motion picture theatre in Connecticut. Fully equipped. Small town preferred. Box 220, Motion Picture News, New York City.

EXPERIENCED ORGANIST and piano orchestra leader wishes engagement. Has large modern library and ten years' picture experience. Can coach singers and choruses. Has business ability. Box 990, Motion Picture News, New York City.

AT LIBERTY April 18. — Motion Picture Photographer; own outfit. Address, Box 975, care of Motion Picture News, New York City.

PROJECTIONIST at liberty; Powers' Simplex; do own repairing; 7 years in projection room; Pennsylvania preferred; other managers write. Projectionists, care of Motion Picture News.

For Sale

Best paying laboratory in Middle West. Best of lights; office and laboratory equipment. Address Box 200, Motion Picture News, New York City.

For Sale

FOR SALE. — Modern movie; priced for quick sale account of illness; wonderful bargain; county seat of 10,000. Box 240, Motion Picture News, New York.



Few pictures have received a wider range of treatment in the advertising given them than "The Last Laugh" (Universal). The eleven examples here shown, ranging from one to four columns, will give some idea of this. The houses represented include: The Alhambra, Los Angeles; Tower theatre, St. Paul; Pantages, Minneapolis; Bijou theatre, Richmond; America theatre, Denver; Colonial, Indianapolis; Queen Square theatre, St. John, N. B.; Circle theatre, Cleveland; Rialto theatre, Washington, D. C.; Liberty, Kansas City; and the Temple theatre, Birmingham.

Regional News from Correspondents

Canada

AN estate estimated at $530,261 was left by Harry Brouse, owner of the Imperial and Franklin Theatres, Ottawa, and one of the original directors of Associated First National Exhibitors, who died suddenly last September, according to the papers filed with the application for administration in the Surrogate Court at Ottawa, Ontario, on April 23. Mr. Brouse, who was one of the outstanding independent exhibitors in Canada, left no will so that the estate is divided evenly among his widow and the two children, Mrs. Hattie B. McRae, wife of Findley McRae, and Bert Brouse. Findley McRae went to Ottawa only a few years ago with the Shipman producing unit which made two pictures locally, "The Man From Glengarry" and "Glengarry School Days." Eventually he became manager of the Alexandra Hotel in Ottawa, which was owned by the late Mr. Brouse. Mr. McRae made application for the probate and has been serving in the capacity of administrator of the estate.

The estate has a gross value of $728,174 but is subject to mortgages totalling $251,912. Assets included cash in the bank $21,392; stocks and bonds, $54,004 and mortgages, $36,645.

For a period after the death of his father, Bert Brouse took over the direction of the Imperial Theatre, one of Ottawa's largest moving picture houses. He was forced to relinquish this activity, however, through serious illness. He was married a few weeks ago. The Imperial Theatre has now been leased to A. H. Coplan for a period of five years, Mr. Coplan also having the Princess Theatre, Ottawa. The Franklin Theatre, a downtown house, is under lease to J. M. Franklin, manager of the B. F. Keith's Theatre, Ottawa, until next August.

Bernard Allen of Toronto and John A. Nash of London, Ontario, have bought the Majestic Theatre at London, a large local house, and are spending considerable money on it for remodeling.

Salt Lake City

A. G. PICKETT, local branch manager for Famous Players-Lasky and party entrained yesterday with his party enroute to Los Angeles to attend the international sales conference and western division convention combined to be held at Hollywood, April 24 to 27. A private car, bearing representatives from the Denver office, headed by Hugh W. Braly, formerly manager of the local exchange, will pick up the local contingent and the two bodies made the trip together. Those who left from the distribution department of the office here included:

Louis Marcus, Western Division Manager; Harold W. Pickering, exploitation manager; A. K. Sheperd, ad sales manager; Frank H. Smith, manager booking department; Frank Murphey, manager of the Butte office: salesmen E. M. Loy, C. F. Gulbransen, C. A. Epperson, Joseph A. English, L. J. McGinley, and Carl A. Porter, manager of the Victory Theatre here. The latter was issued a special invitation to attend the convention as a theatre manager.

George L. Cloward, manager of the local Metro-Goldwyn organization is expected to return to his quarters here next week from the convention in New York City.

Art Schayer, local manager for Fox returned Saturday after successfully supervising a private screening of a production at Boise, Idaho in connection with the celebration in honor of the opening of the main line of the Union Pacific Railroad. Schayer left today for New York City to be present at the convention.

When C. E. "Doc" Holah left this city for Universal City, the force at the local Fox office presented him with a beautiful fountain pen.

George Mayne, who operates the Preferred and Super Feature Independent exchange in this city, expects to leave the latter part of this week, covering the entire state of Idaho on his jaunt.

Samuel Henley, Universal branch manager, will return tomorrow from a short trip through Idaho.

L. A. Davis, manager of the F. B. O. exchange here, is spending a week or so in the Montana district. E. M. Gibson, assistant to Davis, has charge of the office.

W. F. Gordon, manager for Associated First National, returned Saturday from the Boise, Idaho, section, where he went in company with Harry T. Nolan, Division Manager. Nolan continued on to the East.

Clayton D. Parker, who has been establishing a nice sales record out of the local Associated First National exchange, has been transferred to the Denver office for that company. He is to report for business May 9. No successor has been named for his place at the local exchange as yet.

Ed. C. Mix, who for the last year has been making a splendid record for himself locally as manager of the Kinema Theatre, Universal's holding here, is resigning from this capacity to accept the managerial duties at the Associated Exhibitors exchange in this city. He was formerly manager of the Select Pictures office here.

Davis T. McElhinney resigns as manager for Associated Exhibitors, and has accepted a post out of the local Vitagraph exchange to cover the territory as special representative. He will aid R. S. Stackhouse, local branch manager for this company to dispose of the splendid lineup of new product that is on the release schedule.

A new theatre opened Saturday at Eureka, Utah, known as the Opera House. It is understood that the Latter Day Saints church is behind the new house.

W. G. Seib, resident manager for Pathe is covering the Idaho country this week in the interest of the new product.

Charles Hamel, who recently joined the sales force out of the local Pathe office as short subject salesman, returned to this city this week after a mighty successful trip into Idaho.

R. C. Clark, owner of the Ives Theatre at Moab, Utah, has his large barge afloat and working on the Colorado River. Last Sunday he transported a large crowd of film and oil people for an outing up this historic river.

The Auditorium Theatre at Pocatello, Idaho, which has been staging vaudeville and legitimate productions, is being converted into a motion picture house, the initial production being shown the week of May first.

Louis Strike, owner of the Star Theatre in this city, is building a new theatre at Bingham Canyon, Utah, to be named the Gem. It will have a seating capacity of two hundred and fifty and Strike expects to hold the opening about May 15.

Another theatre will be opened at Bingham Canyon in about sixty days by "Dad" Rand, who operates the Isis Theatre in this city.

The DeLuxe Feature Company of Denver, is opening a branch exchange in this city at 62 East Fourth South Street. Alana Burke, manager of the exchange is busy getting the new quarters ready. Miss P. C. Skelley came from Denver with Burke, and will have charge of the office.

James R. Keitz, Greater Features exchange manager, is out in his territory on a business trip.

C. F. Parr, manager of the local Producers Distributing Corporation exchange, will return this week after a two weeks trip into the Montana section.

Houston

JACK MEREDITH, manager of publicity department for Universal pictures was in town all week in interest of several of his new products.

Frank O. Starzz, manager of advertising and publicity for Interstate Amusement will be out of the city for several weeks. Mr. Starzz will go to Chicago and St. Louis and return to Houston by the way of Dallas, the home office of Interstate.

Kate Mitchell, popular producer of the chorus at the Prince theatre, entertained the entire company together with newspaper men at a special birthday dinner. Virgil E. Siner acted as toast master.

Anthony Xydias, former local theatre owner, who is now producing western pictures in Hollywood was a visitor with Paul Barraco, owner of the Best theatre, for a day last week. Mr. Xydias is making a business tour of the South enroute to New York where he plans to make a foreign connection for his products.

Jack Petit former film salesman for south Texas who has been off the road for two months will again become a "knight of the grip" traveling south Texas over his former territory.

Bill Underwood, Dallas film magnate spent several days in town this week talking over the new summer program with Abe Silverberg of the Crown theatre and other theatre owners.

Will Drake advance manager for Freitz Leiber stopped off for several days early this week. This is Mr. Drake's fourth season with the Leiber organization.

The New Follies theatre will be ready for business in a short time. It will be a popular price theatre and will have several changes weekly. A. Crown will be manager.



New York and New Jersey



THE first steps in the construction of a magnificent combined vaudeville and motion picture house, estimated to cost $400,000 will soon be taken with the breaking of ground at 86th street and 5th Ave., Brooklyn. The property was recently purchased by the Shore Road Theatre Owners.

The plans call for a handsome structure with a seating capacity of 2500 and an elaborately decorated interior. This theatre which is the third big structure to be built by the Shore Road Theatre Company, will be known as the Eighty-Sixth Street Theatre. Other theatres built by the same management are the Coliseum at 4th Ave. and 52nd street and the Shore Road Theatre at 4th ave. and 86th street.

Construction will begin soon and it is expected that the new house will be completed in the early season of next year.

The officers, all residents of the Bay Ridge section, will be Frederick Huebner, Eugene H. Pulch, John B. Berger and Henry E. Pulch.

Anthony Morella, recently with David P. Howells, Inc., has recently gone with Joe Hornstein to take charge of the auditing department of the Howells Cine Equipment Co.

Loew's New Channin theatre at Coney Island will open Decoration Day.

The Model theatre at 161st street and 3d Ave., formerly called the Nicoland, is being remodeled and will be reopened under the same management as that of the Ray theatre, 124th street and 8th Ave.

Carl J. Sonin and James Rosensohn have sold their property in Glen Cove, on which they had planned to erect a theatre, store and office building, to Calderone of Hempstead.

Jacob Goodman has purchased property at Broadway and Hamilton Place, Washington Heights, on which a theatre building will be erected.

Leon Weinstein is planning a 700 seat theatre on the northwest corner of Jerome Ave. and 175th Street. The building will also contain stores.

The Florence theatre owned by Rosensweig & Katz will anniversary week, May 4th.

C. F. Kenneth is covering N Jersey for Vitagraph.

Harry Levinson will build a new theatre on Main Street in Tottenville, S. I. The reported cost is $75,000.

M. Griman who has operated the Rialto of Patterson for the past four years held an anniversary last week.

It is reported that Harry S. Houpt will build a 2500 seat theatre in New Rochelle.

The Edison Lamp Works of Harrison, N. J., are having a new Dramart velour curtain installed in their auditorium.

Among the Greater New York theatres who have recently installed new equipment are the Broadway, one of a chain of seven operated by Christmas & Roth in Yonkers, the Colonial, Washington, and Premier in Brooklyn and the Ogden, in the Bronx. Howells furnished the equipment.

Jerome Rosenberg, who has operated the 125th Street Theatre for five years on a lease, has purchased the property from Emlen Roosevelt for $250,000. Mr. Rosenberg will increase the seating capacity to 3000.

The Strand theatre at Red Bank, N. J., will be taken over by the Burns & Schaeffer Amusement Co. The deal will soon be made and extensive improvements and new equipment will be added. Burns & Schaeffer also operate the Strand in Freehold.

Hackensack, N. J., is to have a new theatre. Messrs. Pollack & Hawthorne have been given the building contract.

A new 2000 seat theatre will be erected in Hoboken at 107 Washington St. The Esbee Amusement Co., of which Geo. M. Eichler is president, are the builders.

A lease on the New Dutchess at Poughkeepsie has been sold for a period of ten years, with a total rental of $100,000. Erlich & Benjamin, attorneys, have acted for the buyers who are at present unknown.

A new theatre is being planned for Milburn, N. J. and if the deal goes thru the new house will be built on the property belonging to J. Tonkins.

The New Kings Park theatre, at Kings Park, N. Y., owned by Joseph Beugnot, has recently opened.

The Broadway Country Club property in Flushing, L. I., has been sold to Sidney Harris, H. Gainsboro, and a syndicate who plan to build a new theatre with a seating capacity of 1500. Provision will also be made for a recreation centre.

The Grove Amusement Co., 275 Grove St., Jersey City, has filed articles of incorporation at the County Clerk's office. The authorized capital is $50,000. Frank Muscato is named as statutory agent. The officers of the company are Mitchell Weil, Francis Garfunkel, and Sophie Coleman.

Al Herman, who manages the First National exchange in Albany, paid a visit to the New York office this week.

William Sirley of Farash Theatres, Schenectady, was in town this week.

"Teddy" Roosevelt, one of the star salesmen of the First National exchange, narrowly escaped severe injury recently. He was trying out his new Nash and must have stepped on the gas a little too hard, a collision followed, and the car was badly smashed. No one was hurt.

Emile Manheimer and another party whose name is unknown at present will construct a new theatre at Broadway, Flushing. They will start to break ground in about two weeks.

J. J. Unger, manager of Famous Player's New York exchange, has just returned from their first international convention, held at the Roosevelt theatre on April 16th and 17th. He is all pepped up and most enthusiastic over forthcoming productions.

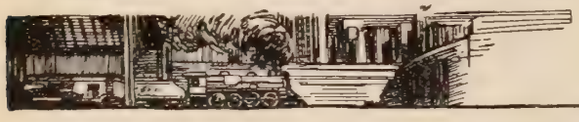
Max Leventhal, on Tuesday of this week, took possession of the City theatre at Hoboken, N. J. Mr. Leventhal at one time owned and operated several theatres in East New York.

A. M. Weinberger of First National is having a tough time trying to hand some real estate man around Bronxville, some money. He is out to buy a house in that locality but in spite of two trips he hasn't found the one he wants.

Joseph Bernstein, who operates the State, Jersey City, will leave early in August for a vacation in Europe.

Joe Seider, president of the M. P. T. O. of N. J., came back to his Seventh avenue officeTuesday, after a successful operation on his tonsils. He spent the week-end with State Director I. M. Hirshblond of Tom's River. Mr. Hirshblond operates the Traco theatre at that place.

Arthur B. Smith has recently returned from a trip around the world. Before leaving he turned over the Fenwick theatre at Salem, N. J., to the Hunt circuit.



Chicago



CHICAGO film men who were in West Baden attending the meeting of First National or hobnobbing with the members of that organization included Cress Smith, Sam Katz, Watterson R. Rothacker and Max Balaban, who returned from the meeting Saturday night, and Tom Saxe of Milwaukee, who was stung by the golf bug while at the Spa and remained to perfect his game.

Jack Von Tilzer, special representative of United Artists, is spending a few weeks in the Chicago territory.

Marks Brothers are to invade Waukegan, having taken a long term lease on a three thousand seat house which will be built in that city at an early date. Marks Brothers, last week, broke ground for their big new Chicago theatre which is to be located at Sheridan and Devon.

Divisional Manager Shirley and Chicago Manager Rozelle of Metro-Goldwyn have returned from that company's annual convention, which this year, was held in New York City. They reported it was the most successful event of its kind in the history of their organization and that big things are expected both in business and quality of pictures for the coming year.

Henry Ginsburg of Ginsburg Pictures, was a Chicago visitor this week, following a sojourn at West Baden during the First National convention. Another film man who made a stop of several days in Chicago, following the big West Baden gathering, was Harvey Day, general manager of Kinogram News Reel.

William Brumberg has resigned as country sales manager of Associated First National to accept a similar position with Universal's Chicago exchange. Mr. Brumberg had been connected with First National since 1921 and is popular with both exchange men and exhibitors.

Sam Bischoff and Sam Saxe, were among the independent film men who were in Chicago during the week.

Steve Bennis of the Lincoln Theatre, Lincoln, was touring the film row exchanges this week, lining up his product for the months to come.

George Dembow, Ernie Grohe and Jack Lorenz are attending the Fox convention in New York City this week.

Carl Harthill is to be associated with Henri Ellman in the new state right exchange which is scheduled to open early in May at 738 S. Wabash Avenue, the quarters now occupied by Irving Mack, who has arranged for larger space at 730 S. Wabash.

John R. Harris is no longer connected with the Knox Theatre at Carrier Mills, Illinois.

The Illinois Motion Picture Theatre Owners and the Exhibitors Association of Chicago are moving their headquarters from 752 S. Wabash Avenue, where they have been located for the last two years, to 845 S. Wabash Avenue, where they have secured larger quarters on the sixth floor.

Brunhild Brothers, who operate the Temple, Rogers, New Era and Magnolia Theatres, are also moving to the same address.

Lubliner & Trinz are moving their offices from the Kimball Building to the new Bell Building, 307 N. Michigan Avenue, this week. The new quarters will be both commodious and handsomely furnished and will comprise the entire 21st floor of the new building. The new phone number is Dearborn 8701.

Harry Shull, Indiana representative for United Artists, has been laid up for several days with the flu but expects to be back in the territory shortly.

Indianapolis

BILLY CONNORS, secretary of the Motion Picture Theatre Owners of Indiana, and manager of photoplay houses at Marion, Ind., is a candidate for city councilman on the Republican ticket in the primary election May 5.

The Band Box at Plymouth, Ind., has installed a new ventilating system.

Ralph Obenchain and Clyde Elliott have overhauled the Lyric theatre at Ft. Wayne, Ind., and re-opened it. They hold a ten-year lease. They also own and operate the New Evanston and Evanston theatres at Evanston, Ill.

The New Point theatre at New Point, Ind., has been re-opened after a small pox epidemic.

Pete Kalleres and Sam Moupas, owners of the Grand and Cosmic theatres at Gary, have added to real estate holdings they have at Thirty-fifth and Broadway. They announced the acquisition was for investment purposes, but Mr. Kalleres was quoted as saying the property would make an excellent theatre site.

Frank Walters has announced the new Jefferson theatre being installed in the old Citizens State Bank Building, at Hartford City, Ind., will be opened next month.

The LaPorte (Ind.) Theatre Company has declared its usual 7 per cent dividend upon preferred stock for the semi-annual period.

Film Booking Offices of America, Inc., has filed notice with the Secretary of State of change of name of agent for process serving from H. H. Hull to Robert W. McBride, State Life Bldg., Indianapolis.

The Marion Theatre Company, managed by Billy Conners, secretary of the Motion Picture Theatre Owners of Indiana, and W. H. Brannigin has signed a lease for the Grand, Orpheum and Lyric theatres of Marion from the Washington Theatre Company, owner. Changes in policies of the three theatres may follow completion of remodelling of the Grand, badly burned Jan. 1.

The First Methodist Church at Seymour, Ind., has leased the Majestic theatre for Sunday services while a new church is being built.

More than 350 delegates attended the annual convention of the Indiana Indorsers of Photoplays last week at the Claypool here. Milton Sills was a guest of honor and speaker at the convention luncheon. Laurence Hitt, art director for Famous Players, was another speaker.

Manager Herb Jennings of the Palace, Indianapolis, entertained members of the Pennsylvania Merchants Association, of which he is secretary, after a business meeting last week.

H. J. Harris of Hillsboro, Ind., has become manager of the Sunshine theatre at Hillsboro, formerly managed by B. F. Lemon of Crawfordsville, Ind.

It is reported an Indiana theatre chain is looking for a site for a theatre at Greencastle, Ind.

Cincinnati

PECK GUMMERSOL and his wife, were royally entertained last week by Ralph Kinsler of the F. B. O. offices. Gummersol was formerly manager of the local F. B. O. exchange and later of the Fox exchange in this city. At present he is manager of the Fox offices in Minneapolis, and stopped off here en route to New York.

Several important changes are being made in the Broadway Film Building. The Famous Players have moved to the second floor, the sixth floor which they formerly occupied is being remodeled and will house the Metro-Goldwyn offices, while Standard will move to the third floor as soon as the remodeling is done on that floor after Metro-Goldwyn vacates.

W. H. Bachmyer district manager and W. J. Brandt local manager for Metro were in New York last week.

J. A. Granger, general sales manager for Fox, spent several days in the city conferring with Rudy Knoepfle local manager and Mark Goldman special representative for Fox News.

Max Margolis, traveling the W. Va. coal territory for Universal, was seen in the U offices last week for the first time in months. Max usually stays out on the road and his visit to the offices was made a gala occasion by Charles Lowenburg and Al Sugarman, exploiteer and short subjects manager respectively who took Max to the ball game and everything.

Fred W. Clemens, new owner of the Pleasant Hour Theater, Woodfield, Ohio, paid his first visit to film row last week.

W. E. Trough, special representative for Universal, stopped off in Cincinnati for a few days. He is on a trip which will take in every branch office of the company.

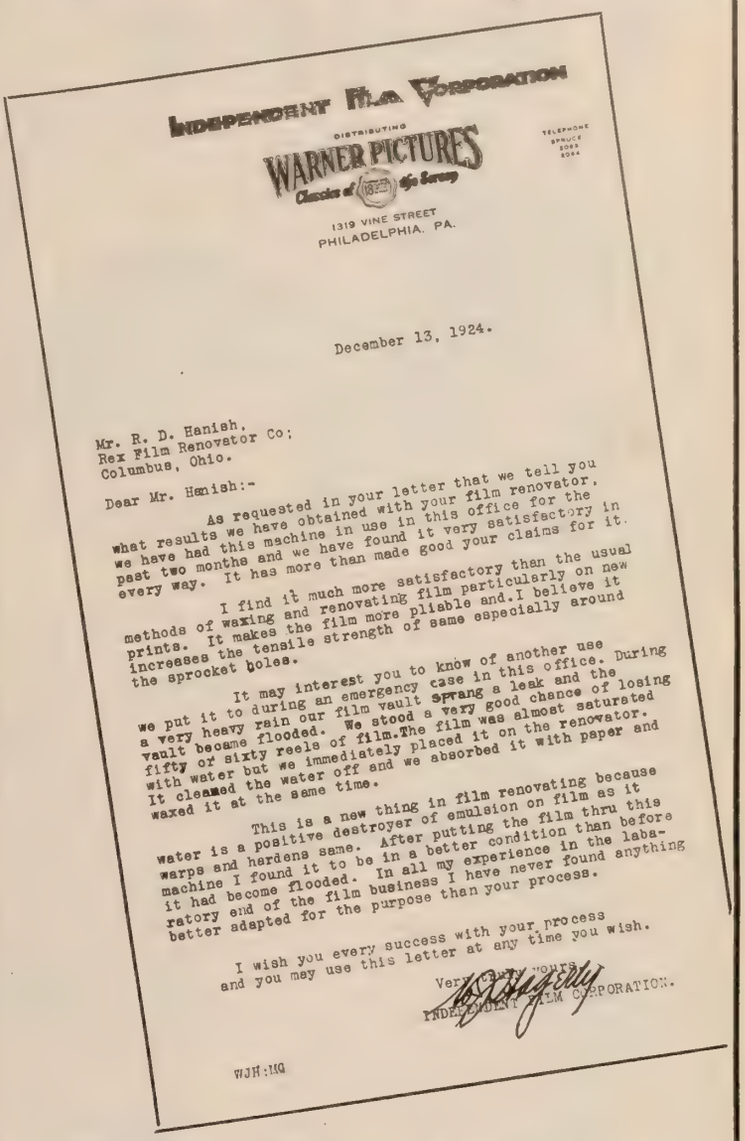
All of the Paramount force who attended the convention in New York have returned to their labors, a little worn out from the trip to the big city, but all of them much wiser.

Mrs. Hauser has taken over the Miami Theater at Franklin, Ohio, from Sam Spicer.

Evelyn McNamee, secretary for the Film Board, spent several days in Cleveland conferring with H. W. Christman, secretary of the Cleveland Film Board.

The Park Theater at Millersburg, Ohio, has been closed and the building sold by the owner, Mr. L. V. Stillwell. It will be remodeled and converted into a storage warehouse.

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December 13, 1924.

Mr. R. D. Hanish,
Rex Film Renovator Co;
Columbus, Ohio.

Dear Mr. Hanish:-

As requested in your letter that we tell you what results we have obtained with your film renovator, we have had this machine in use in this office for the past two months and we have found it very satisfactory in every way. It has more than made good your claims for it.

I find it much more satisfactory than the usual methods of waxing and renovating film particularly on new prints. It makes the film more pliable and.I believe it increases the tensile strength of same especially around the sprocket holes.

It may interest you to know of another use we put it to during an emergency case in this office. During a very heavy rain our film vault sprang a leak and the vault became flooded. We stood a very good chance of losing fifty or sixty reels of film.The film was almost saturated with water but we immediately placed it on the renovator. It cleaned the water off and we absorbed it with paper and waxed it at the same time.

This is a new thing in film renovating because water is a positive destroyer of emulsion on film as it warps and hardens same. After putting the film thru this machine I found it to be in a better condition than before it had become flooded. In all my experience in the laboratory end of the film business I have never found anything better adapted for the purpose than your process.

I wish you every success with your process and you may use this letter at any time you wish.

Very truly yours,
INDEPENDENT FILM CORPORATION.

WJH:MG

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A Process to fix the Emulsion surface to wear better and safeguard Prints against the High Amperage of the Projector, Hot Operating Booths, Hot and Dry Climates. Liquefied Film Wax prevents Emulsion Deposits; Film Sticking; Cleanses the film of all old Oil, Dirt and Scum.
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Exhibitors—Time To Wake Up.

Demand your Exchange to treat your New or Older Prints with Liquefied Film Wax —You safeguard yourself against Film Damages that are now blamed upon your Operator, your Projector, or Poor Film Stock.

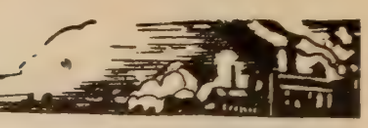
Manufactured and Distributed by

THE REX FILM RENOVATOR MFG. CO.

73 East Naghten Street, Columbus, Ohio.



Albany



THE Albany Film Board of Trade will give a dinner on May 4, in honor of J. H. MacIntyre, the retiring president. On the same day the Board will elect its new officers. Nominations were made last week, at which time Charles Stombaugh, Alec Herman and Herman Stern were placed in the race for president, while Howard Morgan, O. R. Rieffel, and Robert Mochrie were nominated for vice-president and Herman Stern, Charles Stombaugh, Alec Herman and Sigbird Wittman were nominated for treasurer.

Mrs. J. H. MacIntyre, wife of the manager of Paramount in Albany, leaves in May for Maine, while Mrs. Charles Stombaugh, wife of the manager for Pathe in Albany, left during the past week on a trip to her former home in Topeka.

Charles S. Boyd is the new salesman for Associated Exhibitors in northern New York. Charles Walder, manager of the local exchange, has just purchased himself a new home.

Miss Jane Holloran, secretary to the Albany Film Board of Trade, has never heard anything concerning her car that was stolen three months ago.

Leon Medem, a salesman connected with the local Pathe office, had a traveling bag stolen from his car while it was parked in front of the French Consulate in New York city. The bag contained a pair of shoes that Mr. Medem had never worn and likewise a much prized razor.

"Philabar Hall" in Valley Falls opened last week.

Mrs. Elizabeth Walton, of the Happy Hour in Lake Placid, was along Film Row during the week.

Harry Kron, who runs the Casino in Fleischmanns, is also running six bowling alleys this summer.

After listening to a piano seven days out of the week, Ben Apple, of the King theatre in Troy, gets more music when he goes home, as his two sons are members of the Checker Orchestra of Troy, frequently heard over the radio. One plays the banjo and the other the saxophone.

Joe Kallet, who has the Star and the Strand in Rome, is the owner of a brand new sedan.

Bob Bendell, who has been connected with a number of film exchanges in Albany, is now scouring for new houses for the Schine brothers. Pete Dana, who books for the Schines, was in Albany last Sunday, and had a long conference with Mr. Bendell at the Hotel Ten Eyck.

Charles Stombaugh, local manager for Pathe, has his men working like tigers in connection iwth the Storey victory campaign running until August 8. Mr. Stombaugh had a sales meeting in Albany on Saturday, Sunday and Monday, that was a hummer. And speaking of Pathe, ask Amos Leonard, a salesman, what he thinks of Vermont weather. He started out to cover his territory and then was forced to abandon his car one day last week in Proctor, Vt., because of snow drifted roads.

The Albany Zone Committee is slowly but surely building up its organization. Up to the present time all but two theatres in Utica have joined, and rarely a day passes now but that one to three theatres apply for membership. No date has yet been fixed for the next meeting. In all probability it will go over until after the national convention.

In Delmar, a suburb of Albany, one of the churches is trying out a new plan of entertainment, running a motion picture show for the children from 7 to 8:15 p. m. with another show from 8:15 o'clock on. There is no motion picture theatre in the village and if the church finds that sufficient number attend their entertainments, they will be continued.

At the Orpheum theatre in Chatham, N. Y., last Thursday night, a revolver dropped from the pocket of Nelson Jackson, assistant operator, and exploded. The bullet lodged in Jackson's leg and later he was removed to the Hudson Hospital.

Nate Robbins, of Utica, made himself even stronger in Watertown last week, when nearly 1,000 children of Jefferson county, who are interested in junior project work, were entertained at the Avon theatre as guests of Mr. Robbins. A new policy was also announced for the Avon which from now on will run split-week vaudeville along with pictures.

Lawrence Carkey, manager of the Strand theatre in Carthage, entertained all Civil War veterans of that village and vicinity last week.

The Star theatre in Potsdam, which has been run for some time past by H. E. Flack, was sold the past week to the Papayanakos brothers, who got their start when motion picture shows were in their infancy, in Watertown, and who retired only to re-enter the business later. They now have houses in Gouverneur, Canton and Potsdam. The Star, which they have just acquired, was built ten years ago.

Herman Stern, able manager for F. B. O. in this city, showed himself a true friend last week when upon arriving in Little Falls, he found that Mrs. Francis McGraw, owner of the Gem theatre there, had lost her sister. Mrs. McGraw expressed a desire to go to Utica to make certain arrangements. Mr. Stern took her there, making a record breaking trip in his car, and then brought Mrs. McGr: back home.

Exhibitors in northern New York as well as in this part of the state, were out of pocket to the tune of several thousands of dollars last Sunday, as the result of a storm that left from four to eight inches of snow, and which brought a torrent of rain throughout the day in the central part. The Park theatre, in Hudson, abreast of the times, and noticing the drop in temperature on Monday, came out in their newspaper advertisement the following day, calling attention to the fact that the house was warm and comfortable.

There was a red hot bowling match in Troy the other night, when Walter Roberts and Bill Jarvis took on Ben Stern and John Gamble for three games and a purse of five dollars. All four are connected with the Troy theatre.

The Lincoln in Troy, managed by Tony Veiller, is doing exceptionally well these days and last week there were five nights out of the seven when persons were standing.

That pictures would continue throughout the entire summer at both Harmanus-Bleecker Hall and the Colonial theatre in Albany, became a foregone conclusion last week when it was announced that stock would begin at the Capitol the fore part of May.

Exhibitors will extend a welcome to Alex Weissman, who is once more back in town after several months in Mexico. Mr. Weissman was manager of the United Artists' exchange in the City of Mexico, but is now connected with the local Metro-Goldwyn office.

Ben Apple, of the King theatre in Troy, will try to bolster up business throughout the hot spell by giving away prizes on Monday and Friday nights to holders of lucky coupons. The accompanying presentation speech will also be made by Ben.

Jacob Elias, owner of the Cornhill theatre in Utica, and one of the best known exhibitors in the entire state, will sail for Europe on June 8. Mrs. Elias will accompany him. The trip will have a twofold object for it will be the observance of the couple's twenty-fifth wedding anniversary and at the same time Mr. Elias will claim a small fortune which was recently left him through the death of a relative in Austria.

Motion picture theatre owners in New York state are receiving visits these days from State Troopers, who are demanding a compliance with the law in so far as fire escapes are concerned, and exits. The work is being done in conjunction with the New York State Labor Department and reports of these investigations are being filed in the Albany office of the State Troopers.



Washington



A PRIZE of $100 is being offered by Harry M. Crandall for the best name suggested for the new house soon to be erected by the Crandall Amusement Company at Georgia Avenue and Farragut Street. The contest will close May 15.

The proposed house will have a large seating capacity and is designed to take care of the entirely new residential district which has sprung up in that section during the past two years. The York Theater, erected by Mr. Crandall a few years ago, is but a half-mile distant, but the population is becoming so dense that there has long been need for another theatre.

An art exhibition in a theatre lobby is being tried out in Washington, probably for the first time in any city. The large promenade lounge of the Ambassador Theatre has been turned over to the Landscape Artists Club of Washington and some 25 paintings by members of the club have been put on exhibition. Exhibits of the work of Washington artists have been housed at the Ambassador in the past, but this is the most pretentious exhibition yet staged.

Visitors to Washington last week included Colleen Moore and her husband, John McCormick, production manager for First National on the West Coast. The two spent April 29 and 30 as the guests of Mr. and Mrs. Harry M. Crandall, while en route to New York preparatory to making a tour of Europe.

James V. Carney, the youngest house manager on the Universal circuit, has been appointed house manager and treasurer of the Rialto theatre, succeeding Harold Bassett, who is to be promoted and transferred to another theatre. Mr. Carney comes to Washington from the Broadway-Strand, Detroit, previous to which he was in Buffalo. He is a native of the latter city, and has been connected with theatres operated by the Universal Pictures Corporation for the past three years.

A complete broadcasting studio is being installed at the Tivoli Theatre, on Fourteenth Street at Park Road, for the use of Crandall's Saturday Nighters, who broadcast from WRC, the Radio Corporation station across the street. Crandall's Saturday Nighters have now been on the air for more than a month, broadcasting as the name implies, each Saturday night, and their programs have been well received, letters coming in from long distances.

Buffalo



F. J. A. McCarthy, New president of the Film Board of Trade of Buffalo.

FRANK J. A. McCARTHY, one of the most popular film men in the state, and manager of the Buffalo office of First National, has been elected president of the Film Board of Trade of Buffalo, succeeding Sydney Samson of Bond Photoplays, who has held the office for three years. Mr. McCarthy, who is a graduate of Harvard University, has been associated with Paramount and other companies in the Buffalo territory, prior to going with First National, where he has made an enviable record for himself. Other new officers of the board are: Vice-president, Colonel Howard F. Brink of Educational; secretary, Earl W. Kramer of Universal; treasurer, Henry W. Kahn of Metro-Goldwyn. The board of directors is composed of the following: Norman L. Sper, Dependable, chairman; Sydney Samson, Bond; Fred M. Zimmerman, Producers Distributing Corporation; Basil Brady, Pathe and Charles W. Anthony. The Film Board is now occupying new and commodious quarters at 59 Root building on the fifth floor. Installation ceremonies will be held at Stein's Hotel in Orchard Park on the evening of May 4. A committee composed of Messrs. Samson, Zimmerman and Kahn is now busy arranging for this annual event.

C. Sharpe-Minor, former organist at the Lafayette Square, Buffalo, is playing an engagement at the New Family theatre in Batavia, N. Y. Incidentally he spent much of his off time visiting his friends in Buffalo.

Allan Moritz has reduced his prices at the Lumberg, Niagara Falls, and installed a double feature policy for the summer. Lionel Edel, assistant manager, is said to be making plans to go over the falls in a barrel as an exploitation stunt.

Howard Sheehan, district manager for Fox on the West Coast, was in Buffalo last week-end, stopping off on his way to the New York convention. He was accompanied to Gotham by Branch Manager Bill Rowell. J. Emerson Dickmon and J. Horen. O. T. Schroeppel, booker, was in charge of the office during the absence of Mr. Rowell.

The Columbia theatre, Erie, Pa., which was visited by a destructive fire the other day, will be rebuilt. The damage, exceeding $100,000, is covered by insurance.

"We do not know whether or not we are going to succeed in one year, but we're going to keep right on trying," said Al Beckerich, manager of Loew's State and president of the Buffalo Theatre Managers' Association in commenting on Buffalo's Go to Theatre Week. "We are after those people who have dropped away from the theatres. We're going to get them back. Maybe we can do it in one year, maybe not. But we'll have a Go to Theatre Week every year." Vincent R. McFaul, managing director of Shea's Hippodrome said: "Spring weather is the chief enemy of the theatre at this time. We've never made an effort to fight it before. But it was always true—at least for a good many years—that as soon as the warm days came and the autos were out from their winter naps, everyone went for a ride. Outdoor sports are a great foe of the theatre. But during Go to Theatre Week we put on extra attractions to show the folks what they were missing in letting the shows slide all summer." Incidentally Buffalo's Go to Theatre Week was a huge success and houses were packed all week.

Al Sardino who operates the Crescent in Syracuse has taken over the Thompson and Brown theatres in Old Forge, N. Y. The Schine Theatre Corporation has taken over the picture houses in Boonville and Lowville, N. Y.

The exhibitor members of the arbitration boards for May and June in Buffalo will be: May—Howard Smith, Palace; Johnny Carr, Shea's North Park; Al Teschemacher, Casino; I. N. Morris, Happy Hour, alternate. June—Charlie Hyman, Strand and Cataract, Niagara Falls; Arthur L. Skinner, Victoria; Mat Vallelly, Family, Lackawanna and W. Dillemuth, Broadway Lyceum.

Herman Lorence, manager of the Bellevue, Niagara Falls, announces that plans are being drawn to greatly enlarge the stage of that house and it is possible that in the fall, motion pictures may be discontinued and vaudeville alone be offered.

Sam Trapasso expects to close the old Eugenia theatre in Niagara Falls on May 15. The house will be razed. The new Eugenia, now under construction, will open in September.

Tom Brady, former Buffalo exchange man, is now contract manager for the Producers Distributing Corporation with headquarters in Toronto.



St. Louis

NE. BUCKLIN, manager of Lang's Family Theatre, Shaw avenue, St. Louis, Mo., is the proud father of a beautiful baby girl.

G. E. McKean, manager for Fox here accompanied by his son, Claude, has gone to New York City to attend the Fox convention.

James Drake, manager of the Gem Theatre, has purchased the White Way Theatre on Chouteau avenue from Mike Murphy.

The 3-year-old son of Frank Speros, owner-manager of the Marquette Theatre, Fraklin avenue near 18th, had a narrow escape from death the past week when he fall from a second floor window at his home. He suffered a broken arm.

Alfred Schierstein, booker for the local F. B. O. has returned to work. He recntly underwent an operation for appendicitis.

C. D. Hill, manager for producers Distributing Corporation, gave a private screening at the Grand Central Theatre, Grand boulevard at Lucas avenue, Thursday morning, April 23. Some 400 exhibitors and other invited guests attended.

Dale Dwyer is traveling southern Missouri and Northern Arkansas for Producers Distributing Corporation.

Floyd Lewis, divisional manager for Associated Exhibitors spent several days here. He has gone to Indianapolis.

Walter Thimmig has disposed of his theatre in Salina, Kas., and plans to again take charge of his Duquoin Theatre, Duquoin, Ill.

Visitors of the week were: C. W. Cotter, Fourth Street Theatre, Moberly, Mo.; J. M. Myers, Standard Theatre, Cairo, Ill.; Joe Lynam, Whitehall, Ill.; Mrs. I. W. Rodgers, Cairo, Ill.; Tom Reed and Judge Lehman, Duquoin, Ill.; C. W. Critchlow and Jim Reilly of Alton, Ill.; and J. W. Cooper, Rex Theatre, Okawville, Ill.

O. H. Giese, owner of the Oh Gee Theatre, Edwardsville, Ill., running for Mayor on the Union ticket ran third in a list of three candidates April 21. Mayor Frank L. Nash was re-elected with 972 votes, C. T. Hulse, People's Ticket, 904, and Giese 805.

J. W. Miller owner of the Madison Theatre, Madison Ill., is very ill.

J. C. Bowman has purchased the Packwood Theatre at Wyaconda, Mo.

L. J. Gardner sold the Lyric Theatre at Center, Mo., to R. D. Gardner.

Houses reported closed include: Nox Theatre, Carrier Mills, Ill.; Amusu Theatre, Elgin, Ill.; Cater Theatre, Marceline, Mo.; Seibol Theatre, Menfro, Mo.; Star Theatre, Eugene, Mo.; School House, Harrisburg, Ill., Glen Carbon, Ill., and Lyric Theatre, Houston, Mo.

Johnny Hynes appeared in person at Loew's State Theatre, St. Louis, the week of April 18.

Wallace Akin and H. E. Boswell, late of the local Pathe sales staff from which they resigned re-



Alvce Mills, playing leading role in "Faint Perfume" for B. P. Schulberg.

cently returned this week from a trip to New York City. They have not announced their future plans.

W. A. Quinn of El Dorado, Arkansas has leased the building at 209 North Jefferson Ave. and is having it remodeled for a motion picture theatre. The most modern equipment will be installed and the new house will be called the Princess.

The D. C. Fitton circuit who operate several theatres in Arkansas and Missouri have purchased the Pastime theatre in Malvern, Ark., from Chas. B. Clark. W. R. Reynolds, for several years manager for the Fittons at Harrison, will be in charge.

At Stephens, Arkansas, the theatre equipment of the Majestic has been moved from the Perry building on East Ruby street to the old Collier building. This move was the result of the selling out of the Perry interests to an ElDorado party. Mr. Collier will continue business in the building that he constructed for a show house on Chest street.

H. B. Wood, who a short time ago purchased Neil Brook's interest in the Gem at Calico Rock, Arkansas, has let the contract for a new theatre building at East Calico Rock. It will be erected on his own property. All new equipment will be used and extensive improvements will be made.

The Gem at Norphlet, Arkansas, has been newly papered and painted and 400 opera chairs have been installed.

Mrs. Lona Bell, who operates the Queen theatre at Lonoke, Ark., has also opened up a show for the colored people at the colored masonic hall. Mrs. Bell has managed the Queen since the death of her husband in 1922 and has made a success of her venture.

Paul Bursey of Oxford, Ark., will open a new motion picture theatre in the near future. Oxford has no theatre at the present time.

San Francisco

H. J. HENRIOULLE is now booking for Famous Players.

Manager F. W. Voight of the local Metro office is to go to New York for the annual convention to be held there.

Lou Hutt is back with Pathe as cameraman.

Mel Wilson, former Famous-Players-Lasky Denver manager, is in San Francisco to stay, it is understood.

In the middle of April, the Wigwam theatre began the presentation of musical shows in conjunction with the motion picture programs and found it paid.

Charlie Chaplin was a recent local Film Row visitor and was entertained by friends. He was here on his way from Alaska to his home at Hollywood.

C. L. Theuerkauf, western district manager of Universal theatres, while visiting in San Francisco was advised he would be forced to have an operation performed when he returned to his home town, Hollywood.

W. B. Loughead is to manage the new Westwood theatre which opened April 15th.

George Roy has enlarged and remodeled his "Nevada" theatre in Reno.

Dan Shovelin is building the new Shovelin theatre in Battle Mountain, Nevada.

C. C. Kaufman of Colusa was a recent visitor.

Arthur Bernstein, general manager of the Jackie Coogan Productions, visited San Francisco recently for the first time since the return of the Coogans from their trip abroad.

The "Class A," the Fillmore Street house formerly owned by Mrs. Amelia Muir, has been bought by Mischa Gluskin, well known San Francisco musician and former owner of the Bay Station theatre in Alameda. Gluskin has had a new floor put in, with other renovations and further remodeling.

General Sales Manager E. A. Eschmann and District Manager Joseph Skirboll of First National visited the San Francisco office of First National recently. After spending several days with Manager Muehlman they went on to the northern offices in Oregon and Washington.

Ralph Pollock, one of the past season's musical sensations, who has just closed an engagement as conductor of his own orchestra at the Orpheum theatre, Salt Lake, Utah, has been employed to succeed Paul Ash, who left for Chicago, as musical director at the Granada theatre.

The Southwestern Pacific Theatres Corp., operating a circuit of thirty theatres in the southern part of the state, has as its general manager, Jack Eminheiser, who spent a short time in San Francisco recently.

C. E. Wallace, of Barstow, has purchased seating and equipment from Preddey for his new theatre now under construction.

Ralph Marks, manager of the Acme theatre, Stockton street of this city, has installed W. G. Preddey's celebrated lamps.

J. A. G. Schiller, general manager of the Robert Morton Organ Co., has opened an office on film row again and can be reached at 109 Golden Gate avenue, in the Louis R. Greenfield suite of offices.

Max Graf, operating the Aztec and Egyptian, the two new little Market street houses, has identified himself as a member of the Allied Amusement Industries. This organization has been active during the recent legislature, when several bills affecting theatre owners were introduced.

The Majestic theatre, owned by P. W. Brubeck, has been sold by him to H. Strucke, Jr., formerly of Roseville. Mr. Burbeck is contemplating building a new house on the main street of Concord.

A three manual Leathurby Smith organ is being installed in Arkush's new Stanford theatre in Palo Alto.

Through the efforts of the Film Board of Trade and the Eastman Kodak Co., I. P. Gillette, expert on film, gave an interesting talk to the film shipping clerks and inspectresses of San Francisco at the Larkin theatre recently.

J. Charles Davis, 2nd, president of the Davis Distributing Division was a two-day visitor in the city recently calling on the Independent exchange men.

Gene Emmijc, of Progress and Peerless, returned from a visit to his home town, Evansville, Indiana, where he celebrated the golden wedding of his parents, and made a hurried trip to New York returning to Chicago, obtaining data on new theatre construction.

Patrick A. Shepherd, who has been selling L. Smith organs out of Portland, has been transferred to San Francisco where he will concentrate his efforts not only to theatre installations but electric pianos, and organs for churches and lodges.

Kansas City

GLORIA SWANSON, the marquise de la Falaise, and her husband received a hearty welcome in Kansas City Wednesday morning when they stopped off for half an hour. They were aboard the Paramount special for California.

The lobby of the Garden theatre, Kansas City, gave birth to a most unusual and humorous incident this week. An intoxicated man, later discovered to be Earl Wilson, a painter and paperhanger, started an impromptu "song and dance" act of his own in the lobby for the amusement of patrons who had not yet entered the theatre. The police were called, Wilson later jumping from the patrol wagon, shots being fired at him as he ran up the alley, only to collide face first with a brick wall and drop unconscious to the pavement. And the crowd around the Garden theatre made it look like Saturday night in a mining camp.

The last landmark of what once was Kansas City's film center—the 17-story Film Building at Seventh and Main streets, now the Davidson Building — was wiped out this week with the removal of the Vitagraph branch office, the last remaining film company in the building. The new Vitagraph office will be at Nineteenth and Wyandotte streets. Two years ago the building housed virtually every film exchange in the city, high rent and lack of sufficient floor space being the cause of the exodus.

The new Indiana theatre, a suburban house of Kansas City, located at Forty-first street and Indiana avenue, opened its doors for a debut in its community last week. The house, owned by Daly & McGrath, seats 800 persons.

Among the out-of-town exhibitors in the Kansas City market last week were: George Koch, Star, Holten, Kas.; M. G. Kirkham, Hays, Kas.; C. A. Rehm, Baxter Springs, Kas.; J. J. Newcomb, Newk's theatre, Burlington, Kas.; Charles Sears, Sears Circuit, Nevada, Mo.; C. M. Pattee, Pattee theatre, Lawrence, Kas.; S. E. Wilhoit, Jefferson, Springfield, Mo.

The Benton theatre, Kansas City, the property of the late James W. Watson, who was vice-president of the M. P. T. O., Kansas-Missouri, will be managed temporarily by L. J. Lenhart, owner of the Roanoke theatre, for the Watson estate. The new El Ray theatre, now under construction, in accordance with the plans of Mr. Watson prior to his death, will be completed and the new house opened the latter part of July.

Another week of plentiful exchange activities in Kansas City. W. E. Truog, district manager for Universal, made a business trip to Des Moines, Iowa, and Omaha, while E. C. Rhoden, Midwest manager, was busy in the territory. S. J. Maurice of New York, special representative for Fred J. McConnell, Universal short product manager, was a business visitor in Kansas City. Russell Borg of Educational was one of the three bookers of that company who won brief cases for March increases. "Rube" Melcher, Midwest representative, spent the week-end on movie row, while J. A. Epperson, Pathe branch manager, had what he termed a "red hot" sales meeting Sunday. "Red" Jones, Pathe representative, was severely bruised when his "flivver" did a nose dive into a ditch in the territory, but he's up and about again. C. E. Gregory, Metro-Goldwyn branch manager, was busy in the territory, as was Louis Reichart, P. D. C. branch manager. Friends of Mr. and Mrs. Frank Castle, Pathe city salesman, were grieved to learn of the death of their 2-year-old son, "Dickey" Castle. J. A. Epperson, Pathe branch manager, was rejoicing all week over the fact that a Pathe cameraman in Indianapolis "shot" the opening baseball game with Kansas City and rushed the prints to Kansas City for week-end showing. C. F. Senning, Educational branch manager, and "Bob" Withers, Enterprise branch manager, were territory hustlers last week. Truly B. Wildman, who returned to Kansas City after resigning as P. D. C. branch manager in Omaha, says he is going into business for himself, but that his plans are not completed.

Fair weather crowds brought out "S. R. O." signs in more than one downtown first run house Sunday in Kansas City, the Newman, Royal, Liberty, Mainstreet and Pantages doing a big business.

The following Kansas Citizens boarded the Paramount special for California in Kansas City Wednesday: R. C. Libeau, Ben Blotcky, Arthur Cole, Earl Cunningham and John States, all of the Kansas City Paramount office, and Frank L. Newman of the Newman theatres and Milton Feld, managing director of the Newman theatres.

The safe of the Roanoke theatre, a suburban house of Kansas City, was broken into Monday night and in addition to $389, the robbers helped themselves to a liberal supply of tickets, which may prove their downfall in the event an effort is made to use the tickets.

The Chetopa theatre, Chetopa, Kansas, has changed hands and is now under a new management. The new managers in order to increase business, has arranged for what is to be called a "family night," at which time one entire family may attend the show for .30 (cents). Regardless of the size of the family. This is a farming community, and the farmers are quick to take advantage of "family night, which is Wednesday of each week. This has proven a profitable form of advertising.

Arthur S. McNay, of Galena, Kans., who has been appointed movie house inspector, for the state, by Governor Ben Paulen, left the first of the week, on a several days' trip to Kansas City, Topeka, and other points in the state, looking after matters pertaining to the office to which he was recently appointed.

An out of town visitor at Kansas City, this week was C. A. Rehms, an exhibitor of Baxter Springs, Kansas.

The plans that had been under way for the circulating of a petition regarding Sunday closing at Miami, Okla., all came to naught at the vote taken there on April 7, 1925, to determine the matter. The referendum on the proposition to prohibit Sunday shows resulted in an overwhelming defeat for the "blue law." The largest majority of the people voted against it. The votes for the ordinance was 827 votes, with 1,222 persons against the ordinance.

Gilbert E. Gable presents

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At the Fulton Theatre, Jersey City, Nungesser in "The Sky Raider" pulled a business that *exceeded by 1,000 the largest opening day business in the house's history!*

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Butte

THE Liberty Theatre, which was opened for the first time in three years, last month, by the West Coast theatre company under the management of Mr. Gavan, is playing to a fine business and while it is not a "first run" Photo-play house, the character of the programs are such as to attract a big patronage. The educational features of the program have been especially fine and much favorable comment is being made on this feature.

All employes and attaches of the Rialto theatre and the American theatre were the invited guests of the management to a get-together dance a few nights ago. The dancing was for the hours between 11:30 p. m. and 2:30 a. m. At the close of the merry evening a bounteous lunch was served. The music was furnished by the Rialto theatre orchestra, under the leadership of Jack Durval, with the added orchestra from the American theatre. Some music, I tell you. Mr. Sullivan believes that "All work and no play make Jack a dull boy" and because of the strenuous hours of work with little chance for amusement the custom of an occasional dancing party was inaugurated more than a year ago. It is strictly an invitation affair and cards are issued which must be presented at the door of the American hall, where the dances are held.

A nationally famed musical organization appeared at the Rialta theatre for one week's engagement last week. The members of the orchestra were on their way to the coast to fill engagements on the Orpheum circuit. Manager Sulliven of the Silver Bow Amusement company says it certainly pays to have additional attractions, with the regular programs and at very little additional cost in price per admission.

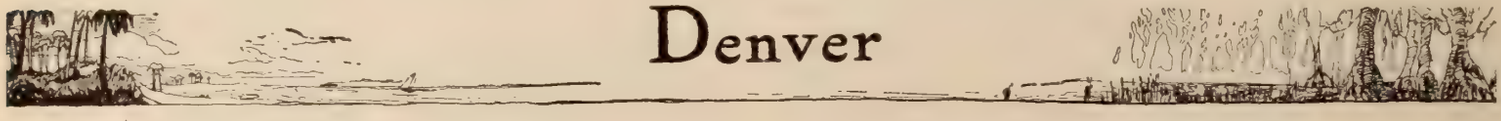
C. M. Van Horn, who was formerly head of the local Pathe office, is here from Denver, where he is Manager for Pathe's Exchange. His visit to Butte this time is in the interest of his wonderful automobile, which he has had stored during the winter months. He will make the return trip to Denver in his car. His many friends here were glad to see him in Butte and extend the glad hand of sincere welcome.

Frank Boedecker, president of Motion Picture Theatre Owners' association of this state, who has been visiting a number of the neighboring cities, called in Butte last week and did a little shopping in films for his theatre, The Ellen of Bozeman. He was accompanied by Mr. White of Dillon.

The Intermountain Film Board of Trade was host to its second annual district meeting early last month at the New Finlen hotel. Following the business session a tenderloin steak dinner was served to the members and their guests. Salesmen, bookers and officials were loud in their praises of the affair and voted the dinner as well as the following program an enjoyable success.

W. J. Heineman, local manager of Kwalty Pictures, Inc., has just returned from Helena and other key cities. It is reported that he has placed several large orders for his company.

The old Grand Opera House at Great Falls, Montana, was recently sold to the Jensen and Von Herberg interests. The warranty deed signed by Fannie A. Sutton gives the sale price at $32,500 in addition to a $20,000 mortgage. Will Steege, manager of the Grand and associated with Jensen and Van Herberg in the Liberty theatre, also becomes interested in the Grand as part owner.



Denver

FRANK W. BRONTE, owner and manager of the Gem Theatre, Yuma, Colorado, has just returned home from the hospital at Rochester, Minnesota. His friends will be interested to know that his condition has somewhat improved, but also that he expects to return within the next ninety days and submit to an operation. Mr. Bronte is one of the best known exhibitors in the Denver territory. His many friends wish him a speedy recovery.

C. M. Van Horn, local manager of Pathe, left a week ago for Butte, Montana, his former home. Mr. Van Horn left with the idea of driving back in his automobile, but the latest reports are he is somewhat delayed on account of recent blizzards up in that country.

The America Theatre in Longmont, Colorado, is being completely overhauled and remodeled. When it is completed its seating capacity will be increased over one hundred seats and new equipment will have been installed. From outside appearances, Longmont will have another high class theatre.

The entire Paramount sales force including H. W. Braly, manager of the Paramount office and Rick Ricketson, manager of the local Paramount first run houses, left Tuesday for the convention in Los Angeles.

Sid Wiesbaum has just returned from a long trip to the Arkansas Valley. Mr. Wiesbaum is the local F. B. O. manager. He reports that it looks like an exhibitors' year in that part of the territory.

Harry Cassidy, manager of the local Fox Exchange, left Thursday for New York City, where he will attend the annual convention of his organization. Harry expects to stop for a short time in Cleveland, Ohio, where he will be joined by Ward Scott, whom he succeeded in Denver.

J. H. Ashby, manager of First National, disappeared last Wednesday, but was soon heard from down in Colorado Springs and Pueblo.

Eugene Gerbase, local Universal manager, made a hurried trip last week to La Junta, Rocky Ford and other points in the Arkansas Valley territory.

The first baseball game of the season between the Film Board of Trade and the employees of the various exchanges is scheduled for Saturday afternoon. From advance reports, there will be a real game, and a good time will be enjoyed by all. James S. Hommel, local manager of Producers, has been elected captain of the managers' team. Jack Krum of United Artists has been designated as the umpire.

William Menagh announces that he has sold the Park Theatre in Greeley to the Barret Brothers, residents of that city. Mr. Menagh announces that he is coming to Denver and intends to secure another theatre, preferably in the Southern part of the city.

Gus Kohn of the Kohn and Fairchild Amusement Company was a visitor in the city last week. With the adjournment of the Colorado Legislature, Senator and Mrs. Frank Kelly of Salida have returned home. No new laws of the censorship bills passed this year, all having died in their committees.



Detroit

THIRTY guests were present at a dinner given by the Motion Picture Theater Owners to members of the Film Board of Trade in the French Room of the Wolverine Hotel on April 29. Mutual problems were discussed, while prominent speakers were listed.

W. S. Butterfield, head of the Bijou Enterprises, and his wife will arrive on the S. S. Berengaria from an extended European trip on May 2.

Equipment of the Maryland Theater at Addison, Mich., has been purchased by Estes and Estes from B. H. Growt. The former owners of the Square Town theater in Brooklyn, plan to open the newly acquired house this week under the name of "Merry Land."

Jack Schreiber of the Frontenac and Blackstone theaters, who has been spending some weeks in Florida, expects to return shortly.

John H. Kunsky and George W. Trendle of the Kunsky enterprises spent the past week at French Lick in attendance upon the First National convention there. Both Kunsky and Trendle are officers and directors of First National.

The Rotary club of Manistee is sponsoring the new "Rotary Hall," a community theater which has just opened. It is modern in every detail and has a large seating capacity. E. L. Merkeley is manager.

Several thousand dollars were lost by local exhibitors because of a record-breaking heat wave during the past week. Temperatures jumped more than 30 degrees and for three days remained around 87 degrees.

Art Elliott, Detroit manager for F. B. O., has completed arrangements for the journey of his sales force to the annual convention of National Exhibitors at Milwaukee, at which time F. B. O. will hold its annual conference.

H. M. Richey of the Motion Picture Owners, returned Saturday from New York where he was in conference on the music tax. He also discussed the Greater Movie Season with Will Hays.

The Kunsky houses are about to issue a new house program, the "Photoplay News." It will be attractively arranged with a two-color cover. The publication will consist of about 30 pages. It is a continuation of the same idea as carried on by Kunsky theaters for many months and which was recently discontinued.

Royal A. Baker, local police censor, has just completed the continuity on a play for Byron and Lester Park. It is a proposed twelve reeler dealing with the birth of Kentucky.

Frank Drew of the Fox exchange is in New York attending the national meeting of the Fox organization.

The two main girders for the new State theater were set in place this past week. The girders, for the balcony, weigh over 40 tons each. Steel work is rapidly progressing and has now reached the fifth floor level. Seating capacity will be approximately 4,200.

A special showing was given on Friday evening at the Broadway-Strand theater for exhibitors and their friends.

Central Penn

GENEROUS contributions were made by motion picture interests of Harrisburg to the Community Fund Campaign for $300,000, raised in the last part of April, for the support for a year of various welfare and charitable organizations in the city. The Wilmer & Vincent Theatre Company, which controls half a dozen theatres in Harrisburg, was listed in the newspapers among the contributors who gave between $500 and $1000, while C. Floyd Hopkins, head of the W. & V. theatres in Harrisburg, contributed jointly with Mrs. Hopkins, in the $100 to $250 class. In the same classification was Peter Magaro, owner of the New Regent theatre, which he sold recently to the Marcus Loew interests, of New York, which took over control of the property on May 4.

Both Mr. and Mrs. Hopkins were captains of team of canvassers in the men's and women's divisions, respectively, and Mr. Hopkins made addresses at practically all the daily luncheon meetings of the workers during the period of the campaign. At each of these meetings Wilmer & Vincent presented the captain of the leading women's team with a doll baby and appropriate prizes to the leaders of the men's teams.

With the playing of "The Star Spangled Banner" and a program feature, the new Roosevelt picture theatre, the latest addition to the M. E. Comerford circuit, was opened in the Green Ridge suburban section of Scranton on the evening of April 8. The theatre is very ornate in design and modern in appointments and has a seating capacity of 1,000. Lempert & Sons, of Rochester, N. Y., were the architects of the building.

A twenty-foot driveway to permit the parking of machines will be a feature of a new picture theatre to be erected in Allentown of Raymond W. Reichard, of that city. There will be 600 seats in the theatre and above will be an auditorium designed for community gatherings and conventions. Work will start at once by Ritter & Smith, of Allentown, contractors and builders.

A small theatre will be installed in the $150,000 lodge building to be erected by the Masonic Order in Lehighton. The plans for the structure are being prepared by Jacoby & Everett, Allentown architects.

George Ritter, Jr., 7 years old, son of George Ritter, of Harrisburg, is such an admirer of Tom Mix that he spent seven hours in the Victoria theatre, on Saturday, April 18. George went to the theatre at 2 o'clock in the afternoon and was still there at 9 o'clock at night and without any intention of leaving when his parents, who had been frantic because of his absence from home so long, traced him to a seat very close to the screen. Prior to that the parents had instituted a search through the police department and hospitals. One of George's playmates late in the day had recalled George had expressed an intention to "see Tom Mix twenty times," and that finally led the searchers to the theatre.

Bob Lynch, general manager of the Metro-Goldwyn Corporation, was host to a gathering of Metro-Goldwyn exhibitors in the Hotel Allan, Pottsville, the object of which was to bring about a better understanding and closer cooperation between the exhibitors and distributors. There was a luncheon at which addresses were made by Mayor Bearstler, of Pottsville and Mr. Lynch, followed by informal talks by State Treasurer Charles Snyder, whose home is in Pottsville; Dr. Schad, of Reading, president of the M. P. T. O. of Eastern Pennsylvania, Southern Jersey and Delaware; John Cook, of the Carr & Schad organization in Reading and E. S. Rudloff and Charles Haussman, of the Hippodrome Theatre, Pottsville. After the luncheon meeting the party was photographed and then the guests were entertained by Mr. Haussman at the Hippodrome. Members of the Metro-Goldwyn organization present in addition to Mr. Lynch were: Felix Mendelssohn, district manager; Jack Flynn, branch manager; Albert Fischer, Jr., Joseph Morrow, George Schartz and Herbert Given, of the sales force.

The exhibitors present included: Edward Whelan, St. Clair; Charles Kear, Minersville; William Crozier and Charles Haussman, Pottsville; George W. Osman, Tremont; Ed. Wagner, Tower City; Messrs. Donnelly and Kurtz, Williamstown; R. J. Budd, Lykens; Lester G. Holtzman, Millersburg; R. Hocman and D. Schleer, Hamburg; A. H. Edwards, Orwigsburg; Edward Zimmerman, Schuylkill Haven; S. J. Flood, New Philadelphia; L. J. Chamberlain and J. J. Higgins, Tamaqua; B. Freed, Nesquehoning; John McTague, Coaldale; D. McElroy, Lansford; Charles Bayer, Lehighton; B. M. Hofelich, Slatington; H. C. Werner, J. Levy, John Cook, F. Hill, and M. Mickley, Reading; William J. Noll, Robesonia; John Etticoffer, Womelsdorf; M. E. Holstein, Richland; A. B. Kreiser, Myerstown, and L. Gring, Pottstown.

The borough of Mauch Chunk has appropriated $20,000 to be added to an equal amount to be spent by M. E. Comerford in improving the Mauch Chunk Opera House, a motion picture theatre of which Comerford recently got control. R. A. Robillard, for some time in the employ of the Comerford organization, will be resident manager.

Improvements are to be made to the Pastime picture theatre, Lewistown, which is owned by I. Berney. Hodgens & Hill, of Philadelphia, are the architects for the alterations, and J. Steinback, of Lewistown, the contractor.

Fred G. Johns, for a number of years connected with the official staff of the Hamilton and Aldine theatres, Lancaster, died in that city recently after an illness of months. He was sixty-nine years old and is survived by his wife, two sisters, five daughters and one son.

William J. Frees, treasurer of the Hippodrome Theatre, Reading, was in charge of a recent entertainment on the Hippodrome stage, following the final show of the evening, at which the guests were the members of the official staffs of the Hippodrome, Rajah, Orpheum and Capital theatres, in that city.

Atlanta

MR. P. J. BRUNER is taking over the Liberty theatre in Chickamauga, Ga., which was formerly owned and operated by P. J. Herin. Mr. Herin's plans have not yet been ascertained, but it is understood that Mr. Bruner took over the theatre this week, and is continuing its running under the same policy pursued by its former owner.

Ralph B. Williams, branch manager for the local Universal office, is the recipient of an unusual honor, conferred upon him by the salesmen working out of the Atlanta office. There has been designated a Ralph Williams Week, which will begin June 8th and end the 13th, to be called, for short—"Williams Week." It will be a sales drive week, during which the four men who work under the jurisdiction of Ralph Williams will attempt to bring in tremendous new business in compliment to their chief. The salesmen are H. M. Williams, who covers the Tennessee territory; C. T. Jordan, working Georgia and Alabama; R. S. Campbell, traveling Alabama; and W. B. Fulton, who covers Georgia and South Carolina.

Jack K. Adams, of the Home State Film company, in Arkansas, came to Atlanta this week to look after the establishment of an office.

L. L. Drake, manager of the Ansonia theatre in Wadesboro, N. C., and one of the oldest exhibitors in the state, is doing a prosperous business with the Ansonia, and is to have a new theatre, which is rapidly nearing completion. The new house will seat about eight hundred, and will show first run pictures, high class vaudeville, and road shows. Wadesboro is one of the most enterprising towns in that part of the state.

George Eschenfelder, formerly exploiteer for th Charlotte and Jacksonville Paramount exchanges, working out of the Jacksonville office, has severed connections with Paramount. His immediate plans are not known, but it is understood that Mr. Eschenfelder will do advance publicity for a legitimate show in the fall, although what show it will be is not announced.

J. E. Simpson, of the Ideal theatre in Gastonia, North Carolina, spent last week end in Atlanta, and left again Monday morning of this week.

J. A. Etheridge, of the Gastonia theatre in Gastonia, N. C., was another well known North Carolina exhibitor to spend a few days of last week in Atlanta.

W. W. Anderson summoned all five of the Pathe salesmen working out of the Atlanta office in last week, for a sales conference.

C. E. Kessnich, district manager, and Jimmy Hanlon, branch manager for Metro-Goldwyn, are in New York this week. Mr. Kessnich went up on Friday and Hanlon on Saturday of last week. They are expected to return by Sunday or Monday of next week.

Oscar Morgan, district manager for Pathe, has purchased the Home Beautiful in Morningside, which was on display about a week ago. Over 5,000 people saw this handsome residence, which is artistically furnished and so completely equipped.

C. R. Beacham, Atlanta branch manager for First National, will leave for New Orleans about May 4th, to be several days in sales conference with W. E. Callaway, district manager. Mr. Callaway has called in all branch managers from this district to attend the conference for sales of forthcoming First National product.

Perry Spencer, formerly assistant manager of the Howard theatre, and in charge of publicity and advertising, has left the Howard. Mr. Spencer severed connections with the theatre this week, and as yet his plans are not known. Howard Price Kingsmore, manager of the Howard theatre, states that as yet no appointment has been made to fill the vacancy left by Mr. Spencer's resignation.

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Cleveland

C. E. ALMY, manager of the local Metro-Goldwyn exchange was in New York last week to attend the M-G convention.

Eddie Fontaine, Cleveland exchange manager for Famous Players-Lasky Corporation returned from the Paramount convention just in time to go to Pittsburgh to attend a central district convention.

Norman Moray, the big chief of the local First National exchange is back in town after a three week' stay in Indianapolis, where he took Mrs. Moray for her health.

J. O. Brooks, assistant sales manager for the Universal Film company is temporary manager of the Cleveland office until a resident manager is appointed to succeed Lou C. Thompson who resigned several weeks ago.

Berthold Berger, of Gerson Pictures, Califorina, was in town last week calling on the independent distributors.

J. M. Goldstein of Cauyon Pictures, spent a day in the city, renewing old friendship among local film distributors.

Miss E. McNamee, secretary of the Cincinnati Film Board of Trade spent several days of last week in Cleveland, consulting Howard Christman, secretary of the Cleveland Film Board of Trade, on organization matters.

George Zegiob has purchased the Paris theatre, South Lorain, from Mrs. Feuerstein. Mr. Zegiob owns two picture houses in Lorain.

Fred Clemens takes possession of the Pleasant Hour theatre, Woodsfield, on May 1st, having purchased the house from F. Norris.

The Liberty theatre, Pleasant City, has reverted back to its former owner, W. F. Troth. The house has been under the proprietorship of L. Troyan for the past season.

Morris Kaplan, who has a chain of local picture neighborhood houses has taken over the Park National.

Al Ritzler has bought the Majestic theatre, Lima, and will manage the place himself.

The father of Harry Horwitz, associated with M. B. Horwitz in the Hough East 79th St. theatre, one of the chain of picture theatres belonging to the Washington Circuit, died suddenly last Thursday en route from Cleveland to California.

John Grieble, owner of the Marvel theatre, West 25th St., Cleveland, has a new plan for standing in solid with his patrons. Grieble admits all of his patrons who are seventy years old, or older, free at any time. He has been operating a show in the same neighborhood for almost seventeen years. He knows all his customers personally. He has watched the older generation growing old. And all those who reach, or pass the seventy mark, are his pensioned patrons. There aren't more tha i five or six pensioners. But the idea is pleasing to the neighborhood, and as a result Grieble is on the best of terms with all his paying guests.

R. C. Steuve, of the Orpheum theatre, Canton, was in town last week and began saying his adieux to his many friends. Steve is going to spend the summer in travel abroad. He sails May 28th.

The Film Exchange building register showed that most of the exhibitors preferred staying home to traveling. There were very few guests in the building during the week. However, among them were Ray Wallace, Ohio theatre, Alliance; and J. R. Johnson, Palace theatre, Ashtabula.

The Cleveland Motion Picture Exhibitors Association held its monthly meeting last Tuesday at the Statler Hotel. There was a representative showing of the members present, who enjoyed a peaceful discussion of minor local matters.

Des Moines

SPRING'S gotten into their blood and the ball diamond again lures. Paramount, F. B. O. and Metro-Goldwyn are organizing a team for the purpose of challenging to the bat the rest of the exchanges, all the others being exchanges located in the Film Exchange Building. Park Agnew, booker for Metro-Goldwyn, is one of the chief organizers and chief publicity man for the outside-the-Exchange Building team. Johnson of F. B. O. is to be pitcher. No this is not the famous Johnson of baseball. But with such a start, the team is bound to be a world beater. And they challenge the world to meet them anywhere and any place.

The Veenchotan Brothers of Elcador have recently purchased a new theatre. Veenchotan Brothers are owners of the Rivoli theatre at Elcador. They have purchased a theatre at Storm Lake.

C. E. L. See recently purchased the theatre at Lorenz, Iowa.. He bought the house from Mr. Cookingham who has a theatre at Ayreshire.

John Graham of the Princess theatre at Eagle Grove is evidencing prosperity. He purchased a very latest model Willys Knight on his last visit to Des Moines.

"Andy," cashier of the Pathe exchange, is getting along nicely after an operation for appendicitis. He is convalescing at home now.

Mr. O'Connor who represents Metro-Goldwyn in northeastern Iowa, succumbed to an attack of the 'flu. He spent the week in Waterloo in bed.

The Victory theatre at Fairfield of which Mrs. Tessie Patterson is owner and manager is equipped with a new machine sold for Esco by Salesman Lester Phillips.

Alice Gannon, biller for F. B. O., has left their employ to take a place with the Des Moines Clay Company.

H. W. Davis, cashier for Metro-Goldwyn, is keeping the pavements hot. He's looking for a home out in the suburbs far from the maddening crowd.

Donald West, the fire chief of the Metro-Goldwyn branch, was highly complimented by Mr. Will Hays' representative fire inspector when inspection was made of the building last week. A plan, which has long been on foot to raise a collection for a fire helmet for Chief West, was furthered by this praise.

Manager Banford of the Metro-Goldwyn branch returned from the New York sales convention Sunday all pepped up over the new crop of pictures.

The eight good men and strong headed by Manager Frank Crawford who left the Famous Players exchange to attend the convention in California, send back word that they met the Paramount special in Kansas City and that they are going great in Los. Evidently the knock-'em-dead wardrobes purchased before they left Des Moines are making the movie stars sit up and notice.

Mr. Youngclass of Jefferson visited the Des Moines exchanges last week. Also W. M. Thrall, who is owner of the Princess theatre at Montezuma. Jess Collins of the Rex theatre at Perry reports that things are looking good while W. W. Watt of Sac City stopped in at Educational to line up pictures.

Dallas

LOCAL Paramount branch offices are practically bare of executives, the following having gone to the national convention in Los Angeles: J. B. Dugger, branch manager, and Mrs. Dugger, his manager; Curtis Dunham, exploitation representative; Earl L. Crabb, district manager theatre department and Mrs. Crabb; and D. K. Reed, M. J. Helms, Neal B. Houston, C. E. Hilgers, Jack McCarthy, J. H. Elder, Hal C. Norfleet and Preston P. Reynolds.

J. Warren Kerrigan, well known movie star, made personal appearances last week at the Capitol theatre here.

Bradley Fish of New York, formerly district manager here for Vitagraph and now personal representative of Mr. Rock of Vitagraph, has been called to Dallas by the serious illness of his wife, who is in a local hospital.

Ralph Morrow, district manager for Producers Distributing Corporation, called his salesmen in for a sales meeting last week, at which the forthcoming P. D. C. campaign was outlined.

Gerald Akers, former general manager for Paramount in Canada, was here last week as manager for Miss Eugene Dennis, psychic, who appeared at the Palace.

A. W. Lilly, operator of theatres in Greenville, Commerce and Sulphur Springs, and member of the State arbitration board, was a visitor along film row last week.

Extensive improvements are being made in the Old Mill theatre, now controlled by the Texas Amusement Company with B. W. Bickert as manager.

For the first time since it was built, the Majestic theatre will continue its program of vaudeville and first run motion pictures during the summer, it was announced by Karl Hoblitzelle, president of the Interstate Amusement Company, before he left for New York for an extended yachting trip.

The new De Andi theatre is to be opened at Armarillo, May 4, it was announced by H. S. Ford of Wichita Falls, operator of houses in the two cities, who visited Dallas last week.

Vaudeville is to be discontinued at the Melba theatre and a straight picture program with presentations, instituted July 1, according to present plans.

John Paxton of the Grand and Parisian theatres at Paris, Tex., was a visitor along film row last week.

Bob McIlheran, Universal branch manager, and Bill Underwood, manager of the Specialty Film Company, took the Shrine last week. Leslie Wilkes, First National manager, was chairman of the parade committee and saw that the two were given special attention.

Pete Pate and his musical comedy company, at the Jefferson theatre for more than a year, gone to California but the house will remain open for a mixed program of pictures and dramatic stock by the Harley J. Company.

Pre-release Reviews of Features

Free and Equal

(Frequal—About Eight Reels)

(Reviewed by Laurence Reid)

THE racial issue of intermarriage between blacks and whites was tackled by the screen nearly ten years ago—and after all these years on the dusty shelf it has finally been presented. Probably through fear of popular prejudice it was kept out of sight only to be yanked out of obscurity at this late day because "All God's Chillun Got Wings" got by on the stage. After looking it over it is easy to see that it was made a decade ago—what with its "spotty" production, its exaggerated acting—and the crude way in which its story is told. If it serves any purpose at all it is in bringing out the comparison between this product and what is presented in this modern day. The screen has surely advanced.

We would call it a lurid melodrama told in terms of a preachment. The author, who never emerges from oblivion, tries to show the awful things that may develop from such racial intermarriage—its message being that the whites should leave the solution of the Negro problem to the Negroes themselves. The central figure is an idealist who, to prove his theory that a black is a white man's equal if given the same opportunities, brings an octoroon to his Northern home as his secretary. To the world this man is white.

The author proves nothing and sheds no light on the race question. The mere fact that the octoroon knocks his benefactor's theory for a goal by secretly marrying his daughter and killing a maid doesn't solve the problem. He is neither black nor white—but a hybrid. Consequently the equality of the races is not touched upon at all.

The film does no good—and it may do harm if it is taken too seriously. For one thing it doesn't touch life. The race problem does not exist to any extent in the North—and the South will certainly turn thumbs down upon it. There are some moments of gripping melodrama, but these are overwhelmed by the crude touches—the tawdry settings—the bad acting—and direction of a distinctly old-fashioned type. It contains so much lurid stuff that it will probably invite more laughter than censure. There's really no place for it in this modern day.

THEME. Melodrama which attempts to carry out an idealist's theory that blacks are the equal of whites if given the same opportunities. Protagonist commits murder and bigamy and dissipates the theory.

PRODUCTION HIGHLIGHTS. A few of the scenes which carry suspense. The courtroom trial.

DIRECTION. As this was made nearly a decade ago it shows old-fashioned direction which is in the discard these days. Makes players act all over the place—and builds scenes to point crude melodrama.

EXPLOITATION ANGLES. Better go easy on this—and you better know your crowd. Might stimulate interest by exploiting it as a sensational melodrama on the race question.

DRAWING POWER. Has no drawing possibilities except for the sensation seekers. They are apt to be disappointed. Not for south of the Mason & Dixon line.

SUMMARY. Nothing but lurid and crude melodrama which is treated so badly as to become ridiculous. Some may take it seriously. But it fails to solve the question of equality between the whites and blacks. Is acted in hectic fashion and never convinces. The sole redeeming touches are the subtitles. Contains terrible lighting and tawdry settings.

THE CAST

Judge Lowell	Charles K. French
His Daughter	Gloria Hope
Her Fiance	Jack Curtis
Mrs. Lowell	Lydia Knott
The Octoroon	Jack Richardson
Prosecuting Attorney	Thomas J. Guise
The Colonel	J. J. Dowling

Directed by William Neill.

SYNOPSIS. An idealist of the North tries to prove that negroes are the equal of the whites and to establish his point brings an octoroon into his home as his secretary. The latter secretly weds the idealist's daughter and kills a maid. thus shattering the old man's ideals. The octoroon pays for his crimes.

Chickie

(First National—Seven Reels)

(Reviewed by Laurence Reid)

THROUGH the director guiding the players in acting like real human beings—and combining the heart interest moments with several which contain romantic appeal this picture succeeds in offering a satisfactory hour of entertainment. It isn't very "great shakes" when it comes to plot. In fact it develops into a mild little romance until the climax brings a tragedy and upsets things for a while. The director has erred, however, in prolonging his scenes since they are not substantial enough to carry such stress—and when these same scenes are weighed down with long subtitles the result does not spell rhythm. He might have toned down some of the sets—many of which are too elaborate and too large—especially those which pass as the quarters of the wealthy bounder.

What we like about this picture is its lack of any moral lesson. No sermon is preached to the army of working girls who labor as typists. It just details the romance of a particularly personable stenographer and a young law clerk. She is just charming enough to interest people of wealth—and because her mother wants her to marry money no attention is paid to her affair with the hero.

There is a pleasant surprise in store for the "I told you Sos." No indeed, the wealth bounder does not seduce her. The disgrace is brought upon her and her family by the law clerk. The bounder had played square with her by offering to marry her once he had lured her into his home. The tragedy is brought forth with real human highlights—the father fuming at the disgrace without saying to the girl—"Go and never come back." But he does lug out the revolver when the youth comes to claim her—and disaster is averted by the quick-witted girl who thrusts her father's arm upwards—with the bullet speeding toward the ceiling.

The story has not been altered except in the drawing of the hero. In the original he becomes a cad. It is a picture which is acted with genuine sympathy and feeling by Dorothy Mackaill. When it threatens to sag she helps it out with her imagination and humor.

THEME. Drama of stenographer who climbs into social circles, her mother being ambitious that she marry a millionaire. Man of wealth has honorable intentions. It is the poor law clerk who disgraces her. However, he makes amends.

PRODUCTION HIGHLIGHTS. The charm and feeling that Dorothy Mackaill puts into her work. The pathos when heroine brings disgrace upon her family. The moment when her father would kill her seducer. The settings. The performances by Bosworth and Brockwell.

DIRECTION. Extracts everything possible from story. Uncovers some different twists in having hero painted as seducer instead of wealthy bounder. Holds some scenes too long. Makes players act like human beings.

DRAWING POWER. Cast and title—not forgetting popularity of serial should draw patronage. Suitable for all types of houses.

SUMMARY. The picture turns out to be a combination of heart interest and romantic drama—with the characters acting like real human beings. Even gets away from obvious in the concluding scenes when hero is not shown as above sin. Good settings and detail. First rate acting.

THE CAST

Chickie	Dorothy Mackaill
Barry Dunne	John Bowers
Jonathan	Hobart Bosworth
Jennie	Gladys Brockwell
Jake Munson	Paul Nicholson
Janina	Myrtle Stedman
Ila Moore	Olive Tell
Bess Abbott	Lora Sonderson
Mrs. Dunne	Louise Mackintosh

By Elenore Maberin. Directed by John Francis Dillon.

SYNOPSIS. Stenographer is attracted to law clerk and develops romance with him. Also enters society and wealthy philanderer becomes sincere enough to want to marry her. The girl girl brings disgrace upon her family through an affair she has with the law clerk. When he returns to her the girl's father threatens to kill him. But the love the young people show for one another inspires a parental blessing.

The Crowded Hour

(Paramount—6558 Feet)

(Reviewed by Laurence Reid)

ONCE in a while Paramount gives Bebe Daniels a good story—and this is one of the occasions. The picture is adapted from a war play in which Jane Cowl starred a few seasons ago—and while it serves up nothing new in theme or treatment it succeeds in building a crowded hour of incident and action. Naturally it is obvious all the way. It capitalizes heroics just as any war play would have it. In other words when the central characters are cut off from the world by high explosives bursting about them they undergo terrific sacrifices and have their souls purified by the glory of it all.

There is just the suggestion of a triangle when the actress, played with good feeling by Bebe Daniels, follows the man she loves to war—unmindful of the fact that he is married and belongs to another. Their motive for enlisting is not particularly ennobling—for the man goes to avenge his brother's death while the actress follows to be near him.

The rest of the picture presents a lot of conflict—which while it is exciting is more or less vague in its depiction. We see soldiers retreating hurriedly or rushing to shelter. There are shots of dugouts—and other shots of bombs bursting on all sides. This all goes under the head of action. The highlight comes when the actress is torn between love and duty. Should she sacrifice one man to save a battalion or sacrifice the battalion to save the man she loves. She finally decides in favor of the battalion. But the suspense is dissipated when the two women confront each other and mourn their loss. It is certain that the hero will bob up to avert an unpleasant ending. And the actress, now guided by unselfish sacrifice, gives him up to his wife.

There are some scattering moments of heart interest—and when the plot gives evidence of wearing out library shots of the war are used to give it a semblance of reality. Being a war picture it lacks anything new. But as seven years have expired since the armistice the patrons should not turn thumbs down on it. A first rate offering of its kind.

THEME. Romantic drama of the war in which actress and husband, who has run away from his wife, experience the ennobling influence of sacrifice. She gives him up to his wife.

PRODUCTION HIGHLIGHTS. The war atmosphere. The photography and lighting. The scene when heroine tries to signal the battalion. The problem she has to face here. The performances by a well-balanced cast.

DIRECTION. Has taken routine story and made it enjoyable through balancing war scenes with moments of heart interest. Creates good atmosphere with war shots and gets results from cast.

EXPLOITATION ANGLES. Bill as successful play in which Jane Cowl starred. If you are sure of your crowd tell them it is a vivid romance of the war. Tie up with Legion posts, etc. Put on cantonment scene for prologue.

DRAWING POWER. For average houses. Title and cast should draw them. O. K. for first runs if patrons have not tired of war plays.

SUMMARY. While this is a romance of the late war it is executed in first rate style—showing plenty of war atmosphere, plenty of romance and the usual heroics. Obvious of course, but interest doesn't lag. Competently acted.

THE CAST

Peggy Laurence	Bebe Daniels
Billy Laidlaw	Kenneth Harlan
Matt Wilde	T. Roy Barnes
Bert Caswell	Frank Morgan
Grace Laidlaw	Helen Lee Worthing
Captain Soulier	Armand Cortez
Grandmere Buvasse	Alice Chapin
Operator	Warner Richmond

By Channing Pollock and Edgar Selwyn. Scenario by John Russell. Directed by E. Mason Hopper. Photographed by J. Roy Hunt.

SYNOPSIS. Actress gives up profession to follow the man she loves to the trenches. He is married, but has grown indifferent towards his wife. So he enlists to avenge his brother's death. The actress and the husband continue their romance in fleeting moments between battles. But she is willing to sacrifice him to save a battalion. She meets his wife and appreciates the latter's overwhelming love for him. When he returns she sacrifices her happiness in giving him to his wife.

She Wolves

(Fox—5783 Feet)

(Reviewed by Laurence Reid)

WITH a story in which the conflict is lost in the shuffle of plot and background—with the comedy possibilities never developed—and with its leading player miscast in that he fails to catch the humorous values of his role this picture will disappoint those who are looking to be thrilled or amused. Not only the original title, "The Man in Evening Clothes," but the plot and characterization are suggestive of humor—and this very necessary element is never developed. There are other points that are not developed either. For one thing the plot lacks motivation in the way the characters are shuffled about. It hinges upon the separation of a newly married couple because the bride is disillusioned in discovering that her husband is not a Prince Charming in evening clothes.

The marriage and the separation come too quickly to carry any dramatic weight. The next thing we see is the husband in Paris where he proceeds to live high and flirt outrageously with all the girls. The pathos of their separation is never developed. A scene shows the bride having an affair with a Parisian fop but it doesn't mean anything. Meanwhile the husband has become a bankrupt in trying to live up to his wife's ideals.

The director has missed a chance to make the story sparkle with deft comedy touches. Jack Mulhall is miscast in the leading role. It would be a great part for Adolphe Menjou who would enliven the incident with his keen sense of humor. But Mulhall is no light comedian, and while his clothes fit him well—he fails to carry out the necessary swank and careless abandon. Moreover he fails to suggest a Frenchman.

The story loses whatever substance it indicated in the opening scenes. There are no big situations for the players—and while the cast comprises some talented light comedians they never have any opportunity to create laughs. The finish brings a reconciliation between the husband and wife. It never settles down to tell its plot—and the new title has no meaning. What should have been a neat light comedy succeeds only in being just a fair romance.

THEME. Drama of domestic disillusionment revolving around bride's ideals being shattered because her husband does not dress like a gentleman. He leaves her and becomes bankrupt in trying to set a high standard of deportment. They are reconciled.

PRODUCTION HIGHLIGHTS. The restaurant episode. Scene when wife surprises husband in his apartment. Scene when hero's goods are seized. The settings and atmosphere.

DIRECTION. Fails entirely to bring out the light comedy that plot suggested. Doesn't get good results from dramatic sequences and fails to make characters convincing. Scenes not well dovetailed. Best with mounting.

EXPLOITATION ANGLES. Would tie up with men's shops on new styles, etc. Bill as a Belasco play. Teaser the title and bring out that it is a drama of Paris. Use such catchlines as "Do clothes make the man?"

DRAWING POWER. Suitable for average houses, though average patron will be disappointed in lack of action and comedy.

SUMMARY. Should have been made into a light comedy. Never convinces because figures are moved about without any meaning. Misses fire with its dramatic sequences. Lacks action as well as humor. In fact it lacks a plot.

THE CAST

Germaine D'Artois	Alma Rubens
Lucien D'Artois	Jack Mulhall
Andre Delandal	Bertram Grassby
Henri de Latour	Harry Myers
Fox Trot	Judy King
The Valet	Fred Walton
Celeste	Diana Miller
De Goncourt	Josef Swickard
Mme. de Goncourt	Helen Dunbar
D'Artois	Charles Clary

From Belasco's stage play, "The Man In Evening Clothes." Directed by Maurice Elvey.

SYNOPSIS. Youth and girl have marriage arranged by their fathers. She is quickly disillusioned because her husband does not dress like a gentleman and act like a man of the world. He leaves her and becomes bankrupt in trying to keep up appearances. He wins back her affections through his indifferent manner and feeling sorry for him she stakes him. Eventually she learns to appreciate him—and there is a reconciliation.

Tides of Passion

(Vitagraph—Six Reels)

(Reviewed by Laurence Reid)

MAE MARSH comes back to the screen after a long absence in a role which gives her the chance to play up the heart appeal. It is a triangle story, simple enough in outline, but is treated in heavy fashion. The director has overstressed his situations in order to wring all the emotion possible from them. What might have been developed as a simple conflict—a soul struggle—becomes instead an involved plot the points of which are hammered home too forcibly.

It is a story of the love of two women for one man. He marries the both of them and the burden of the plot rests on the reaction of the two wives to each other. For about three reels it offers satisfactory moving moments—there being sincere feeling in the characterization and the situations. The man—a soldier—marries the good girl on the eve of his departure for foreign parts—and being a philanderer he doesn't respect his marital vows. So the other woman comes into his life and he commits bigamy. This is the point that the story sags in interest and loses its human touch because of the theatric melodrama introduced.

The storms of passion which engulf the two women are accompanied by Nature's pictorial storms. The soldier not only casts off the good girl, but makes it very plain that he cares little for the bad girl. So in revenge the latter brings about his death by permitting him to die of exposure on a lonely ledge of rock. The good girl takes the rival wife and the babe into her cottage where after a sufficient lapse of time her hatred is conquered. There is one final burst of emotion as the bad girl would drown herself, but she is saved. And the picture is over.

There are several flaws here. There is a ten year time lapse, but the heroine and her soldier husband never age. Both characters respectively register long-suffering patience and devilishness. It drips too much old-fashioned sentimental hokum—is obviously plotted—and the subtitles are out of order. One reads—"the winter was long in passing; but it passed." Miss Marsh's task is heavy. She is unable to make her character ring true. Laska Winter is much more convincing.

THEME. Melodrama of the love of two women for one man. Being entirely unworthy he marries both and when he dies the good woman wins over her rival with her kindness and sympathy.

PRODUCTION HIGHLIGHTS. The exteriors. The effort made by Mae Marsh to be sincere. Laska Winter's convincing portrayal as the bad woman. The rescue of the girl who would commit suicide. The atmosphere.

DIRECTION. Puts it over in heavy theatric fashion, dissipating his treatment in early scenes by over-stressing the emotions. Doesn't cover time lapse with convincing detail.

EXPLOITATION ANGLES. Mention that Mae Marsh returns to screen after long absence. Play up as vivid melodrama of two women in love with one man. Feature the exteriors.

DRAWING POWER. Mae Marsh might attract them if her name is well advertised. Suitable for program houses, community theatres and small towns.

SUMMARY. A heavy, sticky melodrama—which starts out promising enough but develops into old-fashioned hokum. Is obviously plotted so that suspense never enters. Also uncovers several flaws in time lapses and the manner in which convenient tricks are used. Subtitles tend to make action ridiculous. Acted well enough by Mae Marsh and Laska Winter.

THE CAST

Charity	Mae Marsh
William Pennland	Ben Hendricks
Hagar	Laska Winter
Jonas	Earl Schenck
Alick	Ivor McFadden
Michael	Thomas Mills

Adapted from Basil King's novel, "In the Garden of Charity." Directed by J. Stuart Blackton.

SYNOPSIS. Girl in fishing community marries a soldier on eve of his departure. Waits ten years for his return—but he comes back into her life as the husband of another woman. When the wives discover his faithlessness, the second bride allows him to die. The good girl takes her rival and the babe into her cottage and through kindness and sympathy conquers the hate in her heart.

Friendly Enemies

(Prod. Dist. Corp.—Seven Reels)

(Reviewed by William Campbell)

WEBER AND FIELDS, household names the country over, have arrived on the screen in the roles of Carl Pfeiffer and Henry Block, the famous characters of the popular stage play, "Friendly Enemies," a comedy drama of the stirring days of 1917 when Uncle Sam decided to get in the big scrap.

George Melford was given the job of transplanting the play to the screen and he has done a rather acceptable bit of directing. Of course the screen play is handicapped in not having the quaint spoken German dialect and not even the subtitles can make up for this. However, there is a wealth of appealing incident, human interest moments that reach for the heart strings and many situations which are sure to make the most jaded fan laugh.

Lew and Joe are as funny as ever and the passing years have been exceedingly kind to them. Laugh and keep young seems to be the idea. The team is fortunate in having an excellent supporting cast, including Virginia Brown Faire, Jack Mulhall, Lucille Lee Stewart, Stuart Holmes, who is an admirable type for the role of Miller, German agent, and Eugenie Besserer, who is immense as Mamma Pfeiffer.

The settings are attractive and accurate. The old German beer hall will recall fond memories. The explosion aboard the U. S. transport is a fine piece of realism and a good climax. There is drama in the scene in which Pfeiffer bids his son farewell and more stirring moments when the old man realizes he has been contributing to a fund to blow up transports. His son was on the last one sent to the bottom. There are many fine comedy scenes and the subtitles are well written. The picture is clean, wholesome entertainment and being a bit off the beaten path should find a welcome reception in most theatres of the land.

THEME. A comedy drama of the days of America's entrance into the World War with two old Germans as the central characters, who are torn between love for Germany and the United States.

PRODUCTION HIGHLIGHTS. The delightful comedy scenes between Weber and Fields. The sequence in which the friends seek to trap Miller, the German agent. The blowing up of the ship. The scene in which Pfeiffer bids farewell to his son.

DIRECTION. Considering the handicap at which he worked because of the lack of the quaint Weber and Fields dialect, George Melford did a good job. Has mounted the picture in correct manner and has put over the comedy.

EXPLOITATION ANGLES. Of course your best bet here is to boost the names of Weber and Fields. Window display of the book. Put on a German comedian prologue in imitation of the famous musical comedy team.

DRAWING POWER. Interest in screen appearance of Weber and Fields will probably excite the interest of the public everywhere. Should do business if exploited.

SUMMARY. A good screen version of a very popular play, lauded by the late President Wilson for its patriotic sentiment, marking the screen debut of Weber and Fields and a fine supporting cast. Comedy, drama, pathos and romance are well blended into a satisfactory whole.

THE CAST

Carl Pfeiffer	Lew Fields
Henry Block	Joe Weber
June Block	Virginia Brown Faire
William Pfeiffer	Jack Mulhall
Miller	Stuart Holmes.
Hilda Schwartz	Lucille Lee Stewart
Mrs. Marie Pfeiffer	Eugenie Besserer
Nora	Nora Hayden
Frederick Schnitzler	Jules Hanft
Adolph	Fred A. Kelsey
Messenger Boy	Johnnie Fox
U. S. Naval Officer	Ed. Porter

Adapted by Alfred A. Cohn and Josephine Quirk from the play by Samuel Shipman and Aaron Hoffman. Directed by George Melford. Photographed by Charles G. Clarke.

SYNOPSIS. Pfeiffer, shoe dealer, and Block, banker, have been friends since boyhood. When war is declared Pfeiffer leans a bit toward Germany, while Block, of course, sticks up for the Allies. Then Pfeiffer's son enlists. The old man is heartbroken. In fact to try and keep the soldiers from going across he has contributed to a fund for that purpose. The fund, however, was to blow up a transport. The ship is blown up but the son is saved. The two friends trap the German agent responsible and then start arguing again over new subjects.

Eve's Secret

(Paramount—Seven Reels)

(Reviewed by Frank Elliott)

AN ELABORATELY mounted production filled with eye-pleasing settings, many of them gems of natural beauty, especially those shot along the shores of the Mediterranean (in California) but with a story conventional in theme and one which has many moments with a tendency to drag. In fact much footage has been used in getting the tale under way and one is required to wait several reels for something to happen.

The picture is an adaption of the play, "Moonflower," by Lajos Biro and has to do with a cobbler's daughter who rises suddenly in the world because of the fact that a duke has picked her out as his future wife following an argument with an overbearing aunt over the subject of continuing the family name. Betty as Eve is sent from her lowly home in Poltava—wherever that is—to Paris and made over into a lady. Several seasons later we find her at Ville D'Or, the center of the admiring eyes of the idle peerage.

The duke is a jealous fellow and anyone who casts admiring eyes on his Eve risks a duel with him in the morning. There are several of these affairs during the action. The acting is really the best thing about this picture, in fact in less able hands as well as less popular players this one would not cut a very wide swath. Betty Compson as Eve is a voluptuous little person who wears clothes in charming manner—from one piece bathing suits to gorgeous evening gowns. Betty is not called upon to do much more than look pretty. She can do this, but her talents deserve better things. Jack Holt is acceptable as the duke, William Collier, Jr., does well as Pierre, the tailor's son, also in love with Eve, and Lionel Belmore is a good type for Baron Abel.

There are some good comedy moments especially those in which Baron Abel seeks to save admirers of Eve from duels with the duke. There is some suspense in the scene in which the Duke lures Eve to an inn with a naughty reputation hoping to force her into marriage but loses her when she escapes. The climax has some interest.

THEME. A romantic drama laid in a mythical kingdom dealing with the rise of Eve, cobbler's daughter to the Duchess of Poltava, a road strewn with the wrecks of many lovers and divers duels.

PRODUCTION HIGHLIGHTS. The elaborate backgrounds. The scenes at the Mediterranean bathing resort. The sequence in which Eve escapes from the duke at the inn. The scene in which Pierre forces the duke to fight a duel with him. The climax. The gowns worn by Miss Compson.

DIRECTION. Not the best thing Clarence Badger has done by a long shot. Has been handicapped with a weak story. Has given it a very satisfactory mounting, however, and has been aided by a good cast.

EXPLOITATION ANGLES. Play up the names of Betty Compson, Jack Holt and William Collier, Jr. Use stills of Miss Compson in tie-ups with style, lingerie, stocking, etc., shops. Use teaser ads week in advance asking "What was Eve's Secret?"

DRAWING POWER. Popularity of the stars will probably draw business in the larger houses. Also O. K. for towns and community houses.

SUMMARY. A light and feathery offering with Betty Compson frolicking in drawing rooms, inns, the surf, gambling parlors, hotels, etc., as she is pursued by Jack Holt and William Collier, Jr., with the former winning at the post by a nose. We did not discover Eve's secret, however.

THE CAST

Eve	Betty Compson
Duke Georges	Jack Holt
Baron Abel	Lionel Belmore
Pierre	William Collier, Jr.
Prince Boris	Mario Carillo
Aunt Estelle	Vera Lewis

From Zoe Akin's adaptation of the play "Moonlight," by Lajos Biro. Scenario by Adelaide Heilbron. Directed by Clarence Badger. Photographed by H. Kinley Martin.

SYNOPSIS. Duke George meets Eve, daughter of a cobbler. He decides to make her his bride regardless of her station in life, so sends her to Paris to be educated. Several seasons later she is the cynosure of all male eyes at a Mediterranean resort. Because of jealousy for her the Duke fights several duels. One day Eve meets her girlhood chum, Pierre, the tailor's son now wealthy, thru luck at the wheel. She dines with him, incurring the wrath of the Duke. There is a duel, but the duke thinking Eve loves Pierre, allows the latter to hit him. However, he is only wounded. Eve learns she really loves the duke and all ends well.

Beauty and the Bad Man

(Prod. Dist. Corp.—Six Reels)

(Reviewed by William Campbell)

LAID in California in the gold rush days of 1870, with its characters costumed in the styles of that day, this one may be set down as a fair program picture. It is an adaptation of Peter B. Kyne's story, "Cornflower Cassie's Concert," which was published in the Cosmopolitan magazine. While the interiors are perhaps correct because of the period in which they are laid, they present a rather sombre background for a somewhat old-fashioned tale.

Certain it is that Mabel Ballin is at a decided disadvantage in having to appear in the modes of grandmother's day when the fair figure resembled the well known hour glass. The plot presents familiar incidents of the usual western although springing an original idea when a bad man slips $10,000, half his winnings, at the gambling table to a young girl who has come to the mining town to sing in the concert hall-saloon-gambling parlor. She has run away from her worthless husband of a day. The bad man, Modoc Bill, shows he's a regular fellow under the skin and tells her to go to Europe to study.

The scenes alleged to show Cassie winning fame in the capitals of Europe are not very convincing, the backgrounds being somewhat bizarre. There are a few moments of life, the first comes with the arrival of Cassie in the town and her debut in the concert hall where Modoc Bill falls for her to the tune of $10,000. The next comes with the arrest of Bill for murder. Then follows his return and celebration which is interrupted by the arrival of Cassie's husband and the bet made by Bill and the saloon owner that he will die in 30 days.

The incidents built around this sequence have some comedy in them and there is a fair climax when Cassie, faced by her one day spouse, refuses to have anything to do with him whereat there is some gunplay with Bill's pal getting in some quick work through a window and making the husband "bite the dust." Russell Simpson is good as Chuckwalla Bill and Forest Stanley, a good type for Bill.

THEME. A western laid in the California of the 1870's in which a "bad man" puts an orphan girl on the road to fame as a singer, and after disposing of her worthless spouse, weds her himself.

PRODUCTION HIGHLIGHTS. The arrival of Cassie at Coolgardie and her debut in Cassidy's saloon. The sequence in which Modoc Bill "breaks the bank" and gives his winnings to Cassie so that she might study abroad. The climax. The comedy injected by Russell Simpson.

DIRECTION. William Worthington has achieved a fair bit of direction and has given a faithful screen version of an old fashioned story which has little appeal. Has given the picture a fair mounting.

EXPLOITATION ANGLES. Play up the title and the fact that this is a Peter B. Kyne-Cosmopolitan story. Boost the names of the stars. Might use still of Mabel Ballin in her 1870 gowns as the basis for a style window tieup showing modes of yesterday and today.

DRAWING POWER. Suitable for program houses, community theatres and the towns.

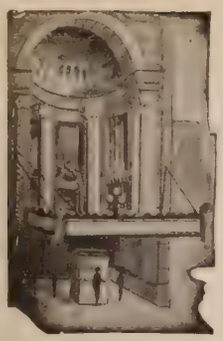
SUMMARY. Familiar ground is tread by this one and we recommend exhibitors booking it not to promise their patrons too much. The picture is really just another western with a good cast and some comedy moments as redeeming features. The backgrounds are just fair. O. K. if you change your bill several times a week.

THE CAST

Cassie	Mabel Ballin
Modoc Bill	Forrest Stanley
Chuckwalla Bill	Russell Simpson
L. I. B. (Liberty) Hall	Andre De Beranger
Mayme	Edna Mae Cooper
Gold Hill Cassidy	James Gordon

By Peter B. Kyne. Directed by William Worthington. Scenario by Frank E. Woods. Photographed by Joseph A. Dubray.

SYNOPSIS. Deals with the adventures of Cassie, an orphan, with vocal ability, who fleeing from her worthless husband of a day, lands in Coolgardie, mining town, where Modoc Bill, a "bad man," after cleaning up the bank in a faro game, gives his winning to Cassie so that she may study in Europe. Cassie wins fame, returns to Coolgardie where her old husband insists she come to live with him. Modoc protects her, the husband fires but is too late as he is winged by Modoc's pal, Chuckwalla. Modoc takes Cassie in his arms.



CONSTRUCTION & EQUIPMENT DEPARTMENT



Eliminating the Summer Business Slump

This Season to Test New Engineering Development Designed to "Manufacture Weather"

THE summer business slump is an unquestioned and expected condition in this business. But what a difference in profits to the average exhibitor, and as far as that goes, to everyone connected with this business if this seasonal depression was eliminated and in its place substituted a well paying season. Here is a prophesy based on excellent grounds; this seasonal depression will soon cease to exist, at least in part, and in its place will exist normal or even better than normal business.

Engineering again is the boon for this prospective increased theatre attendance, through the development of special "refrigeration" systems which make possible the complete control of atmospheric conditions in any house regardless of the hottest and most humid weather. In other words, exhibitors will be in a position to manufacture their own weather as far as their individual theatre is concerned—a dream come true.

There are today a few theatres which have been equipped with this atmospheric conditioning apparatus. These houses are a vanguard of a general movement toward the universal use of this type of apparatus in the larger and first class houses throughout this country. A very brief analysis of the possibilities for increased summer business through the control of temperature and humidity readily shows justification of the necessary investment required for the installation of the needed apparatus. A theatre that is not only as comfortable as the prevailing out-of-doors conditions (most theatres are far from that comfortable during the hot weather, even though they have what is considered an adequate ventilating system) but actually proves to be refreshing and a refuge from the heat, can look forward to enjoying the patronage of many people, not only for the sake of the entertainment afforded but also as a haven from physical discomfort.

It would pay every exhibitor operating a theatre that represents an investment of $200,000.00 or more, to investigate this latest engineering development, which promises to place the theatre business on the basis of twelve paying months. The initial investment required for a thoroughly efficient system that will actually permit an exhibitor to manufacture his own weather, is relatively high. However, it is not the initial cost that is of interest to the progressive showman—it is the eventual profits.

This summer will mark the first actual tests in an extensive way, of the increase in business that may be expected by a theatre installing an atmospheric conditioning system. Exhibitors in whose houses these installations have been made are exceedingly optimistic of the outcome. An example is even now available—one large house that previously ran at a loss which finally prohibited its operation, has been reopened and now finds that the increase in revenue, due to the complete control of temperature and humidity along with sufficient ventilation provides a paying proposition.

However, there is one precaution that an exhibitor should bear in mind when invest-

(*Continued on page* 2186)

West Coast Theatres to Erect $250,000 House

WEST COAST THEATRES INC., following out the five million dollar building policy in Northern California, closed an arrangement with the Paramount Theatre Corporation and George Peltier, president of the Farmers and Mechanics Bank of Sacramento and Isadore Morris, Sacramento capitalist, for the erection of a quarter million dollar theatre in Marysville. Michael Gore, president of the West Coast Theatres, Inc., and A. M. Bowles, now General Manager of this Company, handled the arrangements for the theatre company. A theatre of 2000 seating capacity, plans for which are now being drawn, will be erected. The house will be similar in design to the Senator in Sacramento considered to model of beautiful design and comfort.



Two views of the New Granada theatre, recently opened at La Jolla, Cal. The left view shows the unusual design incorporated in the proscenium. The attractive style followed throughout the house is illustrated in the view of the auditorium.



Exterior of C. L. Hackworth's new Grand theatre, Huntsville, Ala. The former Grand theatre was destroyed by fire last December.

Plans for New San Diego Suburban Theatre

A. F. Ahrens, who operated the Broadway Theatre, San Diego, Cal., for a time and who is now connected with the Pacific Southwest Theatres, Inc., has been made resident manager of all the San Diego houses controlled by the corporation.

Ray Ericsson, who operates the Ocean Theatre, a motion picture house at Ocean Beach, a suburb of San Diego, has purchased two lots in that community upon which he plans to erect soon a new theatre and store building, two-story, hollow tile construction, occupying 50 by 100 feet.

Contract Let for Building of Kenmore Theatre

A contract has been let to the Rowland corporation of Kenmore, N. Y., for the erection of a theatre and business building in Delaware avenue between Chapel and Landers roads. Work will begin immediately and the house is expected to open in the fall. The house will have a seating capacity of 1800. There will also be a public hall seating 900, bowling alleys and 16 stores. The cost will be $300,000. The stock in the building corporation is being taken mostly by Kenmore people, the plan being to make it a community theatre owned by Kenmore people.

Eliminating the Summer Business Slump

(*Continued from page* 2185)

igating the subject of atmospheric control, and that is that every system designed to ventilate and cool will not produce the most desirable and effective results for theatre use. Great care therefore must be exercised in determining the proper system.

There are at least 1000 theatres in this country today that should be doing an excellent summer business, as the results of manufacturing their own weather. It is safe to predict that several of this number will be showing a profit during summer months in the near future.

Aurora Theatre Installing New Equipment

E. Price of the Aurora theatre, East Aurora, N. Y., has ordered the following equipment for this new Roycroft town house: Two Powers improved machines, two Peerless low intensity arc control lamps, one Hertner transverter-generator, one Raven screen, two Superlite lenses and ticket machines. Haywood-Wakefield seats will be installed. The Becker Theatre Supply company installed the booth equipment. The house will open in May.

Bethlehem House Installs a Marr & Colton Organ

Harlon E. Woehrle, well known Pennsylvania exhibitor and organist, has just purchased a two manual Marr & Colton Organ for his New Lehigh-Orpheum Theatre at Bethlehem. This will be the 7th Marr & Colton Organ in this vicinity in the past two months.

Ala. Theatre, Rebuilt After Destruction by Fire, Opens

THE Grand theatre, which reopened recently after being almost totally destroyed by fire in December, 1924, is the third theatre in Huntsville, Ala., owned and operated by C. L. Hackworth. This house is situated in the heart of the business district, across from a ten-story office building, now under construction. After the fire in December it was rebuilt immediately with improvements that make it compare admirably with any theatre in the smaller southern cities.

The exterior of the theatre is quaint Spanish architecture with a 12 by 30 foot solid metal marque. The interior is equipped with every modern convenience, including a cooling system, a steam heating system, a minusa gold fibre screen, two Power's projection machines of the latest type, and a Hertner double 75 transverter. The house is equipped for presenting road shows as well as motion pictures. It has a large assortment of scenery and stage effects, twelve dressing rooms with hot and cold water, and an orchestra pit large enough to accommodate a fifteen piece orchestra.

The Grand is furnished with handsome green velvet draperies for boxes, doors and windows, and a stage curtain of the same material. It has an attractive lighting arrangement with an indirect lighting effect, an elaborate central chandelier and beautiful bracket candle wall fixtures. The comfort of the theatre's patrons is insured by a beautiful ladies' rest room and gentlemen's smoking and lounging room, furnished in wicker. The seating capacity of the remodeled structure is 1000, 400 of these seats being in a well-arranged circular balcony.

Jack A. Marshall, new manager of the Grand, is one of the best showmen in the state. Mr. Marshall was formerly associated with the Grand, but more recently has been connected with the United Theatre Enterprises of West Virginia.

The Grand theatre is Mr. Hackworth's third theatre in Huntsville. He owns and operates also the Jefferson, catering mostly to Western fans, and the Elk's Opera House, which is in use only at intervals. Mr. Hackworth is one of the pioneer exhibitors in Alabama, having been in the show business for a number of years and having won recognition throughout the south. In addition to his theatre interests, he is prominently identified with all civic enterprises in Huntsville.

Fire Destroys the Palace at Cedartown, Ga.

The Palace theatre, Cedartown, Ga., was destroyed by fire early Sunday morning with an estimated loss of about $70,000. The fire, which is the largest Cedartown has known in many years, was discovered after the interior of the theatre was in full blaze. Before the fire department arrived, the roof was falling in. The Palace tea room and other adjacent property, including several thousand dollars worth of film were saved, and the brick walls of the house were not damaged.

The origin of the fire is not known. Although the house was partially protected by about $25,000 worth of insurance, Thompson has suffered a heavy loss, and it will be several months before the theatre can opened again.

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The attractive lobby of the Great Neck Playhouse, L. I., recently completed by Irving Lesser, well known producer.

All Space For Booths Reserved At Equipment Exposition

WITH all available space for booths reserved and elaborate preparations made for their decorations, the exposition to be held by the Manufacturers' Division of the Association of Motion Picture Equipment Dealers at Milwaukee on May 12-16, promises to be the most successful and comprehensive trade exposition held to date.

Sam Lears, president of the Manufacturers' Division, and also chairman of the Convention Committee promises that every exhibitor or supply dealer who enters its portals will find much to interest and benefit him.

The exposition will be held in the same building as the Motion Picture Theatre Owners of America annual convention and the convention of the Motion Picture Equipment Dealers of America, so it will be extremely convenient to both classes of Milwaukee visitors during the week of the two meetings.

The manufacturers and distributors who will be represented at the exposition include:

Acme Motion Picture Projection, Chicago; Addressograph Company, Chicago Arlington Seating Company, Arlington Heights, Ill.; Automatic Devices Co., Allentown, Pa.; Automatic Ticket Register Corp., New York City; Bartola Musical Instrument Co., Oshkosh, Wisconsin; Brandt Automatic Cashier Co., Watertown, Wis.; Bausch & Lomb Optical Co., Rochester, N. Y.; Brenkert Light Projection Co., Detroit, Mich.; Carbon Products Company, Lancaster, Ohio; R. W. Clark Mfg. Co., Chicago; Da-Lite Screen & Scenic Co., Chicago; Double-Disc Shutter Co., Cleveland; Edison Lamp Works, Harrison, N. J.; Elliott Addressing Machine Co., Chicago; Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago; E. J. Vallen Elec. Co., Akron, Ohio; Westinghouse Lamp Co., Bloomfield, N. J.; Wisconsin Theatre Sup. Co., Milwaukee, Wis.; Exhibitors Supply Co., Milwaukee, Wis.; Essanay Elec. Mfg. Co., Maywood, Ill.; Fulco Sales Co., Chicago, Ill.; E. F. Fulton Co., Chicago, Ill.; Hertner Elec. Co., Cleveland, Ohio; Hoefer Change Maker Co., Kansas City, Mo.; Holmes Projector Co., Chicago, Ill.; Huntington Laboratories, Huntington, Ind.; Howell's Cine Equip. Co., New York City; Kohler Company, Kohler, Wis.; Libman-Spanger Corp., New York City; Liberty Music Stand Co., Cleveland, Ohio; J. E. McAuley Mfg. Co., Chicago, Ill.; Minusa Cine Screen Co., St. Louis, Mo.; Morelite Company, New York City; Movie Supply Co., Chicago, Ill.; National Carbon Co., Cleveland, Ohio; Voight Company, Philadelphia, Pa.; C. S. Wertsner & Sons, Philadelphia, Pa.; National Lamp Works, Cleveland, Ohio; National Screen Co., Cleveland, Ohio; Operators Piano Co., Chicago, Ill.; Nicholas Power Co., New York City; Pennsylvania Lighting Co., Greensburg, Pa.; Frank E. Plowman Co., Chicago, Ill.; Precision Machine Co., New York City; Pyrene Mfg. Co., Chicago, Ill.; Radio Mat Slide Corp., New York City; Raven Screen Corp., New York City; Rawson & Evans Co., Chicago, Ill.; Rockbestos Products Co., New Haven, Conn.; Rosco Laboratories, Brooklyn, N. Y.; Simplex Ticket Company, Chicago, Ill.; E. H. Stafford Mfg. Co., Chicago, Ill.; Standard Mfg. Co., Cambridge City, Ind.; Theatre Supply Co., Cleveland, Ohio; Warren Products Co., New York City.

Enterprise Optical Buys American Arc

IT has been learned through a reliable source that O. F. Spahr, President of the Enterprise Optical Mfg. Co., manufacturers of Motiograph projectors, has recently been in Boston, where he purchased for his company, the American Reflecting Arc Corporation of that city, manufacturers of American reflecting arcs. These reflector arcs which have been in use in this country for a considerable length of time, will in the future be manufactured at the Motiongraph plant in Chicago. However, it is understood that several changes are to be made in the design of these arcs, to make them conform with the ideas of the Motiograph engineering staff These changes, it is predicted, will add many desirable features to the present design of this arc.

It is understood that Mr. Spahr is to give his personal supervision to the perfection of this arc.

New Cameras Placed on Market by Debrie

Debrie of Paris announces the arrival in America of two new models in the Debrie Parvo regular speed Camera and a new High Speed Camera.

These new models contain innovations and improvements on which Debrie has spent many years to perfect—containing up-to-the-minute devices and attachments.

The Debrie High Speed Camera has a new and important feature incorporated into its latest model, which enables the operator to use a direct focusing device. With this he can see the actual image reflected through the lens, so that he may focus and get his composition before actually taking the picture. A speed indicator which is also a recent addition, shows the operator how many pictures per second he is taking. Various focus length lines can be easily fitted and interchanged.

This new cemera will take 240 pictures per second—15 times the normal speed.

The Parvo Camera which is the Debrie model "K", is the newest creation in the regular Debrie Camera. This new camera has among its features an increased length of dissolve to 4½ feet—a new style counter which not only shows the footage taken, but also the number of turns of handle, and also at the same time the number of single pictures. This has been built flush with the camera.

An interesting development in this new camera, is the fact that it may be used either with motor or six volt storage battery on any ordinary 110 volt circuit without any unnecessary fittings.

The new cameras are being displayed by the Motion Picture Apparatus Company, 110 West 32nd St., New York, who are the sole agents in the United States and Canada for the Debrie Apparatus.

WYOMING

Rawlins—Arch. M. Dubois, Cheyenne, Wyo., has drawn plans for a 2 sty. theatre, offices & apt. (2) bldg., to be erected across from post office, 60 x 132, brk., t.c. front, costing bet. $75,000 and $100,000, seat. cap. 700. Owner Rawlins Theatre Company.

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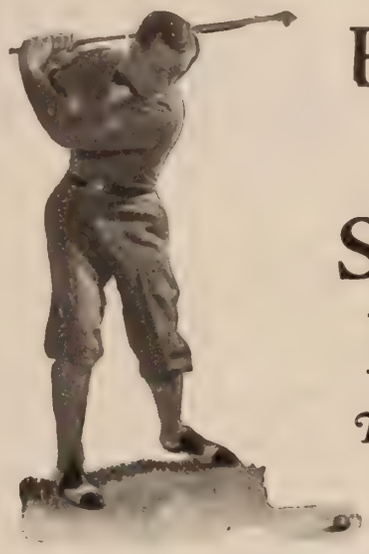
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Here are two of America's best-liked golf courses: one, an easy, older course practically at the hotel doorstep; and the other, the celebrated new Upper Course where Walter Hagen won the 1924 professional championship. Convention delegates may play either course; and, if desired, special championship tournaments will be arranged.

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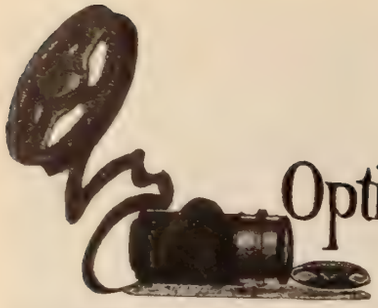
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Analysis of Flicker

Increasing Efficiency of Shutter

IN ANALYZING the vanishing-flicker curves shown in Fig. 2 of last week's article, an explanation is found for the claims advanced by manufacturers of patented shutters, designed to improve the efficiency of the projector optic system.

The shutter is not, strictly speaking, a part of the optic system. Rather, it can be looked upon as something in the nature of a necessary evil. With the method picture projection now employs, it is necessary to interrupt the projector beam during that period while the film is in motion past the aperture.

This immediately introduces a loss of screen illumination, according to Talbot's Law, and also lays the system open to visible flicker with the result that further interruptions of the light beam are necessary to produce flickerless illumination on the screen.

The net result is that approximately 50% of the effective illumination of the projector system is absorbed by the shutter. In an effort to reduce this waste, several forms of patented shutters have made their appearance on the market during the past years, all working toward the end of permitting some light to pass to the screen during the time the light beam is interrupted, or "cut off."

In one of these forms of shutters, small perforations are evenly and symmetrically spaced over the area of the shutter blades, these perforations permitting a certain amount of light to pass to screen during the period of cut off.

The increase in screen illumination with this shutter will be directly proportional to area of the perforations in accordance with Talbot's Law.

In another form of shutter different colored translucent blades are employed which permit a certain amount of light to pass to through the blades during cut off, the remainder being absorbed by the blades. The increase in screen illumination in this case will be proportioned to the transmission of the respective colored blades.

We are not here concerned with the quality of screen illumination provided by these various shutter blades during the period of cut off. Suffice it to say that the resultant picture definition and freedom from travel ghosts are not as good as with the ordinary solid opaque shutter commonly employed.

An increase in screen illumination is obtained with these various shutters which ranges from 10 to 20 per cent. Furthermore the claim that visible flicker on the screen is reduced is substantiated by the curves in Fig. 2 in last week's article.

The extent of this flicker reduction tendency, however, will depend upon the ratio of maximum to minimum screen illumination obtained these shutters. If the ratio is *large* the flicker reduction will be *small*, and if the ratio is *small* the flicker reduction will be *large*.

Now the comparatively small increase in screen illumination which is obtained with these shutters is a good indication of the reduction of this ratio of maximum to minimum screen illumination. Anything which tends to reduce this ratio will also reduce the likelihood of visible flicker.

Vanishing Flicker-Formula

When replotting the curves shown in Figs. 1 and 2 (See preceding articles) on "semi-log" paper, Dr. Kennelly found that they formed a system of parallel straight lines. This immediately indicated that a mathematical relation existed between the vanishing-flicker frequency and the intensity of screen illumination.

Thus, every time the screen illumination is doubled the average vanishing-flicker frequency is increased by approximately 3.3 cycles per second.

The formula expressing the relation between the vanishing-flicker frequency and the screen illumination is naturally a log arithmetic one. The general formula is as follows:

$$F = 11 \log (KI)$$

Where F=vanishing-flicker frequency.
K=a constant depending upon color of screen and flicker range.
I =intensity of screen illumination in foot-candles.

Values of K for different conditions are shown in Table I.

Table I.

Screen	Flicker Range in percent	Flicker-Frequency Formula
White	100.0	F=11 log (3060 I)
White	44.0	F=11 log (1200 I)
White	33.0	F=11 log (1080 I)
White	7.5	F=11 log (570 I)
White	3.0	F=11 log (86 I)
Red	100,0	F=11 log (710 I)

For intermediate values of K, between those shown in the table, the curve in Fig. 3, can be used as a fair approximation. While apparently not following any general law, the curve of constants (Fig. 3), will enable one to make a close guess, as to the proper constant to use for any particular Flicker Range.

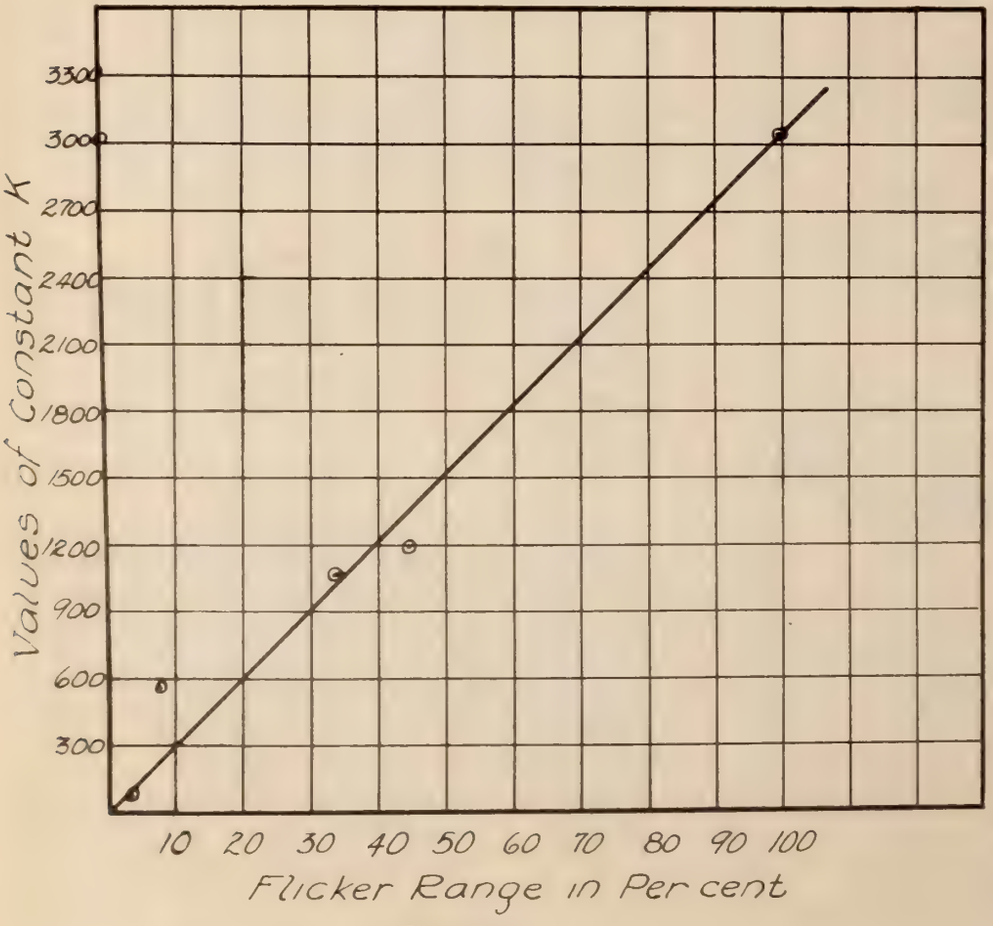


Figure Three

(*Continued on page* 2191)

Partial List of New Theatres Projected During May

CONTINUED reports on new theatres to be constructed during the coming summer are being received at the News office. This list of new projects has grown to unusually large figures for this year with every indication of breaking previous records before next January. The latest reports are as follows:

CALIFORNIA

Marysville—Plans are being drawn for a theatre bldg. to be erected at E. & 4th Sts. Seating cap. 2000. Owners West Coast Theatres, Inc., 134 Leavenworth St., San Francisco, Calif.

San Fernando—Arch. E. J. Bergmeyer has drawn plans for a 2 sty. theatre bldg. to be erected on Maclay Av. bet. 2nd & 3rd Sts. Seating cap. 1200. Owner San Fernando Theatre & Invest. Co.

San Francisco—Arch. Reid Bros., 105 Montgomery St., have drawn plans for a theatre bldg. semi-fireproof, rein. conc., steel trusses. Seat. cap. 1000. Approx. cost $100,000. Owner Golden Gate Theatre Realty Corp.

ILLINOIS

Chicago—Arch. Gallup & Joy, 646 Michigan Av., has drawn plans for a 3 sty. & bas. theatre bldg. to be erected at Lawrence and Theatres, Inc., 134 Leavenworth St., San Harding, 125 x 156, frame & t. c. front, costing $657,000. Structual & Mechanical Engr. Gallup & Joy, 646 Michigan Ave. Gen. contr. J. J. Redding Co., 10 N. Clark St. Owner Crawford Bldg. Cor., 10 N. Clark St., Chicago.

Evanston—Arch. J. E. O. Pridmore, Chicago, has drawn plans for a theatre, stores (2) & office bldg. to be erected at 1625 Orrington Av. overlooking Fountain Sq., approx. cost $750,000. Seating cap. 2500. Owner Clyde E. Elliott, pres. New Evanston Theatre Co.

INDIANA

South Bend—Arch. K. M. Vitzthum & Co., Inc., Chicago, has drawn plans for an 8 sty. theatre & department store bldg. to be erected on Michigan St., costing $1,000,000. Owner Jacob Handlesman, South Bend.

MISSOURI

St. Joseph—Arch. Edwin G. Krutz, c/o R. E. Pedon Co., 3504 Troost Av., Kansas City, Mo., has drawn plans for a theatre bldg., 1 sty. & bas., to be erected in St. Joseph, 50 x 134, brk. & re. conc., costing $20,000. Owner P. D. Theatre Co., 1224 N. 4th St., St. Joseph.

NEW JERSEY

Camden—Arch. Hoffman-Henon Co., Finance Bldg., Philadelphia, Pa. have drawn plans for a 1 sty. theatre bldg. to be erected at 6th & Market Sts. 150 x 110, brk. & steel, costing $1,000,000. Seating cap. 2,500. Owner Stanley Co. of America, 1916 Race St., Philadelphia, Pa.

Hoboken—Arch. Jacob Lubrothi, 44 Court St., Brooklyn, N. Y. has drawn plans for a 2 sty. theatre bldg. to be erected at 107 Washington St., 100 x 38, brk. & limestone. Owner David Aranson, 44 Court St., Brooklyn, N. Y.

Pitman—Arch. Magaziner, Eberhard & Harris, 603 Chesnut St., Philadelphia, Pa. has drawn plans for a 2 sty. theatre, stores (3) & apt. (3) bldg. to be erected at 39 Broadway, brk. & steel, costing $150,000. Owner Pitman Realty Co., J. Morris, secy., Pitman. Arch. & Owner will take bids about May 1st.

NEW YORK

Brooklyn—Arch. J. M. Berlinger, 469 7th Ave., N. Y. C. Owner care arch. theatre & stores bldg. to be erected at Coney Island & Ave. U, 85 x 150, brk., costing $250,000. Engr. M. L. Kaufman, 469 7th Ave., N. Y. C. Owner care arch.

Mechanicville—Plans have been drawn for a 2 sty. theatre bldg. to be erected at 70 Main Mulberry Sts., brk., 90 x 180, costing $280,000. St., brk. & granite. Owner Wm. E. Benton, Saratoga Spgs., N. Y.

Yonkers—Plans are being drawn for a theatre & office bldg. to be erected at 423 S. Broadway, 153 x 100, seating cap. 1,200. Owners David Mintz, Alexander Selkin & John J. Tully, of New York City.

OHIO

Mansfield—Arch. F. W. Bail, 1152 Hanna Bldg., Cleveland, has drawn plans for a theatre, lodge room, stores (5) & office bldg., 4 sty. & bas., to be erected at W. 4th & Mulberry Sts., brk., 90 x 180, costing $280,000. Mech. Engr. Clark, MacMullen & Riley, 516 Marion Bldg., Cleveland. Owner Knights of Pythias, Monroe Lodge No. 26, 19 Dawson Ave., Mansfield.

PENNSYLVANIA

Exeter—Arch. H. E. Emery, 145 Bley St., Kingston, Pa., has drawn plans for a 1 sty. theatre bldg. to be erected at Shoemaker & Simpson St., 44 x 156, H. t. Owner F. V. Pepe, Exeter.

Projections, Optics, Electricity, Ideas and Advice

(*Continued from page* 2190)

The General Flicker-frequency formula is used in the following manner: suppose it is desired to learn the frequency at which flicker will entirely vanish given a white diffusing screen and a screen illumination of, say 8 foot-candles. An ordinary solid, opaque, bladed shutter is used so that the flicker range will be 100 percent.

From Table I, we would choose the proper formula,

$$F = 11 \log (3060\ I)$$
$$= 11 \times \log (3060 \times 8)$$
$$= 11 \times 4.$$
$$= 44$$

(*to be continued next week*)



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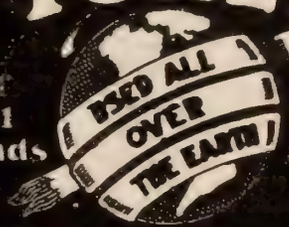
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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adventurous Sex, The	Special Cast	Asso. Exhib	6 reels	Mar. 21
Air Mail, The	Special Cast	Paramount	8 reels	March 23
Beauty and the Bad Man	Special Cast	Prod. Dist. Corp.		
Beyond the Border	Harry Carey	Prod. Dist. Corp.		
Billy, The Kid	Franklyn Farnum	Inde. Pict. Corp.		
Blood and Steel	Desmond Holmes	Inde. Pict. (S. R.)		
Boomerang, The	Anita Stewart-B. Lytell	B. P. Schulberg	6714 feet	April 4
Border Justice	Bill Cody	Inde. Pict. Corp.	5432 feet	Nov. 8
Confessions of a Queen	Special Cast	Metro-Goldwyn	6 reels	April 4
Crackerjack, The	Johnny Hines	C. C. Burr	6500 feet	
Crimson Runner, The	Priscilla Dean	Pros. Dist. Corp.		
Daddy Goes A Hunting	Special Cast	Metro-Goldwyn	5851 feet	Mar. 7
Dangerous Innocence	LaPlante-E. O'Brien	Universal	6759 feet	Mar. 21
Dressmaker from Paris, The	Rod La Rocque	Paramount	7 reels	Mar. 28
Denial, The	Special Cast	Metro-Goldwyn	4791 feet	Mar. 21
Ermine and Rhinestone		H. F. Jans		
Everyman's Wife		Fox		
Fighting the Flames	Haines-Devore	C. B. C. (S. R.)		
Flattery	Bowers-de la Motte	Chadwick (S. R.)		
Friendly Enemies	Weber and Fields	Prod. Dist. Corp.		
Great Divide, The	Terry-Tearle	Metro-Goldwyn	7811 feet	Feb. 2
Galloping Vengeance	Bob Custer	F. B. O.	5 reels	April 11
Goose Hangs High, The	Special Cast	Paramount	6 reels	Feb. 14
Head Winds	House Peters	Universal	5600 feet	Mar. 28
Hunting Wild Animals in Hollywood	Special Cast	Fox		
Lone Outlaw, The	Hoot Gibson	Universal		
Love's Bargain	M. Daw-C. Brook	F. B. O		
I Want My Man	Sills-Kenyon	First National		
Jimmie's Millions	Richard Talmadge	F. B. O	6 reels	Feb. 28
Mad Whirl, The	May McAvoy	Universal	6184 feet	Dec. 27
Monster, The	L. Chaney-J. Arthur	Metro-Goldwyn	6435 feet	Feb. 28
My Wife and I	Special Cast	Warner Bros		
New Lives for Old	Betty Compson	Paramount	5700 feet	Mar. 7
New Toys	Richard Barthelmess	First National	8 reels	Feb. 21
Night Ship, The	Special Cast	Lumas Film (S. R.)	6 reels	Feb. 21
None But the Brave	Richard Dix	Paramount		
Percy	Charles Ray	Asso. Exhib	6 reels	Feb. 28
Playing With Souls	Special Cast	First National	7 reels	Mar. 14
Price of Pleasure, The	Valli-Kerry	Universal	6618 feet	
Recompense	M. Prevost-M. Blue	Warner Bros		
Raffles, The Amateur Cracksman	House Peters	Universal		
Rainbow Trail, The	Tom Mix	Fox		
Range Terror, The	Bob Custer	Inde. Pict. (S. R.)	5 reels	Feb. 28
Riders of the Purple Sage	Tom Mix	Fox	5578 feet	Mar. 28
Roaring Adventure, The	Jack Hoxie	Universal	4657 feet	
Sackcloth and Scarlet	Alice Terry	Paramount	7 reels	Mar. 7
Saddle Hawk, The	Hoot Gibson	Universal	4419 feet	Mar. 7
Sally	Colleen Moore	First National	8 reels	Mar. 28
Scar Hannan	Yakima Canutt	F. B. O.	5 reels	April 4
Seven Chances	Buster Keaton	Metro-Goldwyn	5113 feet	
She Wolves		Fox		
Sign of the Cactus, The	Jack Hoxie	Universal	4938 feet	Jan. 10
Stop Flirting	Special Cast	Prod. Dist. Corp		
Straight Through	Wm. Desmond	Universal	4867 feet	
Tainted Souls	Special Cast	Fox		
That Devil Quemado	Fred Thomson	F. B. O.	5 reels	April 4
Tale of a Thousand and One Nights	Special Cast	Davis Dist. Div. (S. R.)	6800 feet	
Where Romance Rides	Dick Hatton	Arrow	4301 feet	Feb. 12
Woman's Faith, A	Reubens-Marmont		7 reels	April 4

APRIL

Feature	Star	Distributed by	Length	Reviewed
Adventure	P. Starke-T. Moore	Paramount		
After Business Hours	Hammerstein-Tellegen	C. B. C. (S. R.)		
Awful Truth, The	Agnes Ayres	Prod. Dist. Corp		
Bad Lands, The	Harry Carey	Prod. Dist. Corp.		
Beggar on Horseback, A	Ralston-Nissen	Paramount		
Bandit Tamer, The	Franklyn Farnum	Inde. Pict. (S. R.)		
California Straight Ahead	Reginald Denny	Universal		
Coast of Folly	Gloria Swanson	Paramount		
Code of the West	D. Moore-C. Bennett	Paramount		
Courageous Fool, The	Reed Howes	Rayart (S. R.)		
Declasse	Corinne Griffith	First National	6 reels	April 4
Face on the Air, The	Evelyn Brent	F. B. O		
Faint Perfume	Special Cast	B. P. Schulberg		
Fighting Sheriff, The	Bill Cody	Inde. Pict. (S. R.)		
Getting 'Em Right	George Larkin	Rayart (S. R.)	4669 feet	
Heart of a Siren, The	Barbara La Marr	First National	6700 feet	Mar. 21
If Marriage Fails	Jacqueline Logan	F. B. O		
Justice Raffles	Henry Edwards	Cranfield & Clarke. (S. R.)	6000 feet	
Kiss in the Dark, A	Special Cast	Paramount		
Little French Girl, The	Betty Bronson	Paramount		
Man and Maid	Special Cast	Metro-Goldwyn		
Men and Women	Special Cast	Paramount	7 reels	Mar. 28
My Son	Nazimova-J. Pickford	First National		
One Way Street	Special Cast	First National	5596 feet	April 11
Private Affairs	Special Cast	Prod. Dist. Corp.		
Proud Flesh	Special Cast	Metro-Goldwyn		
Silent Sanderson	Harry Carey	Prod. Dist. Corp.		
Sporting Venus	Special Cast	Metro-Goldwyn		
Sky Raider, The	Capt. Charles Nungesser	Assoc. Exhib	7 reels	April 4
The Clash	Marmont-Reubens	Universal		
Waking Up the Town	Jack Pickford	United Artists	6 reels	Apr. 11
Way of a Girl, The	Special Cast	Metro-Goldwyn		
Winning a Woman	Perrin-Hill	Rayart (S. R.)	4865 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
Alias Mary Flynn	Evelyn Brent	F. B. O		
Bandit's Baby, The	Fred Thomas	F. B. O		
Barriers of the Law	Holmes-Desmond	Independent Prod. (S. R.)		
Chickie	Mackaill-Bowers	First Nat onal		
Crowded Hour, The	Bebe Daniels	Paramount		
Eve's Secret	Betty Compson	Paramount		
Fear Fighter, The	Billy Sullivan	Rayart (S. R.)		
Fine Clothes	L. Stone-A. Rubens	First National		
His Supreme Moment	B. Sweet-R. Colman	First National		
Let 'er Buck	Hoot Gibson	Universal	5547 feet	Jan. 3
Lilies of the Streets	J. Walker-V. L. Corbin	F.B. O		
Lunatic at Large, A	Henry Edwards	Cranfield & Clarke (S. R.)	6000 feet	
My Ladies Lips	Special Cast	B. P. Schulberg		
Necessary Evil, The	Dana-Lyon	First National		
Night Club, The	R. Griffith V. Reynolds	Paramount		
Old Home Week	Thomas Meighan	Paramount		
Quick Change	George Larkin	Rayart (S. R.)		
Return of a Soldier	Special Cast	Metro-Goldwyn		
Snob Buster, The	Reed Howes	Rayart (S. R.)		
Soul Fire	Barthelmess-B. Love	First National		
Sporting Grit	Richard Talmadge	F. B. O		
Speed Wild	Maurice B. "Lefty" Flynn	F. B. O		
Texas Bearcat, The	Bob Custer	F. B. O		
Up the Ladder	Virginia Valli	Universal	5922 feet	Jan. 31
White Fang	Stronheart (dog)	F. B. O		
White Thunder	Yakima Canutt	F. B. O		
White Desert, The	Special Cast	Metro-Goldwyn		
Wrath	Ernest Torrence	Paramount		
Zander the Great	Marion Davies	Metro-Goldwyn		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Any Woman	Alice Terry	Paramount		
Dangerous Odds	Bill Cody	Inde. Pict. (S. R.)		
Dark Horse, The	Harry Carey	Prod. Dist. Corp.		
Desert Flower, The	Colleen Moore	First National		
Double Fisted	Jack Perrin	Rayart (S. R.)		
Introduce Me	Douglas McLean	Assoc. Exhib.	5980 feet	Mar. 21
Making of O'Malley, The	Milton Sills	First National		
Man She Bought, The	Constance Talmage	First National		
Mist in the Valley	Alma Taylor	Cranfield & Clarke (S. R.)	5500 feet	
Modern Babylon		Paramount		
Only Thing, The	Special Cast	Metro-Goldwyn		
Ridin' Thunder	Jack Hoxie	Universal		
Rough Going	Franklyn Farnum	Indep. Pict. Corp. (S. R.)		
Rough Stuff	George Larkin	Rayart (S. R.)		
Spaniard, The	Cortez-Goudal	Paramount		
Texas Trail, The	Harry Carey	Prod. Dist. Corp.		
Talkers, The	A. Nilssen-L. Stone	First National		
Youth's Gamble	Reed Howes	Rayart (S. R.)		
When a Woman Reaches Forty	Special Cast	B. P. Schulberg		

JULY

Feature	Star	Distributed by	Length	Reviewed
Bad Lands, The	Harry Carey	Prod. Dist. Corp		
Cold Nerve	Bill Cody	Independent Pict.		
Drug Store Cowboy, The	Franklyn Farnum	Ind. Pict. Corp.	5100 feet	Feb. 7
Duped	Holmes-Desmond	Independent Pict.		
Pipes of Pan	Alma Taylor	Cranfield & Clarke (S. R.)	6200 feet	

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Across the Hall	Edna Marian	Universal		
After a Reputation	Edna Marian	Universal		
Alfalfa Doolittle	Will Rogers	Pathe	2 reels	
Alice Solves the Puzzle	"Cartoon"	M. J. Winkler (S. R.)	1 reel	April 11
All Hands on Deck	Buddy Messinger	Universal	2 reels	
Almost a Husband	Buddy Messinger	Universal	2 reels	
Apache, The	Earle Foxe	Fox Film		
Apollo's Pretty Sister		Fox	2 reels	
Araby Bound	Jack Earle	Universal		
Are Husbands Human?		Pathe	1 reel	April 11
Artists' Blues	G. Joy-J. Moore	Rayart (S. R.)		
Ask Grandma	"Our Gang"	Pathe		
At the Seashore	Monkey	Fox	2 reels	
Bachelors	Special Cast	Universal		
Bad Bill Brodie	Charles Chase	Pathe		
Bad Boy	Charles Chase	Pathe	2 reels	April 11
Bark is the Woods	Harry Langdon	Pathe	2 reels	
Bashful Jim	Ralph Graves	Pathe	2 reels	Mar. 21
Be Careful	Harry Langdon	Pathe	2 reels	
Big Chief Ko-Ko (Out of the Inkwell)		Red Seal Pict. (S. R.)		
Black Gold Bricks	Roach-Edwards	Universal	1 reel	
Boyhood Rivals	Buddy Messinger	Universal	2 reels	

Feature	Star	Distributed by	Length	Reviewed
Breaking the Ice	Ralph Graves	Pathe	2 reels	April 11
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Campin Out	Buddy Messinger	Universal	2 reels	
Chicken a la Carte	Century Girls	Universal	2 reels	
Clear the Way	Buddy Messinger	Universal	2 reels	
Clean-Up Week	"Aesop's Fables"	Pathe	1 reel	Mar. 7
Cleopatra and Her Easy Mark				
Cotton King	Lloyd Hamilton	Educational		
Crime Crushers	Lige Conley	Educational	2 reels	
Cure, The (Out of the Inkwell)		Red Seal Pict. (S. R.)		
Cute Little Devil, The	Wanda Wiley	Universal	2 reels	
Day's Outing A	"The Gumps"	Universal	2 reels	
Dog Days	"Our Gang"	Pathe		
Don't Pinch	Bobby Vernon	Educational		
Don't Worry	Wanda Wiley	Universal	2 reels	Mar. 21
Dumb and Daffy	Al. St. John	Fox	2 reels	
Dynamite Doggie	Al. St. John	Educational	2 reels	Mar. 21
East Side, West Side		DeForrest		
Excuse My Glove	"Spat Family"	Pathe	2 reels	Mar. 14
Fares Please	Al. St. John	Educational		
First Love	"Our Gang"	Pathe		
Fishermen's Luck	"Aesop's Fables"	Pathe	1 reel	
For Hire	Edward Gordon	Universal		
Fox Hunt	"Spat" Family	Pathe	2 reels	Feb.
Full of Pep	Special Cast	Universal		
Getting Trimmed	Wanda Wiley	Universal	2 reels	
Giddap	Special Cast	Pathe	2 reels	Mar. 21
Girlies and Girlies		Universal		
Going Great	Eddie Nelson	Educational		
Guilty Consicence, A	Eddie Gordon	Universal		
Half a Hero	Lloyd Hamilton	Educational	1 reel	Mar. 7
Ham and Eggers	Benny Leonard			
Handle 'Em Rough	Animal Cast	Pathe		
Hard Boiled	Charley Chase	Pathe	2 reels	Mar. 21
Hard Working Loafer, The	Arthur Stone	Pathe		
Haunted Honeymoon	Tryon-Mehaffey	Pathe	2 reels	Feb. 28
Hello, Hollywood	Lige Conley	Educational	2 reels	Mar. 28
Helping Hand	Jimmy Aubrey	F. B. O.		
Here's Your Hat	Arthur Lake	Universal	1 reel	
Her Lucky Leap	Wanda Wiley	Universal		
High Hopes		Educational	1 reel	
His Friend's Wife	Special Cast	Universal		
His Marriage Wow	Henry Langdon	Pathe	2 reels	Mar. 7
Horrible Hollywood		Lee-Bradford		
Hot Dog	Animal	C. B. C.	2 reels	
House That Dinky Built	(Cartoon)	F. B. O.		
Housing Shortage, The	"Aesop Fable"	Pathe		
Hysterical History (Series)		Universal		
In Dutch	Aesop's Fables	Pathe		
Inside Out	Bowes-Vance	Educational	1 reel	Mar. 28
Iron Mule		Educational		
Is Marriage the Bunk	Charles Chase	Pathe	1 reel	April 4
Itching for Revenge	Eddie Gordon	Universal	2 reels	Mar. 7
It's All Wrong	Karr-Engle	Universal		
Jockey, The	Buddy Messinger	Universal		
Jungle Bike Riders	Aesop's Fables	Pathe		
Kid Brother	Buddy Messinger	Universal		
Kidding Captain Kid				
King Cotton	Lloyd Hamilton	Educational		
King Dumb	Jimmy Aubrey	Selznick	2 reels	
Ko-Ko the Barber (Out of the Inkwell)		Red Seal Pict. (S. R.)		
Ko-Ko in Toyland (Out of the Inkwell)		Red Seal Pict. (S. R.)		
Ko-Ko Trains Animals (Out of the Inkwell)		Red Seal Pict. (S. R.)		
Lady Barber, The	Harry Langdon	Pathe	2 reels	
Lead Pipe Cinch, A	Al Alt	Universal		
Lion Love		Fox	2 reels	Feb. 28
Little Red Riding Hood	"Dinky Doodle"	F. B. O.		
Little Theatre Movement, The	Will Rogers	Pathe	2 reels	
Locked Out	Arthur Lake	Universal	1 reel	
Lost Cord, The	Bert Roach	Universal	1 reel	Feb. 21
Love Bug, The	"Our Gang"	Pathe	2 reels	April 4
Love Goofy	Jimmie Adams	Educational	2 reels	Mar. 7
Lucky Leap, A	Wanda Wiley	Universal		
Making A Career	Buddy Messinger	Universal		
Man's Best Friend	Rex (horse)	Pathe		
Marriage Circus, The	Ben Turpin	Pathe	2 reels	April 11
Meet the Ambassador	Jimmy Aubrey	F. B. O.		
Mellow Quartette	Pen & Ink Vaudeville	Educational	1 reel	April 4
Merrymakers	Bowes-Fance	Educational	1 reel	Mar. 28
Met by Accident	Wanda Wiley	Universal		
Mis Fixit	Wanda Wiley	Universal	2 reels	
Nice Pickle, A	Edwards-Roach	Universal	1 reel	
Night Hawks	Lige Conley	Educational		
No Place to Go	Arthur Lake	Universal	1 reel	
North of 57	Ben Turpin	Pathe	2 reels	
Now or Never (re-issue)	Harold Lloyd	Assoc. Exhib.	3 reels	
Oh, What a Gump	"The Gumps"	Universal	2 reels	
On Duty	Wanda Wiley	Universal		
Orphan, The	Al Joy	Ricardo Films, Inc		
Other Husband, The	Eddie Lyons	Arrow		
Over the Bottom	Stan Laurel	Selznick		
Over Here	Harry Langdon	Pathe		
Pal's Clever	Pal (dog)	Universal		
Papa's Pet	"Bull's Eye Comedy"	Universal	1 reel	April 11
Past and Present		Universal		
Pegg's Love Affair		Screen Art Dist.		
Pie-Eyed	Stan Laurel	F. B. O.		
Pie Man, The	"Aesop Fable"	Pathe	1 reel	Mar. 21
Plain Clothes	Harry Langdon	Pathe	2 reels	Mar. 28
Plain and Fancy Girls	Charles Chase	Pathe		
Plain Luck	Edna Marian	Universal		
Poor Sap, The		Fox	2 reels	
Powdered Chickens	Edna Marian	Universal	2 reels	Mar. 28
Putting on Airs	Edna Marian	Universal	2 reels	April 11
Puzzled by Crosswords	Eddie Gordon	Universal	2 reels	Mar. 7
Queen of Aces	Wanda Wiley	Universal	2 reels	
Raisin' Cain	Special Cast	Universal	2 reels	Apri 4
Rapid Transit	Al. St. John	Educational		
Rarin' Romeo	Walter Hiers	Educational	2 reels	Mar. 28
Raspberry Romanee	Ben Turpin	Pathe	2 reels	Feb. 28
Red Pepper	Al. St. John	Educational	2 reels	April 4
Regular Girl, A	Wanda Wiley	Universal	2 reels	
Remember When?	Harry Langdon	Pathe		
Rip Without a Wink				
Robinson Crusoe Returns on Friday				
Rough Party	Al Alt	Universal		
Sailor Papa, A	Glenn Tryon	Pathe	2 reels	April 4
Sherlock Sleuth	Arthur Stone	Pathe		
Ship Shape	Vance-Bowes	Educational		
Should Husbands Be Watched	Charles Chase	Pathe	1 reel	
Skyscraper, The	Harry Langdon	Principal	2 reels	
Sleeping Sickness	Edwards-Roach	Universal	1 reel	
Smoked Out	Lake Hasbrouch	Universal	1 reel	
Snow-Hawk	Stan Laurel	F. B. O.		
S. O. S.	"Aesop's Fables"	Pathe		
Spanish Romeo, A	Earle Foxe	Fox		
Stilts Man, The	Earl McCoy	Universal		
Storm, The (Out of the Inkwell)		Red Seal Pict. (S. R.)		
Stratford on Avon		Red Seal Pict. (S. R.)		
Tender Feet	Walter Hiers	Educational		
Tenting Out	Roache Edwards	Universal	1 reel	Mar.28
This Week-End		Lee-Bradford (S. R.)		
Through the Rough	Benny Leonard			
Through Three Reigns	(Novelty)	Red Seal Pict. (S. R.)		
Thundering Landlords	Glenn Tryon	Pathe		
Tin Type, A	Buddy Messinger	Universal		
Too Young to Marry	Buddy Messinger	Universal	2 reels	
Topsey Turvey Travel	"Hodge Podge"	Educational	1 reel	Feb. 7
Tourists De Luxe	Hayes-Kaw	Universal	2 reels	
Transatlantic Flight, A	"Aesop's Fables"	Pathe		
Twins	Stan Laurel	F. B. O.	2 reels	
Two Cats and a Bird (Novelty)		Educational	1 reel	
Two Weeks-and-a-half	Ben Turpin	Pathe	2 reels	
Uncle Tom's Girl	Edna Marian	Universal		
Waiting	Lloyd Hamilton	Educational		
Water Wagons	Special Cast	Pathe	2 reels	Feb. 21
Welcome Danger	Bowes-Vance	Educational	1 reel	Feb. 28
Why Hesitate	Neal Burns	Educational	2 reels	April 11
Wild Bill Hicough	Stan Laurel	Pathe	2 reels	
Wild Papa	"Spat Family"	Pathe		
Wild Waves	Bowes-Vance	Educational		
Wooly West, The	Buddy Messinger	Universal		

Short Subjects

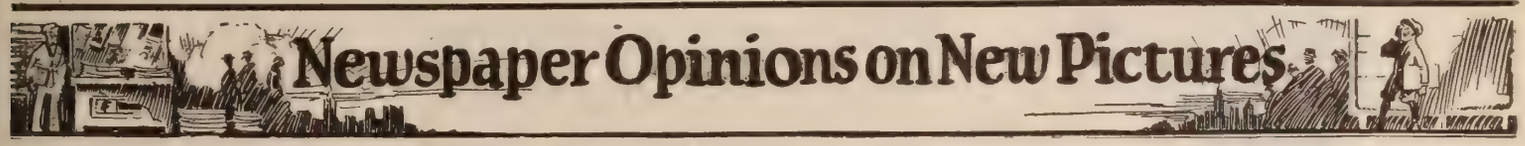
Feature	Star	Distributed by	Length	Reviewed
Animated Hair Cartoon		Red Seal	1 reel	
Balto's Race to Nome (Special)		Educational		
Barbara Snitches (Pacemaker Series)		F. B. O.		
Bashful Whirlwind, The (Edmund Cobb)		Universal	2 reels	
Bill (Character Study)		Red Seal Pict.	2 reels	
Color World				
Columbus (Chr. of America)		Pathe		
Covered Flagon, The (Pacemaker Series)		F. B. O.	2 reels	
Cowpuncher's Comeback, The (Art Acord)		Universal	2 reels	
Cross Word Puzzle Film (Comedy-Novelty)		Schwartz Enterprises (S. R.)	1 reel	
Day With the Gypsies		Red Seal Pict. (S. R.)		
Desert Hawk, The		Arrow		
Detective, The (Van Bibber)		Fox		
Divertisement				
Do You Remember?		Red Seal Pict. (S. R.)		
Einstein Theory of Relativity (Novelty)		Red Seal Pict.	2 reels	
Fighting Cowboy (Series)		Universal	Series	
Fighting Ranger (Serial)		Universal	Serial	Feb. 7
Film Facts		Red Seal	1 reel	
Fire Trader, The		Universal	15 episodes	
Floral Feast, A				
From Mars to Munich (Varieties)		Fox	1 reel	April 4
Fugitive Futurist		Cranfield & Clarke (S. R.)		
Gems of the Screen		Red Seal	1 reel	
Ghost City, The (Serial)		Universal	15 episodes	
Go-Getters, The		F. B. O.	Series	
Golden Panther, The (Serial)		Pathe		
Idaho		Pathe	Serial	Feb. 28
If a Picture Tell's a Story		Cranfield & Clarke (S. R.)		
In the Spider's Grip (Novelty)		Educational	1 reel	April 11
Judge's Cross Word Puzzle (Novelty)		Educational	1 reel	Jan. 31
Keep Fit (Pathe Review)		Pathe		
Land of the Navajo (Educational)		Fox	1 reel	Feb. 26
Leopard's Lair		Universal	Serial	
Let's Paint		Cranfield & Clarke (S. R.)		
Line Runners, The (Arnold Gregg)		Universal	2 reels	
Little People of the Garden (Secrets of Life)		Educational	1 reel	
Little People of the Sea (Secrets of Life)		Educational	1 reel	Feb. 28
Lizzie's Last Lap		Cranfield & Clarke (S. R.)		
Loaded Dice (Edmund Cobb)		Universal	2 reels	April 4
Loser Wins, The (Billy Sullivan)		Universal	2 reels	Mar. 7
Lots of Knots (Hodge Podge)		Educational	1 reel	Mar 21
Mad Miner, A (Western)		Hunt Miller (S. R.)		
Magic Hour, The		Red Seal Pict. (S. R.)		
Marvels of Motion		Red Seal	1 reel	
Miss in the Dark, The (Go-Getters)		F. B. O.	2 reels	
Movie Morsels (Hodge Podge)		Educational	1 reel	April 4
Movie Pioneer, A (Hodge Podge)		Educational	1 reel	
Neptune's Nieces (Sportlight)		Pathe	1 reel	
New Sheriff, A (Western)		Hunt Miller (S. R.)	2 reels	
Olympic Mermaids (Sportlight)		Pathe		
One Glorious Scrap (Edmund Cobb)		Universal	2 reels	
Our Six-legged Friends (Secrets of Life)		Educational	1 reel	
Paris Creations (Novelty)		Educational	1 reel	Feb. 7
Paris Creations in Color		Educational	1 reel	Feb. 28
Paul Jones, Jr. (Earle Foxe)		Fox		
Peeps Into Puzzleland		Red Seal Pict. (S. R.)		
Plastigrams (Novelty)		Educational		
Playing With Fire (Go-Getters)		F. B. O.	2 reels	
Power God, The (Serial)		Davis Dist. Div.		
Race (Van Bibber)		Fox		
Race for a Ranch, A (Billy Sullivan)		Universal	2 reels	
Rambles of a Raindrop		Fox	1 reel	
Record Breaker, The		Pathe	Serial	
Red Sage, The (Billy Sullivan)		Universal	2 reels	
Rim of the Desert (Jack Perrin)		Universal	2 reels	
Roaring Waters (Mustang)		Universal	2 reels	
Rock Bound Brittany (Educational)		Fox	1 reel	
Rough and Tumbling (Sportlight)		Pathe	1 reel	
R. Valentino and Eighty-eight Prize-winning American Beauties		Chesterfield (M. P. Corp.)		

Feature	Star	Distributed by	Length	Reviewed
Secrets of Life (Educational)		Principal Pict.	1 reel	Feb. 21
Seeing Red (Billy Sullivan)		Universal	2 reels	Feb. 21
Shadow of Suspicion (Eileen Sedgwick)		Universal	2 reels	
Should a Husband Tell?		Red Seal Pict. (S. R.)		
Sleeping Cutie, The (Go-Getters)		F. B. O.		
Smoke of a Forty-Five, The (Western)		Hunt Miller (S. R.)		
Soft Muscles (Benny Leonard)		Ginsberg (S. R.)	2 reels	
Song Cartoons		Red Seal Pictures	1 reel	
Spanish Romeo, A (Van Bibber)		Fox		
Spikes and Bloomers (Sportlight)		Pathe	1 reel	
Sporting Armor (Sportlight)		Pathe	1 reel	
Storm King (Edmund Cobb)		Universal	2 reels	
Straight Shootin' (Harry Carey)		Universal	2 reels	
Studio Secrets (Screen Almanac)		F. B. O.		
Sunken Silver (Serial)		Pathe		
Tiger Kill, The (Pathe Review)		Pathe		
Traps and Troubles (Sportlight)		Pathe	1 reel	Mar. 21
Turf Mystery (Serial)		Chesterfield Pict. Corp. (S. R.)		
Valley of Rogues (Western)		Universal	2 reels	
Van Bibber and the Navy (Earle Foxe)		Fox	2 reels	
Voice of the Nightingale, The (Novelty)		Educational	1 reel	Mar. 28
Waiting For You (Music Film)		Hegerman Music Novelties (S. R.)		
White Paper (Varieties)		Fox	1 reel	
Wild West Wallop, The (Western)		Universal	2 reels	
Wonder Book, The				

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
$50,000 Reward	Ken Maynard	Elfett Productions (S. R.)	4950 feet	Nov. 22
Ace of Spades, The	Desmond-McAllister	Universal		
Always Ridin' to Win	Pete Morrison	Steiner Prod. (S. R.)	5 reels	
Amazing Quest, The	Henry Edwards	Cranfield & Clarke	5500 feet	
American Pluck	George Walsh	Chadwick Pict. (S. R.)		
An Old Man's Darling	Laura La Plante	Universal		
Another Woman's Life	Mary Philbin	Universal		
Are Parents People	Bronson-Vidor	Paramount		
Aristocrat, The	Special Cast	B. P. Schulberg (S. R.)		
As No Man Has Loved		Fox	1000 feet	Feb. 28
Ashes	Corinne Griffith	First National		
Atlantis		First National		
Back Wash	Mary Pickford	United Artists		
Beloved Pawn, The	Reed Howes	Rayart		
Below the Line	Rin-Tin-Tin	Warner Bros		
Ben Hur	Special Cast	Metro-Goldwyn		
Beyond the Law	Jack Hoxie	Universal		
Bird of Paradise, The	Special Cast	First National		
Birth of the West		Colorado Mfrs. & Merch. Assn		
Black Cyclone	Rex (horse)	Pathe		
Blackmail	Special Cast	Universal		
Blind Virtue	Special Cast	Atlas Educ. Co		
Blood and Gold	Special Cast	Metro-Goldwyn		
Bobbed Hair		Warner Bros		
Boden's Boy	Special Cast	Hepworth Dist.	5300 feet	
Bohemian Girl, The	Gladys Cooper	Cranfield & Clarke (S. R.)		
Border Women	Special Cast	Phil Goldstone	5000 feet	
Brown of Harvard		Metro-Goldwyn		
California — Or Bust	Richard Dix	Paramount		
Captain Fearless	Reginald Denny	Universal		
Charity Ball, The		Metro-Goldwyn		
Chicken Feed	Special Cast	Fox		
Children of the Whirlwind		Assoc. Exhib		
Circle, The		Metro-Goldwyn		
Claim No. 1	Special Cast	Universal		
Clean-Up, The	Richard Talmadge	F. B. O.		
Clinging Fingers	Special Cast	Universal		
Cobra	Rudolph Valentino	Paramount		
Crack of Dawn	Reed Howes	Rayart (S. R.)		
Crashing Through	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Cyclone Bob	Bob Reeves	Anchor Film Dist		
Daredevil, The	Jack Hoxie	Universal		
Decameron Nights	Lionel Barrymore	Wilcox Ufa		
Deerslayer, The		Weiss Bros. (S. R.)	4780 feet	
Demon, The	Jack Hoxie	Universal		
Detour		Prod. Dist. Corp		
Does Marriage Pay		Inde. Pict. Corp		
Dollar Down	Ruth Rolland			
Dollar Mark	Mildred Harris-Fraser	F. B. O.		
Don Daredevil	Jack Hoxie	Universal		
Don Q	Douglas Fairbanks	United Artists		
Doubling for Cupid	Laura La Plante	Universal		
Drucilla With a Million	Special Cast	F. B. O.		
Dust of Desire	Special Cast	First National		
East of the Setting Sun	Constance Talmadge	First National		
Easiest Road, The	Special Cast	Warner Bros.		
Escape	Special Cast	Metro-Goldwyn		
Every Woman's Desire		First National		
Eve's Lover	Special Cast	Warner Bros		
Extra Man, The		Universal		
Face to Face	Viola Dana	Metro-Goldwyn		
Fair Play	Special Cast	Wm. Steiner (S. R.)		
Fall of Jerusalem		Weiss Bros	6800 feet	
Fast Life in New York		Metro-Goldwyn		
Fast Fighting	Buddy Roosevelt	Weiss Bros. (S. R.)		
Fast Pace, The	Special Cast	Arrow		
Fifth Avenue Models	Philbin-Kerry	Universal	6581 feet	Jan. 24
Fifty-Fifty	Special Cast	Asso. Exhib		
Fighter's Paradise, The	Rex Baker	Phil Goldstein	5000 feet	
Fighting Chance, A	Al Ferguson	Davis Dist. Div. (S. R.)		
Fighting Parson, The	Al Ferguson	Davis Dist. Div. (S. R.)		
Fighting Smile, The	Bill Cody	Inde. Pict. Corp. (S. R.)		
First Year, The	Special Cast	Fox		
Flaming Waters		F. B. O.		
Flaming Wives		First National		
Fool, The	Special Cast	Fox		
Free to Love	C. Bow-R. McKee	B. P. Schulberg (S. R.)		
Friends	Special Cast	Vitagraph		
Frivolity		B. P. Schulberg		
Fugitive, The	Ben Wilson	(S. R.)		
Full Speed	Buffalo Bill Jr	Weiss Bros. (S. R.)		
Galloping Dude, The	Franklyn Farnum	Inde. Pict. Corp. (S. R.)		
Going the Limit	Richard Holt	Gerson Pict. (S. R.)		
Golden Cocoon		Warner Bros		
Gold and the Girl	Buck Jones	Fox	4512 feet	April 4
Gold Rush, The	Charles Chaplin	United Artists		
Good Deed O'Day	Wm. Desmond	Universal		
Goose Woman, The		Universal		
Grass		Paramount	10 reels	Mar. 7
Graustark	Norma Talmadge	First National		
Greatest Thing, The	Special Cast	Asso. Exhib		
Grounds for Divorce	Florence Vidor	Paramount		
Gulliver's Travels	Special Cast	Universal		
Halfway Girl, The	Doris Kenyon	First National		
Happy Warrior, The		Vitagraph		
Havoc	Special Cast	Fox		
Headlines		Asso. Exhib		
Hearts and Fists		Asso. Exhib		
Hell Bent for Heaven		Warner Bros		
Heir's Apparent	Special Cast	First National		
Her Father's Daughter		F. B. O		
Hidden Menace	Charles Hutchinson	Steiner Prod. (S. R.)	5 reels	
High and Handsome	"Lefty" Flynn	F. B. O		
His Woman	Special Cast	Whitman Bennett		
Home Maker, The	Alice Joyce	Universal		
Hooded Falcon, The	Rudolph Valentino	Ritz-Carlton		
How Baxter Butted In		Warner Bros		
Human Mill, The	Special Cast	Metro-Goldwyn		
I'll Show You the Town	Reginald Denny	Universal		
In the Name of Love	Cortez-Nissen	Paramount		
Iron Horse, The		Fox Film Corp	11335 feet	Sept. 1
John Forrest	Henry Edwards	Cranfield & Clarke	5000 feet	
Jungle Law, The	Richard Dix	Paramount		
Justice of the Far North		C. B. C. (S. R.)		
Just a Woman		First National		
Kings of the Turf		Fox		
Kiss Me Again	Special Cast	Warner Bros		
Knockout Kid, The	Jack Perrin	Rayart Pict. Corp. (S. R.)		
Lady Who Lied, The		First National		
Lariat, The	William Desmond	Universal		
Last Frontier, The	Special Cast	First National		
Law and the Lady	Special Cast	Aywon (S. R.)	6 reels	Jan. 10
Lazybones		Fox Film		
Lena Rivers	Special Cast	Arrow	6 reels	
Lew Tyler's Wives		B. P. Schulberg (S. R.)		
Life of Christ, The		First National		
Lightnin'	Jay Hunt	Fox		
Lightning Jack	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Lightning Lover, The	Reginald Denny	Universal		
Lightning Passes, The	Al Ferguson	Fleming Prod. (S.R.)		
Light of Western Stars		Paramount		
Limehouse Alley		First National		
Limited Mail, The		Warner Bros		
Little Annie Rooney	Mary Pickford	United Artists		
Little Jesse James	Special Cast	Weber and North		
Lorraine of the Lions		Universal		
Lost World, The	Special Cast	First National	12 reels	Feb. 21
Love Cargo, The	House Peters	Universal		
Loyalties	Special Cast	Fox		
Lying Wives	Special Cast	Ivan Abramson (S. R.)		
Mad Marriage, The	Special Cast	Rosemary Films (S. R.)	6 reels	Jan. 10
Maker of Gestures	Richard Dix	Paramount		
Man and the Moment		Metro-Goldwyn		
Man in Blue	Herbert Rawlinson	Universal	5634 feet	Feb. 21
Man From Lone Mountain, The	Ben Wilson	Arrow		
Manicure Girl, The	Bebe Daniels	Paramount		
Man on the Box, The	Sydney Chaplin	Warner Bros		
Mare Nostrum	Special Cast	Metro-Goldwyn		
Marriage in Transit	Edmund Lowe	Fox Film	4800 feet	April 11
Married Hypocrites	Frederick-La Plante	Universal		
Men of Steel		First National		
Meddler, The	William Desmond	Universal		
Merry Widow	Mae Murray	Metro-Goldwyn		
Message to Garcia, A		Metro-Goldwyn		
Miracle of the Wolves, The				Mar. 7
Miss Vanity	Mary Philbin	Universal		
Million Dollar Doll		Asso. Exhib		
Modern Madness	Corrine Griffith	First National		
Money Malady				
Moon of Israel				
Moonlight Kisses	Mary Philbin	Universal		
My Neighbor's Wife		Clifford S. Elfelt		
My Pal	Dick Hatton	Arrow		
Napoleon the Great		Universal		
Narrow Street, The		Warner Bros		
Nothing to Wear	Special Cast	Metro-Goldwyn		
Oats for the Woman	Special Cast	Universal		
Once to Every Man	O'Brien-Dove	Fox Film Corp		
One Year to Live	Special Cast	First National	7 reels	Feb. 28
On the Go	Buffalo Bill, Jr	Weiss Bros. (S. R.)	5 reels	Arpil 4
Open Places	John Lowell	John Lowell		
Out of the Dark	Special Cast	Metro Goldwyn		
Outlaw Tamer, The	Clayton-F. Farnum	Inde. Pict		
Outwitted	Desmond-Holmes	Inde. Pict. Corp		
Pace That Thrills, The	Ben Lyon	First National		
Painted Woman, The	Kirkwood-Lee	Prod. Dist. Corp		
Patsy		Metro-Goldwyn		
Paths to Paradise	Bronson-R. Griffith	Paramount		
Peacock Feathers	Virginia Valli	Universal		
Perils of Paris	Pearl White	F. B. O.	6 reels	Dec. 13
Phantom of the Opera	Lon Chaney	Universal		
Plastic, Age, The	Special Cast	Universal		
Pony Express, The	Special Cast	Universal		
Parisian Nights	E. Hammerstein-L. Tellegen	F. B. O.		
Poor Mama		Prod. Dist. Corp.		
Poppy	Fields-Dempster	United Artists		
Prince, The	Philbin-Kerry	Universal		
Purchased Youth	Anna Q. Nilsson	F. B. O.		
Quality Street		Metro-Goldwyn		
Quo Vadis		First National	12 reels	Feb. 28
Range Justice	Dick Hatton	Arrow		
Rebellious Girl, The	Special Cast	Metro-Goldwyn		
Reckless Sex, The	Special Cast	Truart (S. R.)	6 reels	Feb. 14
Re-creation of Brian Kent		Principal Pict.	6878 feet	Mar. 14
Red Clay	William Desmond	Universal		
Red Wolf, The	Lowell-Russell	Lowell Film Prod. (S. R.)		
Resurrection		Principal Pict.		
Reveille		Welsh, Pearson, Ltd.		
Ridin' Casey	Dick Hatton	Arrow		
Road That Led Home, The		Vitagraph		
Romance of an Actress		Chadwick (S. R.)		
Romeo and Juliet		First National		
Romola	Gish Sisters	Metro-Goldwyn	About 12 reels	Dec. 12
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose of the World	Special Cast	Warner Bros.		
Sappho	Barbara La Marr			
Satan's Son	Special Cast	Independent Pict.		
Satan in Sables	Lowell Sherman	Warner Bros.		
Savages of the Sea	Frank Merrill	Hercules (S. R.)	4850 feet	Mar. 7

Feature	Star	Distributed by	Length	Reviewed
Scandal, The	Ramon Navarre	Metro-Goldwyn		
Scarlet Honeymoon, The	Shirley Mason	Fox	5080 feet	Mar. 21
School for Wives	Tearle-Holmquist	Vitagraph	6 reels	April 11
Secret of Black Canyon, The	Dick Hatton	Arrow		
Seven Chances	Buster Keaton	Metro-Goldwyn	5113 feet	Mar. 28
Seventh Heaven	Special Cast	Fox		
Shadow of the Mosque	Odette Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Shenandoah		B. P. Schulberg (S.R.)		
Shock Punch, The	Richard Dix	Paramount		
Shootin' Square	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Seigfried		Ufa		
Siege	Virginia Valli	Universal		
Skyline of Spruce, The	Special Cast	Universal		
Slow as Lightning	Kenneth McDonald	Sunset Prod.		
Sorrows of Satan		Paramount		
Souls Adrift	Rosemary Davies	Assoc. Exhib.		
Souls That Pass in the Night	Special Cast	Universal		
Span of Life	Betty Blythe	Banner Prod.		
Spook Ranch	Hoot Gibson	Universal		
Steele of the Royal Mounted		Vitagraph		
Stella Dallas		Metro-Goldwyn		
Strange Bedfellows		Metro-Goldwyn		
Strange Rider, The	Yakima Canutt	Arrow		
Stranger of the North	Richard Travers	Assoc. Exhib.	6 reels	July 5
Street of Forgotten Men	Special Cast	Paramount		
Sunshine of Paradise Alley	Special Cast	Chadwick Pict.		
Sun Up		Metro-Goldwyn		
Taming the West	Hoot Gibson	Universal	5304 feet	Feb. 28
Tearing Thru	Richard Talmadge	F. B. O.		
Teaser, The	Laura La Plante	Universal		
Temptress		Metro-Goldwyn		
Ten Commandments	Special Cast	Paramount	12 reels	Jan. 5
Ten to Midnight		Prod. Dist. Corp.		
Tenderfoot, The	Jack Hoxie	Universal		
Thank U	Special Cast	Fox		
That Man from Arizona	D.Revier-W.Fairbanks	F. B. O.		
This Woman	Special Cast	Fox		
Three Faces East		Prod. Dist. Corp.		
Three Keys, The	Special Cast	Banner Prod. (S.R.)	6 reels	Feb. 7
Throwback, The	Special Cast	Universal		
Thundering Romance	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	4750 feet	
Tides of Passion	Mae Marsh	Vitagraph		
Timber Wolf, The	Buck Jones	Fox		
Too Many Kisses	Richard Dix	Paramount	6 reels	Mar. 14
Titans, The	House Peters	Universal		
Too Much Youth	Richard Holt	Gerson Pict	4800 feet	Feb. 28
Trailing Shadows	Edmond Lowe	Fox Film		
Trapped in the Snow Country	Rin-Tin-Tin (dog)	Warner Bros.		
Travelin' Fast	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Twin Sister, The	Constance Talmadge	First National		
Treasure Canyon	J. B. Warner	Sunset Prod.		
Under Fire	Bill Patton	Clifford S. Elfelt		
Unholy Three	Lon Chaney	Metro-Goldwyn		
United States Flavor		First National		
Unknown Lover, The	Elsie Ferguson	Vitagraph		
Up and At 'Em	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Viennese Medley	Special Cast	First National		
Wanderer, The	William Collier, Jr.	Paramount		
Weavers, The		Metro-Goldwyn		
Welcome Home		Paramount		
Western Engagement, A	Dick Hatton	Arrow		
What Will People Say		Metro-Goldwyn		
Wheel, The	Special Cast	Fox		
When Honor Ends	Richard Dix	Paramount		
White Mice	Jacqueline Logan	Sering D. Wilson & Co		
White Monkey, The	Barbara La Marr	First National		
White Outlaw, The	Jack Hoxie	Universal		
Why Girls Go Back Home		Warner Bros.		
Wife of the Centaur		Metro-Goldwyn	6700 feet	Jan. 17
Wildfire	Special Cast	Vitagraph		
Wild Ridin'	Buck Jones	Fox		
Winds of Chance	A. Nilsson-B. Lyon	First National		
Winning of Barbara Worth		Principal Pict. (S.R.)		
Wise Guy, The	Lefty Flynn	F. B. O.		
Wise Son, The	Special Cast	Metro-Goldwyn	7 reels	June 23
With Kit Carson Over the Great Divide	Special Cast	Sunset Prod.		
Wizard of Oz	Larry Semon	Chadwick		
Wolves of the Road	Yakima Canutt	Arrow		
Woman Handled		First National		
Woman Hater		C. B. C.		
Woman Scorned, A	Pola Negri	Paramount		
Women		Banner Prod.		
Women and Wives		Metro-Goldwyn		
World's Illusion, The		Metro-Goldwyn		
Worst Woman, The	Special Cast	B. P. Schulberg (S.R.)		
Yoke, The	Special Cast	Warner Bros.		
You Can't Live on Love	Reginald Denny	Universal		



"Charley's Aunt"—Prod. Dist. Corp., Tivoli, London, England

Referee: "One could hardly find a better tribute to the genuine, right-down goodness of 'Charley's Aunt' as a farce, than the way in which the familiar but immortal original shows up in this American film."

Standard: "If a critic may confess to having laughed, it is a mere duty to record that I have never seen a film so wholly diverting."

News: "'Charlie's Aunt' is an entertainment that should appeal to the holiday mood of everyone."

News of World: "The film version of the famous old play is quite as good if not better than the original. Indeed the film when we saw it was shown to an accompaniment of laughter that only paused to become more hearty."

"My Son" First National, Strand, New York

American: "Nazimova's colorful personality and her ability as an actress unite to make 'My Son' an exceptionally good picture. In many ways an improvement over the spoken version. There is a story that has an appeal and an element of realness that holds the interest. A most satisfactory picture."

World: "A good picture. Nazimova gave the best performance that we have witnessed in her recent pictures. It had sympathy and charm and understanding."

Herald-Tribune: "Nazimova's best role. She also looks very handsome. Constance Bennet is pretty, cute and plausible."

Morning Telegraph: "Nazimova is a wonderful mother. The writer is more than ever convinced of her supreme ability in difficult portrayal. As the mother in 'My Son' she does the best work of her career. The treatment of the story, the sea coast scenes, the excellence of direction, titles and continuity and Nazimova's fine work, make this picture most interesting."

Evening World: "An excellent picture. It is handled in an unusually intelligent manner. It is charmingly done by Nazimova, Jack Pickford, Constance Bennett, Hobart Bosworth, Ian Keith, Charley Bennett, Dot Farley and Mary Akin, Nazimova has never been better, a splendid feature."

The Sun: "Nazimova gives a fine performance. 'My Son' is the best photoplay she has graced in many blue moons. A sincere and interesting 'mother' film. Nazimova plays her with charm and understanding.

"Capital Punishment"—Schulberg, Castle, Chicago

Herald-Examiner: "Its story is novel, its action swift and its cast above the average. George Hackathorne gives a beautiful performance. The picture concludes thrillingly and happily. Many effective moments."

Tribune: "See the picture: 'Capital Punishment' is well directed. It interests you and the players do well with their roles."

Post: "An interesting narrative. The story has been well presented, well staged and clearly photographed. It is good entertainment. Its characters are interesting and it certainly has plenty of plot."

"Chickie"—First National, Strand, New York

American: "I am perfectly sure that this melodrama will please a great majority. Dorothy Mackaill looks lovely and charming John Bowers is better than I have ever seen him. He gives a very good performance."

Herald-Tribune: "'Chickie' is an entertaining picture. We always take hope into the theatre with us and in the case of 'Chickie' our confidence was not misplaced. John Francis Dillon has made his people act like human beings. That brilliant little actress Dorothy Mackaill, plays the title role."

Mirror: "'Chickie' is a box office knockout. It throbs. with impassioned love. Dorothy Mackaill is ideal in the name part. Not a single trick has been overlooked, to pack pathos and heart interest into the film. Miss Mackaill infuses a wealth of feeling into her role. There are beautiful gowns and women galore and amazing sets."

Morning Telegraph: "Without the shadow of a doubt the attraction at the Strand will draw enormous crowds. Certainly the flappers will eat up 'Chickie.' It was built and directed from one specific angle, box office."

The World: "Miss Mackaill has imagination and humor and a certain confiding quality. She also contrives to be distractingly pretty without looking like something painted on a sofa pillow, which is a novel achievement for any screen actress."

Evening Journal: "Dorothy MacKaill does excellent work in 'Chickie.' Hobart Bosworth and the others are well cast.

Post: "'Chickie' will delight the great stenographic public, and bring many tears from those who dote on shedding them. Dorothy Mackaill may surely be counted on for a sincere performance. There is an intelligence about her acting which demands attention. An imposing cast has been gathered for this film. 'Chickie' will be very popular with the movie-goers or we are very much mistaken. It will also add a plume to Dorothy Mackaill's rapidly increasing collection."

Evening World: "Good entertainment. Dorothy Mackaill is charming. John Francis Dillon, who directed, lost no opportunity to point his picture at the box office."

"Romola"—Metro-Goldwyn, Lyceum, Baltimore

Sun: "If there is one director today who understands, to an almost ravishing degree, the creation of a genuinely 'moving' picture, that director is Henry King. In his latest production, 'Romola,' he has composed a steady succession of scenes that makes a visit to the Lyceum, where this picture opened an engagement last evening, a veritable exposition of the pictorial beauties possible, but so seldom seen, upon the silver sheet of the present day."

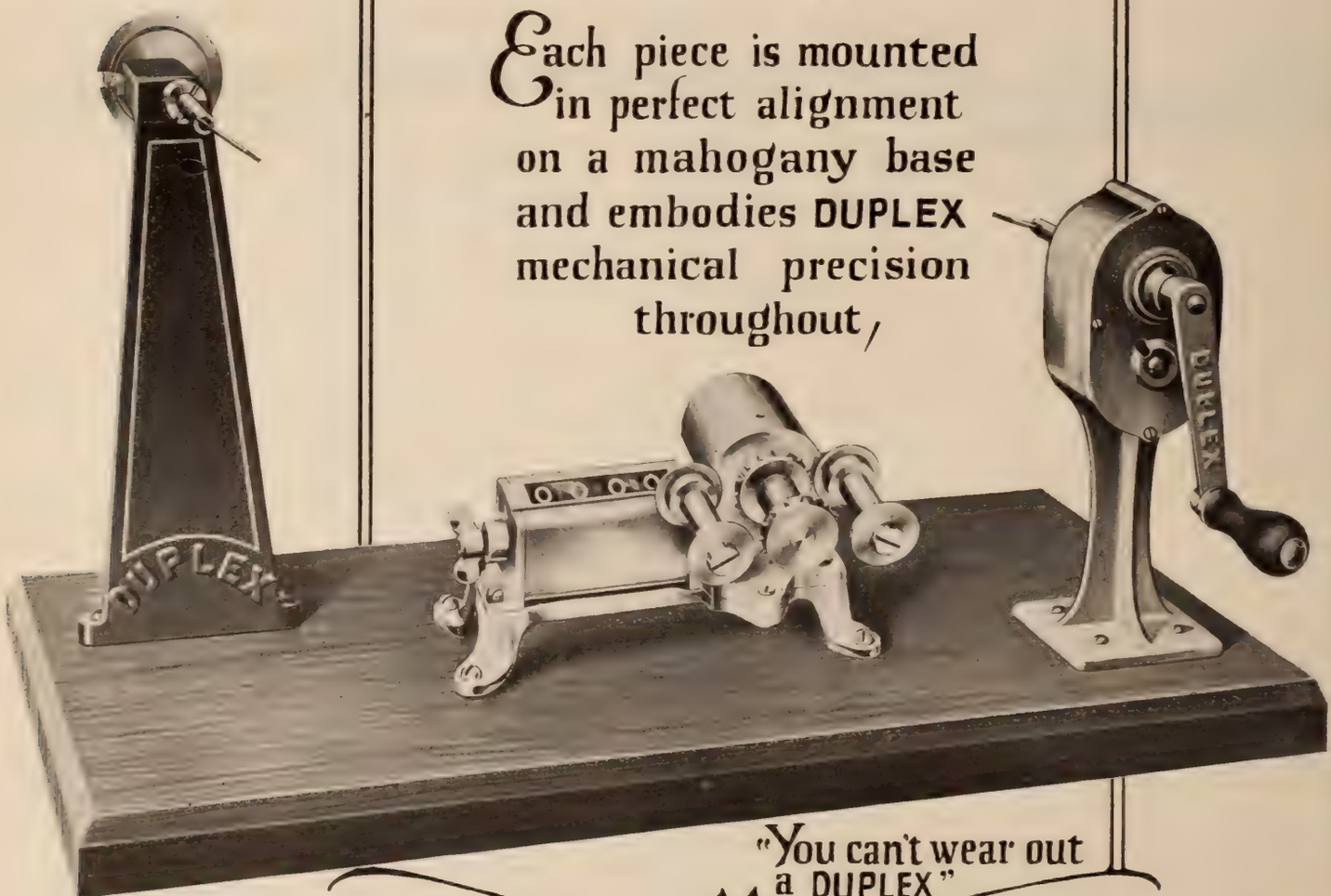
News: "Lillian Gish's appearance in a film play is always an event to me, as, in my opinion, she is far and away one of the best actresses on the screen. And now she comes in 'Romola,' based on George Eliot's famous novel of life in Florence during the Italian Renaissance. In 'Romola' you will find drama and beauty and, above all—the exquisite Lillian Gish."

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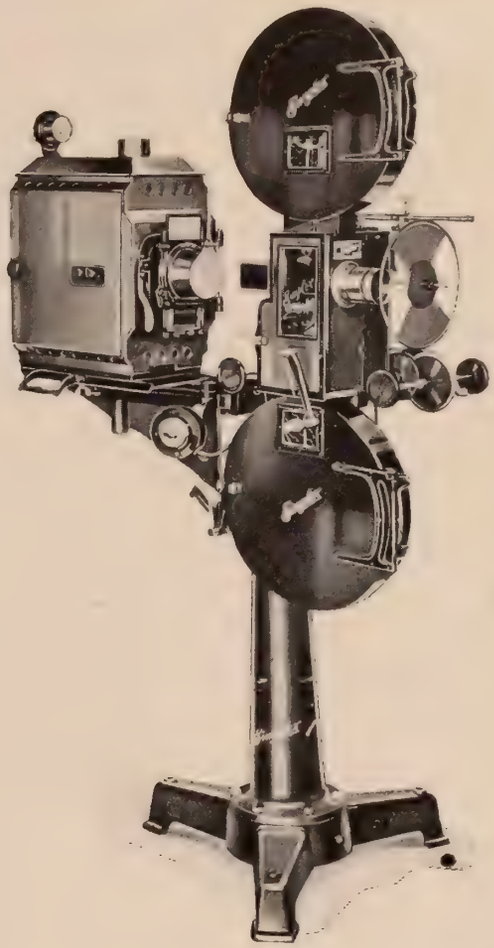
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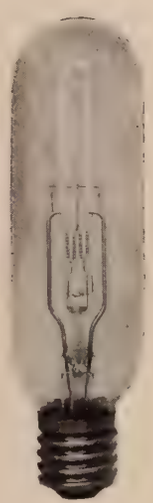
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Member Motion Picture Producers and Distributors of America, Inc. -Will H. Hays, President.

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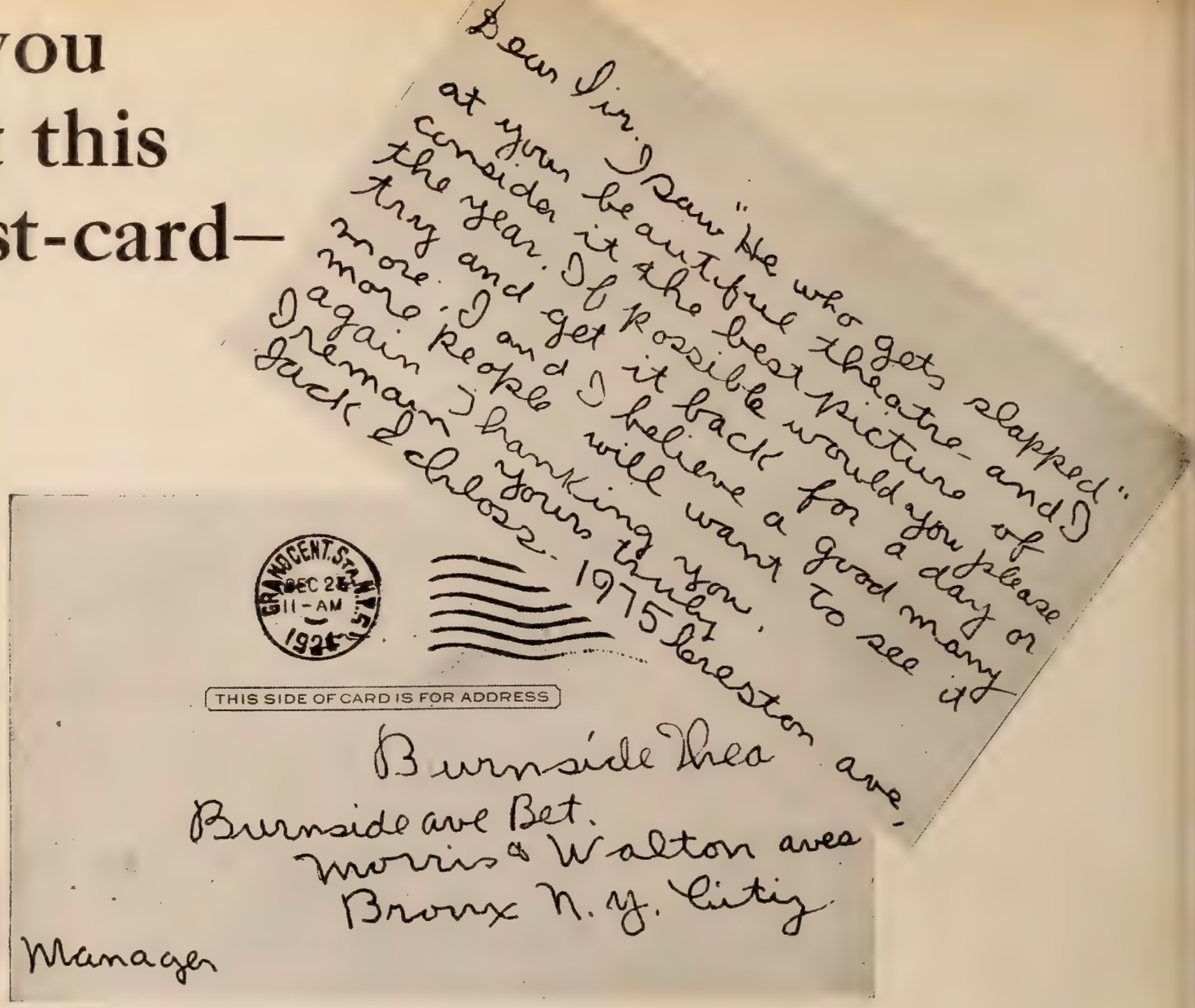
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(Letter) My desire to compliment Metro-Goldwyn on "His Hour." I do not recall any picture this season receiving more favorable criticism from patrons.

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J. E. TOMPKINS
Pres. Tompkins Theatre Co.
Colorado Springs, Col.

(Letter) Opened yesterday with "The Great Divide" breaking all house records. Your product has shaped up 100% and is without doubt one of the leaders in the field.

BILLY CONNERS
Marion Theatre
Marion, Ind.

(Telegram) Red Lily at Dreamland breaking all house records. Ramon Novarro outstanding star. Whole Columbus wild about Novarro.

T. J. PEKRAS
Dreamland Theatre
Columbus, Ohio

(Letter) Buster Keaton in "Seven Chances" one of best in entertainment value and from the box-office angle. Business far beyond expectations. More power to Metro-Goldwyn.

J. REAL NETH, Gen. Manager
James Theatre, Columbus, Ohio

(Letter) "His Hour" wonder picture—had them in line every day of engagement. It has box office success written all over it.

ULY S. HILL
Strand Theatre
Albany, N. Y.

(Telegram) Coogan in Rag Man breaking all records here. Everybody loves it.

E. EMERLING
Dayton Theatre
Dayton, Ohio

(Telegram) "Dixie Handicap" went over with a bang. Everybody talking about it. Corking entertainment.

CHARLES W. PICQUET
Carolina Theatre
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A predestined to you in this of one of Broad plays



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An Elmer Harris production

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in

"The Awful Truth"

Directed by Paul Powell ~ Produced by Peninsula Studios Inc.

box-office winner comes brilliant picturization way's most successful

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AGNES AYRES
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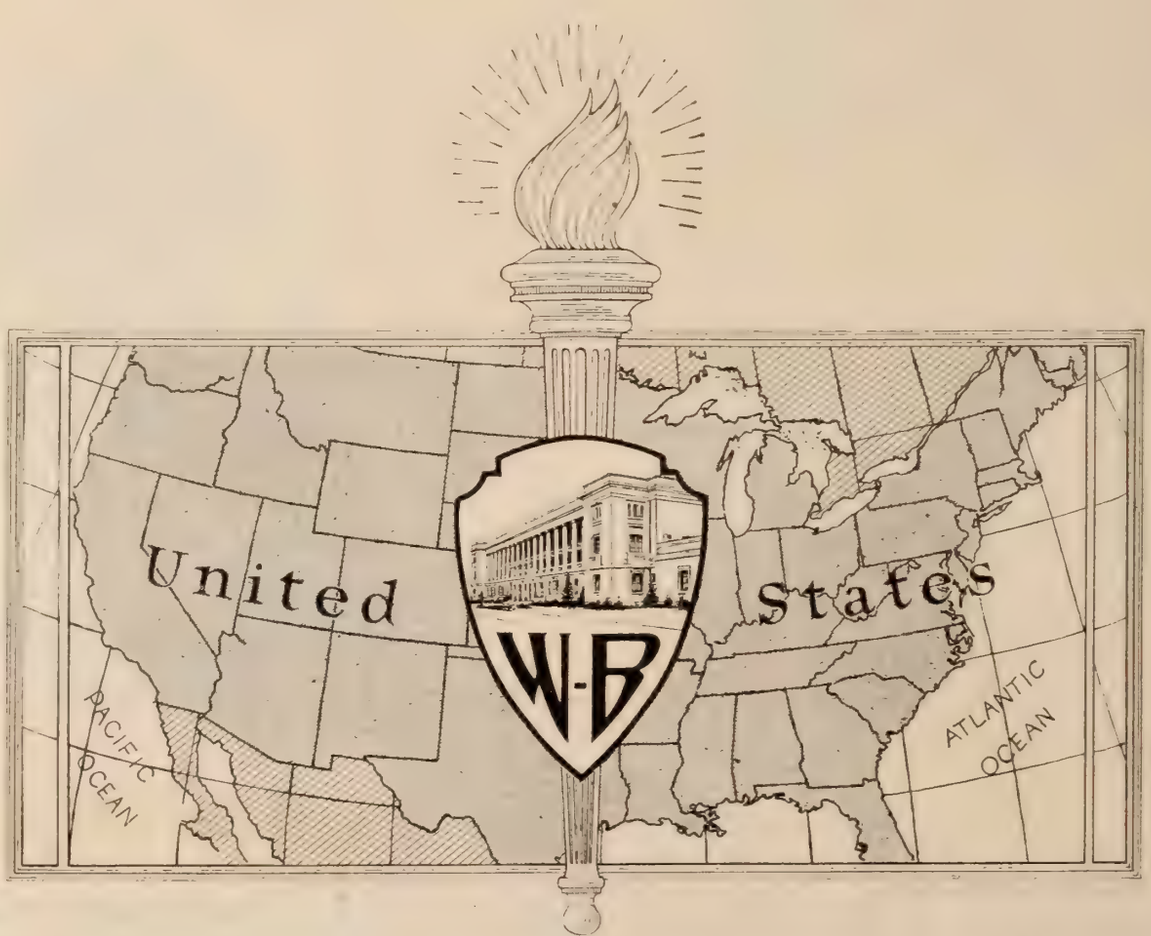
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and

National Advertising

Warner Bros. believe that their obligation to the Exhibitor does not end with the production of good pictures. They believe a part of their obligation is to use every means available to bring the public into the theatres.



CHARLES A. LOGUE · · G. GARDNER SULLIVAN · · HANS KRALY · ·

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Warner Bros. are now preparing a powerful national advertising campaign on their coming FORTY Classics of the Screen.

Without doubt this will be the most impressive—most dominating—and we believe the biggest in direct results, as measured in increased theatre attendance, of any advertising campaign in the history of motion pictures.

You remember the great campaign on the 1923-24 Warner Classics. That was admittedly the biggest thing ever attempted up to that time. The present campaign will overshadow that by far. It will surpass the former in number of publications used—surpass it by millions in number of people reached—and greatly exceed the former in cost.

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Heralded by this mighty volume of advertising, the new Warner pictures will be FIRST in the minds of the motion picture public.

Hold your dates open till you get all the details of the coming FORTY WARNER pictures. Warner Bros. never stop with half-way measures. They are in a position now as never before to do big things in a big way and the coming pictures—and the advertising of these pictures—will awake the entire country to Warner Bros. Leadership. Wait for the FORTY winners!

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Classics of the Screen

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NORMAN DAWN
PRESENTS HIS
SPECTACULAR MELODRAMA
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FAR NORTH
WITH A CAST OF WELL KNOWN PLAYERS
IN A FAST ACTION STORY—
MARVELOUS EXPLOITATION POSSIBILITIES
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MAKE YOUR PATRONS BOX OFFICE FRIENDS

WHEN a patron of your theatre knows that every change of program will bring one picture he wants to see, that patron will buy a ticket for every new show. FOX NEWS is one reel that every one in your audience always wants to see. Wise exhibitors book

FOX NEWS

MIGHTIEST OF ALL

E. J. Lynch, Le Claire Theatre, Moline, Illinois, says:

When you satisfy the people who pay at the box-office you satisfy the management, and that's what you are doing with FOX NEWS in Moline.

W. H. Cadoret, Comeford Amusement Co., Scranton, Pa., says:

It gives me great pleasure to tell you how well FOX NEWS is being received by our patrons. We are using your NEWS in most of the theatres on our circuit.

Herman A. Schwahn, Eau Claire Theatre, Eau Claire, Wis., says:

We are happy to state that we feel a theatre without FOX NEWS is like a bank without funds. We feel justly proud in entertaining our patrons with FOX NEWS.

FOX FILM CORPORATION

HARRISON'S REPORTS

1431 BROADWAY
New York, N. Y.

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England..... 14.00
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Published Weekly by
P. S. HARRISON
Editor and Publisher

"The Fool" — with Edmund Lowe

(*Fox, no data available*)

Channing Pollock's successful stage play has been made into a powerful religious melodrama. Harry Millarde, who directed "Over the Hill," has directed also this picture, and once more makes his genius apparent. Edmund Lowe, in the leading role, gives an irreproachable performance. It is, indeed, difficult to think of any actor on the screen today who could have handled the title role as well as has Mr. Lowe; he does not act, he lives the part. It is one of the most perfect pieces of acting seen in months. And Anne Dale, a child actress, who has been given the difficult role of Mary Margaret, a little cripple, gives a performance so striking that it is second only to that of Mr. Lowe. Paul Panzer, too, who takes the part of an unhappy capital-dominated miner, is excellent. The remainder of the supporting cast is likewise deserving of praise, Mary Thurman and Raymond Bloomer especially. In the scene where Mr. Bloomer represents a broken victim of locomotor-ataxia he does as finished a piece of pantomime as the screen has ever offered. The heroine, Brenda Bond, is a newcomer; she does pretty well.

By its simple directness and sincerity the picture holds the spectator's undiminished interest from beginning to end. Many scenes are so affecting that there was a noticeable hush in the audience. The most important of such scenes is the one where the crippled little girl, having acquired sufficient faith, drops her crutches and, for the first time, walks without their support.

Though the picture has a strong religious flavor, yet it is not "preachy." Its author knew that theatregoers detest obvious moralizing and therefore he kept it out of his play.

The story revolves around the efforts of a conscientious young clergyman (hero) to live as Christ-like a life as possible. and to practice exactly what he preached. In carrying out his self-assigned program he loses most of his friends, and the girl (heroine) whom he loved and had hoped to marry. She, like the others, considered him a fool for trying to live according to the Golden Rule. So it comes to pass that he loses her to another, a richer but much less scrupulous man. After enduring degradation as his wife, the heroine tries to return to the clergyman. But he assures her that, in spite of the fact that he still loves her and always will love her, there can never again be anything but friendship between them. And so it happens.

"The Fool" should direct a profound appeal to Christian picturegoers everywhere, and it should be considered decidedly worth-while by all intelligent picturegoers, no matter what their faith.

WILLIAM FOX
presents
The screen version of
The
FOOL
CHANNING POLLOCK'S
great play—
now in its
2nd
month
CENTRAL THEATRE
Bway at 47th
NEW YORK CITY

FOX FILM CORPORATION

Pictures—

are the leading subject for discussion at Milwaukee. -

Starting on Page 2230 of this issue, you will find a complete list of all feature product to be available for 1925-26. - - -

You'll Find It In the News-First

F.B.O. presents the bewitching box-office star



EVELYN BRENT

in her latest and greatest picture

"Alias Mary Flynn"

Directed by
Ralph Ince

Story by
Frederick K. Myton

Your fans will come to you and tell you they liked this picture. It's delightful entertainment—the kind that will send them away with a smile and bring them back for future Evelyn Brent Pictures?

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Produced at the F.B.O. Studios, Hollywood, Cal. Thematic Music Cue Sheets Available On All Our Features

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FILL YOUR PLAY DATES WI

Now Ready

BOOK NOW

JOHN LOWELL
in "RED LOVE"

BOOK NOW

6
J. J. Fleming Productions
starring
AL. FERGUSON

12
"HEY FELLA'S"
KID COMEDIES

6
"FRAGMENTS OF LIFE"
The Big Little 2 Reel Features

12
"SHEIKS AND SHEBAS"
COMEDIES

6
Lawson Haris Productions of
James Oliver Curwood's Stories
"MY NEIGHBOR'S WIFE"
The sensation of the year
Now Booking
Produced by Clifford S. Elfelt

8
"KEN" MAYNARD
WHIRLWIND WESTERNS
"$50,000 REWARD"
Now Booking
Produced by Clifford S. Elfelt

8
General Charles King
Frontier Features
"UNDER FIRE"
New Booking
Produced by Clifford S. Elfelt

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J. CHARLES DA

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TH INDEPENDENT PICTURES

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"TALES OF A THOUSAND AND ONE NIGHTS"

The Gorgeous Arabian Nights Super Special

10 Chapter Serial Sensation
Ben Wilson and Neva Gerber
in
"THE MYSTERY BOX"
Ready June 1

The First One of
8
F. Schumann-Heink Productions
Produced by J. J. Fleming
Release June 15, 1925

The First One of
8
Al. Ferguson Features
Second Series
Produced by J. J. Fleming
Release July 1, 1925

The First One of
8
Peggy O'Day Productions
"The Thrill Girl" in a "Secret Service" series
that will set a new record

The First One of
8
Forrest Taylor Features
Release Oct. 15, 1925

A 15 Chapter Mystery Serial
Ben Wilson and Neva Gerber
in
"THE POWER GOD"
Release Oct. 15, 1925

The First One of
8
De Luxe Melodramas
Produced by Clifford S. Elfelt
Release Oct. 1, 1925

TING DIVISION

VIS, II, *President*

NEW YORK CITY

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Clifford S. Elfelt Productions
controlled by
RICHMOUNT PICTURES
723 Seventh Ave., N. Y. City

The Check-Up

is printed in Motion Picture News early in each month. Study it carefully—it is the most comprehensive method yet evolved for arriving at the unbiased truth on box-office values.

432 Pre-Release Dates!

(Release Date June 14th)



Douglas MacLean

In "Introduce Me"

The Laughing Lightning Comedy!

—Pre-release Honor Roll—

MARK STRAND
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LOEW'S STATE
New York City

CRITERION & ALHAMBRA
Los Angeles Cal.

METROPOLITAN
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Washington, D. C.

LOEW'S STATE
Cleveland

RIVOLI
Tacoma

LAUGHLIN'S
Long Beach

LUCAS
Savannah, Ga.

ARCADIA
Jacksonville, Fla.

FAIRFAX
Miami, Fla.

BROADWAY STRAND (2 wks.)
Detroit

STRAND
Syracuse, N. Y.

EMPIRE
San Antonio, Texas

CAMBRIA
Johnstown, Pa.

GARDEN
Paterson, N. J.

REGENT
Battle Creek, Mich.

STRAND
Akron, Ohio

REGENT
Elizabeth, N. J.

NEW BROADWAY
Charlotte, N. C.

ORPHEUM (Run)
Chicago

GRANADA
San Francisco

COLISEUM (2 wks.)
Seattle

PARAMOUNT'S FENWAY
Boston

RIALTO
Fort Worth

LOEW'S STATE
Newark, N. J.

AMERICA
Colorado Springs

CHARLESTON
Charleston, S. C.

STRAND
Birmingham, Ala.

BEAUX ARTS
Palm Beach

EMPIRE
Montgomery, Ala.

STRAND
Des Moines

QUEEN
Houston, Texas

HIPPODROME
Waco, Texas

CAPITOL
Scranton, Pa.

ROYAL
Sioux City, Ia.

WEST END
Santa Anna, Cal.

LIBERTY
Youngstown, Ohio

NEW MONTAUK
Passaic, N. J.

STRAND
Pasadena, Cal.

SUN
Omaha

COLORADO
Denver

ALBANY (2 wks.)
Albany, N. Y.

RIVOLI (2 wks.)
Portland, Ore.

STRAND
Madison, Wis.

MODERN
Providence, R. I.

ORPHEUM
Ogden, Utah

PALACE
Tulsa, Okla.

MODJESKA
Augusta, Ga.

RIVIERA
Knoxville, Tenn.

PHEIL
St. Petersburg, Fla.

KARLTON (2 wks.)
Philadelphia

QUEEN
Galveston, Texas

LYRIC
Huntington, W. Va.

CAPITOL
Wilkes-Barre, Pa.

PALACE
Fort Wayne, Ind.

RIALTO
Allentown, Pa.

IDEAL
Winston-Salem, N. C.

STRAND
Dubuque, Iowa

CERAMIC
East Liverpool, Ohio

KINGS & RIVOLI
St. Louis

ALDINE & CAMERAPHONE
Pittsburg, Pa.
(3 weeks)

NEWMAN
Kansas City

VICTORY
Salt Lake

ISIS
Cedar Rapids, Iowa

FARR-RIALTO
Brooklyn, N. Y.

BALBOA
San Diego, Calif.

CRITERION
Oklahoma City

TIVOLI
Chattanooga, Tenn.

RIALTO
Macon, Ga.

HIPPODROME
Tampa, Fla.

LOEW'S CRESCENT
New Orleans

MAJESTIC
Austin, Texas

PLAZA
Wheeling, W. Va.

CLAIRIDGE
Mt. Claire, N. J.

PALACE
Rockford, Ill.

GARDEN
Davenport, Iowa

GRAND
Steubenville, Ohio

PASTIME
Iowa City, Iowa

PRINCESS
Sioux Falls, S. D.

Loew's Greater N. Y. Circuit
Jensen-Von Herberg Circuit

Comerford Circuit

Paramount's So. Enterprises Circuit
West Coast Circuit

352 approved pre-release contracts not listed here.

PATHE EXCHANGE
Physical Distributors

Released by
ASSOCIATED EXHIBITORS
J. S. WOODY, President

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Sidney Garrett

Always Unchallenged Leaders of the Short Subject Field

LAST SEASON

THIS SEASON

NEXT SEASON!



Watch for the Announcement–coming soon – of the Greatest Line-up of Comedies and Novelties ever offered.
–Educational's Program for 1925–1926

QUALITY *NOT* QUANTITY

Educational Pictures

Nationally Advertised Short Subjects, Made to Bring Added Profits to
YOUR BOX-OFFICE

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, *President*

"Greater Movie Season Opens in August"

NEVER COMMONPLACE

Competing newsreels, like newspapers, resemble each other to the extent that all are engaged in presenting to their subscribers an account of the important events of the day --- but from that point on

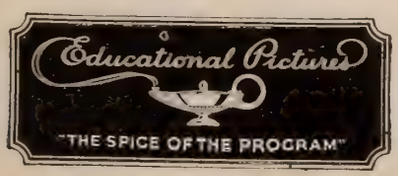
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An Individuality of Style and Treatment

which produces a contrast so marked that it has achieved an identity all its own. There are other newsreels, but

Only One Kinograms



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First National Pictures Inc.
presents



The story with more than 50,000

—another First National clean-up!

"Whether or not you have read the story, you will enjoy 'Chickie.' It is a good picture—a very good picture."

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N. Y. Graphic

"At last that country-wide popular serial 'Chickie' has reached the screen. 'Chickie' is a box-office knockout. It throbs with impassioned love."

Dorothy Herzog
N. Y. Mirror

hickie"

with
Dorothy Mackaill, Gladys Brockwell, Hobart Bosworth,
Myrtle Stedman, Olive Tell *and* John Bowers
Directed by JOHN FRANCIS DILLON
Produced under the supervision of EARL HUDSON
Scenario by MARION ORTH, *Photographed by* J.C VAN TREES, A.S.C.
Art Director MILTON MENASCO, *Film Editor* ARTHUR TAVARES

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Foreign Rights Controlled by
First National Pictures Inc.
383 Madison Avenue New York

Members *of* Motion Picture Producers *and* Distributors of America Inc.—Wm. Hays *President*

-business is always great- when you play this one

"THE LADY" (First National), Metropolitan—Newspapers: Warmly praised and favorably compared with "Secrets." Business: Excellent.

ROCHESTER
"THE LADY" (First National)—Eastman Theatre. Newspapers: United in praise. Business: Good.

from
THE MORNING TELEGRAPH

Norma Talmadge in "The Lady"

By . . . . . MARTIN BROWN
Presented by. . . . JOSEPH M. SCHENCK
Screen Version by. . . . FRANCES MARION
Based on the A. H. WOODS play "THE LADY"
A FRANK BORZAGE Production

You bet we've got BIG ONES - but better - we're consistent with our BIG ONES!

FIRST NATIONAL PICTURES

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue, New York

A First National Picture

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*

Motion Picture News

VOL. XXXI NEW YORK, MAY 16, 1925 NO. 20

At Milwaukee

THE attitude of the Michigan State Convention of Exhibitors towards the Milwaukee convention is altogether admirable. "Hoping," their statement reads, "that definite steps will be taken to insure the continuance of the independent exhibitor and the independent producer, Michigan will be represented at the coming convention . . ."

It will be recalled that at the Chicago convention, two years ago, Michigan withdrew from the National body. Replying then to the effort made to have them reconsider this step, the Michigan spokesman firmly declined, but stated that in all movements to advance the exhibitor welfare Michigan would join as a state body. The Association is making good its promise.

Coming close on the Michigan announcement and couched in much the same words is the statement from the Allied States Association that the entire organization will add its "hearty cooperation" "if anything constructive is presented" at the convention, "as it is the intention of the Allied organization and all states represented therein to cooperate with any body of theatre owners or any other organization that is working toward the interests and betterment of the independent theatre owner."

This is fine. Leaders of the Allies group will help in the councils at Milwaukee. The entire exhibitor strength is needed there.

* * *

We are told that election proceedings will not monopolize the Convention—as has been the case mostly with previous ones; that the election of the slate will be made by the board of directors; that therefore the Convention will be left free to do constructive work.

This looks like business; more than that, it looks like sincerity.

And without sincerity nothing definite will come from the potentially important gathering.

* * *

It seems to us that the one thing most needed in Milwaukee is information—facts, as many and as exact as possible, about the supply of pictures for the coming year, their quantity and quality.

The problem—at least the main problem—of the independent exhibitor today is a buying one. Can he get pictures, and good enough pictures, to make his theatre pay?

If he solves the problem for himself, he will in turn indicate to the independent producer whether he can give the latter enough play dates to insure said independent producer a place in the sun.

Many speeches and much sentiment and a lot of resolutions won't get anywhere. To decry competition just because the weaker man is a good fellow is good food for emotion, but not for box-offices. It is also plain sophistry: The shrewdly built program of pictures will get the bookings; the theatre that fills its community demand will prosper; and that is the law of business and of the land.

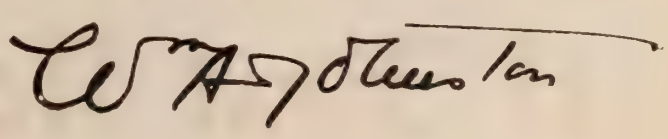
If the situation today is vague, and therefore ominous, for both independent exhibitor and producer, then let the light in.

The light of market information.

How many and what kind of pictures will 1925-26 deliver? From what sources?

How many play dates are yielded by the combined strength of the independent exhibitor today?

There's the direct answer to the problem; there's the one and only basis for any commercial move that the Convention may properly make.



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The Paramount Announcement

IN THIS issue, Famous Players-Lasky present their program for 1925-26. It is the largest announcement thus far presented in a trade paper. In addition to a specific presentation of each of the forty pictures, there is added information upon accessories and the national advertising campaign to the consumer.

It is all impressive; so also is the result of a careful analysis of its box-office weight.

First, a birdseye view of the entire program. Quite evidently it has been carefully and cleverly constructed to appeal to all classes of theatres—the big picture houses, vaudeville theatres, the neighborhood and small town theatres; and the divided appeal to men and women is well maintained.

There's a noticeably large share of westerns—from noted authors, moreover, such as Harold Bell Wright, Zane Grey, James Oliver Curwood, Peter B. Kyne, and including also such obvious attractions as "California or Bust," "The Pony Express," etc.

The lighter attractions include such titles as "Stage Door Johnny," "Night Life of New York," "The Wild, Wild Girl," "The Coast of Folly," "The American Venus," "Polly of the Ballet," etc.

"The Ten Commandments" and "The Wanderer" are leaders among the special and spectacular pictures, which group also will include the more pretentious westerns. Robert J. Flaherty, maker of "Nanook," offers "Moana of the South Seas," which has been in preparation for two years.

Harold Lloyd, Douglas MacLean, Raymond Griffith are known quantities of a high order in the comedy division.

As for stars, stories, directors, the lineup is notable in each division:

Gloria Swanson, Harold Lloyd, Rudolph Valentino, Pola Negri, Thomas Meighan, Richard Dix (coming along strong, by the way), Bebe Daniels, Douglas MacLean, Raymond Griffith. The popular Adolph Menjou has two pictures. Betty Bronson, Gretta Nissen, Ricardo Cortez are being ushered into the limelight.

Stories have been selected, to some extent, with a view to the advertising values of the stage and the big circulation magazines. From the stage: "Beggar on Horseback," "New Brooms," "Cobra," "The Wanderer," "Quarantine," "The Best People," etc.; Harold Bell Wright's "Son of His Father" is running serially in McCall's, the first Wright novel, by the way, that has been serialized; Zane Grey's "The Vanishing American" ran in Ladies' Home Journal; Curwood's "The Ancient Highway" is now a Cosmopolitan serial; "Womanhandled," by Arthur Stringer, who wrote "Manhandled," has just appeared in the Saturday Evening Post (not a strong story, by the way); "Rugged Waters," by Joseph Lincoln, ran in The Country Gentleman.

Prominent, also, among the famous authors represented are: James M. Barrie, Joseph Conrad, Booth Tarkington, Joseph Hergesheimer, Michael Arlen, etc.

Directors include: D. W. Griffith, whose first picture is "That Royle Girl," Cecil B. DeMille, James Cruze, William de Mille, Monta Bell, Allan Dwan, Herbert Brenon, Clarence Badger, Sidney Olcott, William Howard, Irvin Willat, Raoul Walsh, etc.

"Five men in a room," states the announcement, all experts in their various branches, meeting forty times over a period of six months, arrived by a process of elimination at these forty pictures. However, it was done; the work was well done by a good organization; and we feel, also, that those other experts who made this colorful and informative announcement—A. M. Botsford and his assistants, Russell Holman and Vincent Trotta—deserve a lot of credit.

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PICTURES AND PEOPLE



John W. Hicks, Jr., Paramount manager of distribution in Australia, wife and son, are entertained by Doug Fairbanks, Jr., at the West Coast studios.



Blanche Sweet is a graceful and patrician figure as Lady Gwendolyn in "The Sporting Venus" (Metro-Goldwyn), her latest characterization.



Reading from top to bottom: Bryan Foy, director, Syd Wagner, cameraman, King Leo, and Fred Spencer; filming a scene for "The Scientific Husband" (Fox). We'd prefer to be the director.

A JOURNEY TRIUMPHANT

IF Harold Lloyd never knew the hold he has on the public of the U. S. A. and Canada he learned it on the trip he has just concluded to New York, the first half of a much-needed vacation for the comedian and his wife, Mildred Davis, which is yet to take them through the South, over to Havana, and back to Los Angeles via New Orleans.

The star made his first trip through Canada and it became a triumphal procession—on the style of the Prince of Wales' last tour in the Dominion. Crowds greeted him everywhere—and at Banff, Alberta (the home of fine exteriors) a special detachment of the R. N. W. M. P. extended the greetings of the world famous force to the Lloyds. Stopovers were made in Portland, Tacoma, Seattle, Victoria and Vancouver. And like real honeymooners they paid a visit to Niagara Falls. In Tacoma, where the Missus went to school, virtually the entire population turned out to greet the party. All in all it was a journey punctuated by much hand-shaking, arm-waving, back-slapping and cheering.

THE ASTERISKS

THE National Board of Review passes judgment on several pictures in its selection of worthy pictures of the past three weeks. For the week ending April 18th it picks Paramount's "Madame Sans-Gene" as the only film entitled to the little star. For the week ending April 25 it chose Warner Brothers' "Kiss Me Again," First National's "My Son," and Pathe's "Black Cyclone." For the week ending May 2, it selects Metro-Goldwyn's Cosmopolitan production, "Zander the Great," and Paramount's "Are Parents People?"

EULOGIES FOR MIX

ACCORDING to all the accounts from the British press the one and only Tom Mix made a smashing hit in his personal appearances over there. The London Star featured him in a front page column story—telling of how he was greeted by a round of cheers



And here, all dressed up 'n' everything, is our own Tom Mix in London, where the Fox star was greeted by tremendous crowds on every public appearance.



Harold Lloyd and his director, Sam Taylor, displaying the latest thing in stripes. Taylor is now planning Lloyd's first for Paramount distribution.



Dorothy Mackaill, playing in "The Making of O'Malley" (First Nat'l), finds Alma Mamay, with whom she started in the Follies, on the set as an extra.



Mary Pickford and her "double", chosen in a contest — Charlotte Jones. Like Miss Pickford, Charlotte is a native of Toronto.



Childhood favorites come to life in "Perils of the Primitive" (Universal), which is nothing more or less than our old friend, "Swiss Family Robinson", with Joe Bonomo, the strong man, playing the lead.

from hundreds of film fans who saw the westerner in the flesh for the first time. In an editorial comment this paper paid him a fine tribute in a grouping of five dollar words. We quote:

"Tom Mix, riding his pony down the gangway at Southampton, was a spectacle that deserved to be immortalized by an artist . . . Tom, the cowboy, represents nearly the last remaining of the romantic occupations. The trappers trap no more, the pirates



George O'Brien had a whole troupe of prize fighters to manhandle him in "Once to Every Man" (Fox), and he's still smiling the famous "O'Brien smile."

of old are now respectable limited companies with offices in the city, even sailors have degenerated into deck hands ignorant of chanties. But the cowboy is still a going concern, and Tom Mix is his prophet . . . He is the trustee of the tiny bit of romance that is left in the world."

The Daily Mirror carried three pictures of him and a column story. All the other London papers carried pictures and stories too —playing up the star's huge sombrero in glowing terms.

Tony came in for his share of attention. Tom punctured the British reserve by riding the horse through a banquet hall—both star and steed being the guests of the British film exhibitors.

So Mix is putting himself over—with the aid of his own picturesque personality and popularity. Not forgetting the assistance of Tony and Joe Lee, the press representative of the star.

JOHN BARRYMORE IS BACK

JOHN BARRYMORE is back in New York from London — and he looks the picture of health. He is also registering pride over the successful season in "Hamlet" which brought him generous praises from the English critics, and the winning of the Valentino Medal for the best screen performance in 1924. After a short stay in New York he will proceed to Hollywood and the Warner studios where he will make two pictures before the opening of the next theatrical season.

MARION DAVIES' TALENT

THAT Marion Davies' *forte* is comedy cannot be disputed after one has appreciated her work in "Zander the Great." There are moments in this picture which she makes unroariously amusing through her skill at burlesque. She is a comedienne who has the gift of representing what she pretends to be—without spoiling the effect through exaggeration.

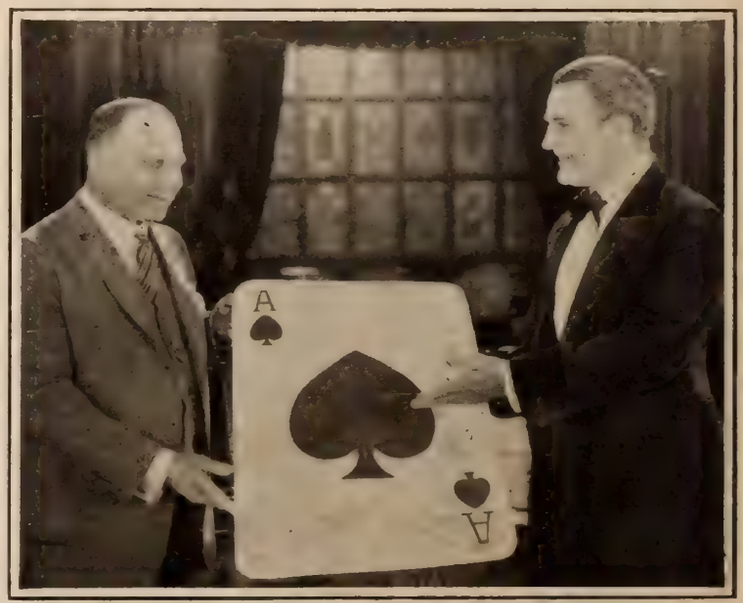
Take her sketch of the orphan girl here. With short skirt, pigtails—and a gift for crying real tears which course down a face, the features of which are distorted to indicate hurt pride, she flashes a genuine picture. Her pantomime is so real that she might have stepped out of one of Briggs' cartoons—"When a Feller Needs a Friend." The tough boy might have broken her doll or called her "'fraidy cat." So she cries and tries to mop up the tears with her hand or the cuff of her sleeve. And a good time is had by all in watching her.

Miss Davies has flashed her comedy talent before. She showed her gift of mimicry in "Little Old New York." She should stick to the type of stories which brought Constance Talmadge into the limelight—the light, frolicsome roles—that were founded entirely on a humorous theme. There is a limitless field of the light comedies. But there are very few comediennes who can do them justice. Gloria Swanson shines best in this field. So do Mary Pickford and Constance Talmadge. Their places are secure here. There is room enough for Marion Davies. She can give the screen public many, many joyous hours if she accepts light comedy as her *forte*.

MOVIES ALL AT SEA

A SMALL unit of motion picture workers has just returned to New York on board the Leviathan, having completed a greater part of the scenes in a two-reel comedy, "A Fast Sea Knot," while at sea on the big liner. The unit made the round trip to France on the steamer and were gone from New York eighteen days. During eleven of those days the company shot scenes in 100 different locations on the big United States liner, in which one of the actors portrayed the part of a first cabin passenger who becomes involved in many amusing situations while searching for the heroine, traveling third cabin student tours.

It is said that the picture is the first ever made on board an ocean liner while at sea, in which practically all the passengers and many of the ship's personnel appear either as supers or in the role of principals. It is believed that this is the first time the ship was actually at sea while such a picture was being made.



O. L. Meister, owner of the White House theatre, Milwaukee, was a visitor at Universal City the other day, whereupon William Desmond proceeded to give him a sales talk on "The Ace of Spades" (Universal), his latest starring vehicle.

A NEW STAR

A COMEDIAN who has established himself as one of the real top-notchers is Raymond Griffith. He has surely won himself a place among the elite, but it is surprising that his talents weren't appreciated before. Certainly if any player deserves stardom it is this dapper comedian who may be called a silk-hatted Chaplin. Now after lending his personality to various pictures—which have sparkled the more because of his presence—he has been rewarded with stardom in "The Night Club."

Griffith is no budding star who might blossom for a time and fade out over the film horizon. His manner is too individual for that. He has a definite style and personality all his own—a style which makes him a sort of artful dodger of comedy. He might be classified as a comic go-getter who times his scenes perfectly. He never overdoes the facial pantomime. Each expression has a place in denoting the meaning of his antics. His pathos is not of the wistful type, but more of the type which registers shock and surprise over some sudden hurt.

There is a touch of the clown in him which tempers his touch of satire. As a result one is never sure what he is going to attempt to score his points. But you can rest assured he won't employ slapstick unless the script calls for it. He is not a knockabout comedian. His field is light comedy—and the role he should play is the dapper, debonair little fellow.

Some of the motheaten plots won't be taken so seriously when he gets on the job. Incidentally, isn't it about time that a little good natured kidding was given them? It won't hurt them any. It will make them more appreciated when the pendulum swings too far toward burlesque.

The screen can well afford all the light comedies it can get. There is a general belief that just the established comedians should exploit the comedies. But the far-sighted producers are those who understand that these established favorites have no monopoly on comedy. As a result Griffith, Beery, Menjou, Matt Moore and a dozen others are stepping into their rewards. The thing for the player to do is find his groove—and then INSIST that the producers keep him there. It looks like good days ahead for Raymond Griffith. He has worked hard to get where he is. Perhaps that's why his performances are so spontaneous.

We often hear the complaint that a player should not try and take on the combined duties of cook and bottle-washer. But Griffith has qualified as an expert scenarist, a clever gag-writer and a first rate director. We believe that he could write his own pieces and direct them—and then placing himself in the chief role, get everything possible out of them.

THE RIVIERA'S IDOL

ANTONIO MORENO has become the idol of the Riviera (not a motion picture theatre). He has been engaged in all kinds of social activities. At the height of the season the star and his wife were the guests of honor at a brilliant Spanish fete at the Hotel Ruhl in Nice. They were two of the five judges selected to pass the verdict on a Spanish shawl contest. Out of the sixty shawls entered they picked a beautiful silk one of red and white—which had been made in Madrid. During Carnival week, Moreno led the grand march in the masquerade ball at the Municipal Casino.



Monte Blue, Warner Brothers star, craves outdoor stuff, and is getting his wish in "The Limited Mail." While waiting to go on location he practiced on a steam shovel at work at the Warner Brothers Studio.



Interesting shot at the Warner Brothers' West Coast studios showing Harry Beaumont at the right, directing "Rose of the World" and Millard Webb, left, directing "The Golden Cocoon".



A demonstration of modern tank tactics was held the other day at Miller Field, Staten Island, N. Y., to show the usefulness of tanks against mines, grenades, and so on. This remarkable shot of a bomb exploding was obtained for a recent International Newsreel.

AN ODD ASSORTMENT

WE have it on the word of Mrs. E. K. Adams, chief reader for the De Mille studios, that Cecil De Mille has become the target for the worst as well as the best dramatic material since he took charge of the erstwhile Ince plant.

"On top of choice and picked offerings from every American and European agent and publisher," says Mrs. Adams, "we are receiving a deluge of quite the worst material I have seen in a long experience. Some peculiar psychology is forcing individuals whose stories have been repeatedly rejected to offer them again to this new concern.

"To these people let me say this: Cecil De Mille is constantly in the market for stories of genuine merit. But those who consider the De Mille organization, because it is new, a dumping ground for 'last hopes' are doomed to a disappointment."



Bobby Vernon, Christie comedy star, takes a fancy to the Woolworth building and buys it from Gordon S. White, Educational's publicity and advertising director.

POLA NEGRI RETURNS

POLA NEGRI is back with a dazzling diamond ring on the third finger of her right hand (not left) and a hard cold. She stepped down the gangplank of the Berengaria the other day—a picture in brown. She had occupied the same suite as the Prince of Wales on his last visit, and she never left it during the trip. As a result the passengers registered terrific suspense wondering when she would emerge and promenade the decks and dine at the skipper's table. But Pola being tired and nervous—and afflicted with a heavy cold, remained secluded in Wales' erstwhile suite.

She admitted to the ship news reporters that European men are far more sophisticated than Americans, but if she married she would pick an American. They have won a tribute from Pola. She calls them more simple and restful. And she wants a simple, restful husband. She would not say she had already found her simple, restful American. But she was emphatic that she would never marry an actor, no matter how simple and restful he might be.

While in Poland Miss Negri—with the aid of the government—laid plans for an orphanage to care for a thousand children. She hopes to interest generous Americans to the extent of contributing $150,000. She has given $75,000 toward the project. The star bought the rights to two plays while abroad, and said she expected to begin work in the latter part of May on a picture to be made on Long Island. Meanwhile she will make a short visit to Hollywood.



Laurence Stallings (right) co-author of "What Price Glory," now writing for Metro-Goldwyn, meets Edmund Goulding, also a playwright, directing "Wrath" (Metro-Goldwyn.

UP AND AROUND

R. E. PRITCHARD, who was formerly an associate editor of MOTION PICTURE NEWS, but who for the past two years has been studio sales representative of First National, has come out of conference with the "flu." His many friends are glad to see him up and around after a month's siege with the deadly germs.



Constance Talmage, First National star, talks direct to Australia from Station KFI, Los Angeles, when "Learning to Love" opens at a Sydney theatre.

WELL I DECLARE!

OUR own private census reporter went out the other day and doubled on his track. He brought in the glad tidings that William Fox has become a grandfather for the second time within a month. His first grandson was born to Mr. and Mrs. Douglas M. Tauszig—and was named for his granddaddy. Mrs. Tauszig was Miss Nona Fox. The second grandchild was born April 8th to Mr. and Mrs. Milton J. Schwartz (nee Belle Fox) and will carry the monicker, William Fox Jerome Schwartz.



An unusually charming pose of an unusually charming player—Florence Vidor, who appears in "Are Parents People?" (Paramount), soon to be seen.

A SPORTING CHANCE

WILLIAM DE MILLE, his brother Cecil, and Douglas Fairbanks, have become partners in a sporting goods store in Pasadena, Calif., which will be managed by Fred B. Alexander, famous Davis Cup veteran, and Robert Allan, former Pacific coast junior champion. William de Mille, although president of the company, was unable to attend the gala opening owing to his production activities.



"There's gold in them thar hills, stranger!" says Bob Custer, starring in "The Texas Bearcat" for F. B. O., his latest vehicle.



It was real winter when James Cruze went to the High Sierras for the first scenes of "The Pony Express" (Paramount). Karl Brown, head cameraman, may be seen in the middle of the bundle of fur at the camera.



Lois Wilson and Warner Baxter made Luke Cosgrave feel right at home when they started production on "Welcome Home" (Paramount) the other day.

Stage Is All Set For Record Convention at Milwaukee

Cohen and O'Toole Issue Important Statement

THE stage is all set for the sixth annual convention of the Motion Picture Theatre Owners of America in Milwaukee, May 12–15, inclusive. It gives every indication of being the most important gathering in exhibitor history, in fact in the annals of the motion picture. A record attendance is expected in view of the momentous questions confronting the industry.

Sydney S. Cohen, Chairman of the M. P. T. O. A. Administrative Committee and M. J. O'Toole, President of the organization, in a pre-convention statement declared that Milwaukee would be a "great clearing-house."

In many ways, Milwaukee — there will be three conventions in all — will be unique. In addition to the M. P. T. O. A. sessions, the Independent Motion Picture Producers and Distributors Association and the Equipment Dealers will meet, and the latter will hold an exposition.

There will be an unprecedented attendance of representatives of producing and distributing companies. Practically every concern in the business will be represented, and interest will focus on the "independents," with whom leaders of the M. P. T. O. A. have been in conference for several months.

For the first time also, a delegation from abroad will meet with American exhibitors. The convention will thus have a distinct international flavor.

It is upon the contemplated alliance between the independent producers—national and state rights—and the independent exhibitors that the main interest will center. Statements issued from National headquarters of the M. P. T. O. A. have named Fox, Universal, Warner, F. B. O. and Vitagraph as the companies ready to talk business in view of the so-called "menace" of producer-controlled theatres and circuit expansion.

No less important than these outstanding features of Milwaukee is the decision of the Allied group of exhibitors to meet with the M. P. T. O. A. Thus the door is swung open for complete harmony and unity in exhibitor ranks.

The first group to convene will be the I. M. P. P. D. A. which will open its meetings on May 10 and conclude them on May 12, the day the M. P. T. O. A. is called to order. It is expected the I. M. P. P. D. A. will formulate a product plan to be submitted to the exhibitor convention. It is also expected to write new history of its own, and it would not be surprising if the association selected a man of conspicuous prominence to lead it. Reports in New York this week again connected the name of Senator James J. Walker with this post. It is known that overtures, rejected some months ago by the Senator on account of pressure of his legislative duties, have been renewed, but with what success remains to be seen.

On the eve of the convention, the Board of Directors of the M. P. T. O. A. will meet and formulate the general plan of campaign which will be carried through the sessions. This meeting will be held in the Hotel Wisconsin, where National Headquarters will be established, on Monday, May 11.

The playdate phase of the convention will take the foreground. The leaders of the National organization have urged independent exhibitors to bring their playdates to Milwaukee, ready to mobilize them for independent pictures through the medium of the Trade and Commerce Bureau, a new department of the M. P. T. O. A. and the point at which, it is expected, business contact will be made between independent producer and independent exhibitor.

Following is the statement issued by Messrs. Cohen and O'Toole:

"The cohesion of Exhibitor forces at Milwaukee is most indicative of the fact that National Organization is essential in the solving of problems affecting the Industry as a whole.

"It is a very auspicious situation and the cooperation thus effected will be a power for good in our business and lead us to higher and better lines of practice which will dignify and advance every division of the Industry.

"We have always contended that there is nothing in the motion picture business which makes it radically different from other lines of effort. Honest, sane and square business practices certainly can be made the basis for all our dealings. We have been adversely affected with distrusts and suspicions but these are being resolved in the interests of the Industry as a whole and better understandings are certain for the future.

"The coming Milwaukee convention will witness the assembling of the greatest exhibitor force and representatives of other branches of the industry known in the history of motion pictures. We have a practically perfect North America in this wonderful map of constructive effort. No place is left out because there is room for all and cooperation and helpful effort will be the guiding principles of this convention.

"The National Officers of the Motion Picture Theatre Owners of America have labored hard and with determined zeal to bring unity to the front at Milwaukee and give the gathering that great clearing house aspect so essential to effecting the genuine coordination of all independent forces.

"Every state in the Union will be represented as well as all of Canada, Great Britain, France and other parts of Europe. This is the first big international meeting of Motion Picture Theatre Owners and their independent allies. It can and will be made of the greatest constructive value to the Industry.

"All of our sessions will be open, except a brief period which will be devoted to the election of National Directors. Debate will be encouraged on all questions presented as we desire the fullest and freest discussion. The more any situation is intelligently considered, the more facts are brought out and these are the real helpful situations.

"We congratulate the Motion Picture Theatre Owners of the United States and Canada and our fraternal visitors from abroad on the wonderful prospects for remedial action and general development presented by the coming Milwaukee convention. It means advancement of the highest order and the Theatre Owners and others present may be depended upon to make the occasion count for permanent good in the Industry."

Daylight Bandits Rob "U" Exchange Cashier

Barnard Temborius, cashier of the Universal exchange in St. Louis was the victim of a daylight holdup in film row last Friday afternoon. As Temborius backed his car to the curb a few doors east of the exchange in Olive street two well dressed young bandits entered the car, forced him into the back seat and one of them took the wheel and drove off. After driving through several of the main thoroughfares they compelled Temborius to leave the car.

While proceeding over the route the second bandit relieved Temborius of the company's payroll amounting to $865.25. The yeggs deserted the car several miles further on. The robbery occurred at 2.30 in the afternoon.

YEAR'S LINE-UP

List of features scheduled for release during 1925-26 given

FEATURE product will be plentiful next season. As indicated in a survey of the production schedules of producers distributing nationally and through independent exchanges there will be about 800 feature pictures for exhibitors to draw upon during the period beginning August 1, 1925 and ending July 31, 1926.

Producing companies whose pictures are released by national distributors will make more than 500 features, while the independents are preparing to make more than 200 features for release in the 1925-26 season.

These figures are based on a thorough survey and a digest of the present production plans of all companies made by the I.M.P.P.D.A. and are printed here through the courtesy of that organization.

While statistics concerning the projected productions are not available in full detail at present, the figures and facts now obtainable are sufficiently complete to indicate that new product will range from the most pretentious spectacular productions through a wide variety of subjects down to the low-cost features.

If production details as at present mapped out by the various companies are strictly adhered to productions next year generally will be of a much higher quality than in the season now drawing to a close. The arrangement of production schedules far in advance of release dates, an aim toward which the established producers have been working for several years, has reached a point where its greatest benefits can be realized. The time element as a strain upon the several units of production organizations has been practically eliminated, allowing greater freedom for the careful selection of story material and the most favorable working conditions for its development by the scenario departments and production units. An equally important advantage of this system is afforded the publicity and exploitation department of the distribution companies.

From the standpoint of the number and quality of pictures which will be offered next year the situation which faces the exhibitor is most favorable. The quantity and the extensive variety of subjects available to the theatres if the present production schedules are carried out, and every indication points to that end, will permit the fullest opportunity for the picking and chosing of pictures best suited to the character of the theatre and demands of its patronage.

Established Stories are Favored

Production plans for next season show that producers continue to favor stories of established reputation through their presentation as plays or works of fiction, though the original scenario will be as prominent next year as it has been for the past few seasons. So far as type plays are concerned the Western will continue to prevail, plans calling for a greater number of these stories than any other one style of play which will be made next season. The Western story will figure largest in the program groups which producers have planned, though there will be several special productions in which the western locale will figure as the basis for elaborately staged photoplays.

The distribution situation will be markedly altered by the combine of the Warner Brothers and Vitagraph companies. The move will take the Warner product, which will amount to forty feature pictures, out of the state right exchanges and place it among the nationally distributed productions. The most noticeable effect of the move will be felt in the independent field, in which there will be a wider scope for the operations of the state rights distributors.

Heretofore the Warner productions were handled by the largest and most important state rights exchanges in the country, and the loss to them of this company's pictures will provide independent productions with greater exchange facilities than they have had for a long time.

The following digest of the production schedules of the various companies which will make features for the 1925-26 season gives the number of productions each company will offer along with all the details now available concerning the titles, stars and directors of the productions arranged for those schedules.

Twenty-four from Associated Exhibitors

THE Associated Exhibitors releasing schedule for 1925-26 calls for a total of seventeen features, two of which will be reissues of Harold Lloyd comedies.

These are: "Never Weaken," a Harold Lloyd re-issue produced by Hal Roach, release in August. "Camille of the Barbary Coast," directed by Hugh Dierker with Owen Moore, Mae Busch, Burr McIntosh and Harry Morey in the leading roles.

"His Buddy's Wife," a Tom Terriss production featuring Glenn Hunter, Edna Murphy, Douglas Gilmore and Flora Finch. "Manhattan Madness," co-starring Jack Dempsey and Estelle Taylor, directed by John McDermott.

"Keep Smiling," starring Monty Banks with Anne Cornwall and Robert Edeson, directed by Albert Austin and Gilbert W. Pratt. "Fifty-Fifty," starring Hope Hampton with Lionel Barrymore and Louise Glaum, directed by Henri D. Berger.

"Ship of Souls," with Bert Lytell, Lillian Rich, Tom Santschi and Earl Metcalf, directed by Charles Miller. "Under the Rouge," produced by Lewis H. Moomaw with Tom Moore, Eileen Percy, Zasu Pitts, Mary Alden, Claire de Lorez and James Mason.

"Headlines," directed by E. H. Griffith. "Lovers Island," directed by Henri D. Berger with Hope Hampton, James Kirkwood, Trini and Louis Wolheim.

"The Miracle of Life," an S. E. V. Taylor production. "Two Can Play," cast with Clara Bow, Allen Forest, Wallace McDonald and George Fawcett, directed by Nat Ross.

"Two Gates," a Wallace Worsley production with Clara Bow, Ralph Lewis, Henry Walthall, Harry Morey, and Forest Stanley. "The Pinch Hitter," starring Glen Hunter, directed by John McDermott.

"I Do," a Harold Lloyd re-issue produced by Hal Roach. "Shine Inside," a Monty Banks comedy. A production, title not yet announced, starring "Strongheart."

Arrow Announces 32 Features

THE line-up of features promised by Arrow for the coming theatrical season embraces 32 features. This will include a May McAvay starring vehicle, "Driven from Home," and a series of four productions to be directed by Wilfred Noy, titles to be announced. Details regarding the remainder of the product will be available later.

Artclass Lists Nine for Season

FROM Artclass will come, accordingly to plans formulated to date, nine action dramas, including three starring Buddy Roosevelt, four starring Buffalo Bill, Jr., one Wally Wales production and one all-star cast feature. The titles of the Buddy Roosevelt features will be "Cyclone Buddy," "Gold and Grit" and "Reckless Courage." The Buffalo Bill, Jr., vehicles will be entitled "Full Speed," "On the Go," "Double Action Daniels" and "Quicker'n Lightnin." The all-star feature is "After Six Days." The title of the Wally Wales production is unannounced.

Eighteen in Aywon's Schedule

THREE star series of six each, a total of eighteen pictures, are announced by Aywon. These will star Kit Carson, Gordon Clifford and Alice Lake. The titles of the Kit Carson films will be "His Greatest Battle," "Riding Wild," "Ride 'em Cowboy," "Twin-Six O'Brien," "The Battlin 'Fool" and "The Pony Express Rider." Gordon Clifford will star in "Oil and Romance," "Queen of Spades," and four more to be announced. Alice Lake will be starred in "The Law and the Lady," with five others to follow.

Chadwick to Have 17 Features

CHADWICK'S schedule for next season embraces, at present 17 features; six starring George Walsh, four starring Charles Ray, two starring Lionel Barrymore, one starring Theda Bara, two by Larry Semon, and two all-star cast features. The title of the first George Walsh feature is "American Pluck," with five others to be announced later on. "Some Punkins" will be the first Charles Ray vehicle, with a series of three to follow, titles as yet announced. Lionel Barrymore will be seen in "The Bells," with one more to be decided upon. Theda Bara's appearance will be in "The Unchastened Woman." The two Larry Semon pictures will be "The Wizard of Oz" and "The Perfect Fool." The all-star cast features will be "The Transcontinental Limited" and "Winning the Futurity."

Columbia to Distribute 18

FROM Columbia (C. B. C.) will come 18 feature releases, according to the schedule now lined up. This will include a Perfection series of six; a Waldorf series of six; and the same number in the Columbia series. The titles of the Columbia series are to be "The Danger Signal," "S. O. S. Perils of the Sea," "The Price of Success," "The Unwritten Law," "The Lure of Broadway" and "Midnight Flames." The Perfection series includes "Fighting Youth," "The Speed Demon," "The Great Sensation," "The New Champion," "A Fight to the Finish" and "The Handsome Brute." In the Waldorf series will be "The Thrill Hunter," "Sealed Lips," "The Fate of a Flirt," "Ladies of Leisure," "The Penalty of Jazz" and "An Enemy of Men."

OF PRODUCTION

in detail with complete lists where information is available

Davis Announces 70 Features

THE DAVIS DISTRIBUTING DIVISION, INC., lists 70 features for the season This schedule includes "Tales of a Thousand and One Nights," an Arabian Nights spectacle, "Red Love," starring John Lowell and Evangeline Russell, 14 productions starring Al Ferguson, eight starring F. Schumann Heink, six James Oliver Curwood dramas, eight feature in which Ken Maynard will star, eight General Charles King Frontier features, eight De Luxe society dramas, eight Secret Service dramas starring Peggy O'Day, and eight Absorbing Melodramas starring Forest Taylor and Ann Berryman.

F. B. O. Plans Call For 64

FILM BOOKING OFFICES announces 64 features for the 1925-26 season. Among these will be twelve specials, the balance being program features in which there will be the Evelyn Brent series of crook melodramas; the Maurice Flynn series of comedy dramas; the Richard Talmadge series of melodrama; the Fred Thomson series of Westerns; and Bob Custer in a series of Western melodramas.

The specials will include: "Drusilla With a Million," an Associated Arts Corporation production, based on the novel by Elizabeth Cooper and directed by F. Harmon Weight, starring Mary Carr, with Kenneth Harlan and Priscilla Bonner in support. "Parisian Nights," a Gothic production from an original story, directed by Alfred Allen Santell with Elaine Hammerstein and Lou Tellegen co-starring and Renee Adoree leading the support.

"If Marriage Fails?" C. Gardner Sullivan's second independent production, featuring Jacqueline Logan, Clive Brook and Jean Hersholt. The story is an original by Mr. Sullivan. "The Keeper of the Bees," an adaptation of the novel of that title by Gene Stratton-Porter, to be directed by James Leo Meehan.

"When His Love Grew Cold" and "A Poor Girl's Romance," two of the Laura Jean Libby stories which F. B. O. have acquired for photoplay presentation through arrangements with the estate of the late author.

"The Last Edition," an Emory Johnson production written by Mrs. Emilie Johnson. It is probable that Ralph Lewis will be engaged for the leading role in this picture. "The Isle of Retribution," a novel by Edison Marshall; "Flaming Waters," an original by E. Lloyd Sheldon; "The Midnight Flyer," a railroad melodrama; and "The Futurity Winner,' an original romance dealing with the sport of horse racing, complete the list of specials which F. B. O. will present next year.

(Editor's Note. Further particulars setting forth the future productions of this company in greater detail will be published in an early issue of MOTION PICTURE NEWS.)

Fifty-seven from First National

There will be 52 regular releases and five specials. As far as determined, the list follows:

Aug. 16, "The Half Way Girl" (Lloyd Hughes-Doris Kenyon), by Lloyd Sheldon; Aug. 23, "The Comeback" (Milton Sills), by M. C. D. Crawford; Aug. 30, "Graustark" (Norma Talmadge), by George Barr McCutcheon; Sept. 6, "Shore Leave" (Richard Barthelmess & Dorothy Mackaill), by Hubert Osborne; Sept. 13, "Classified" (Corinne Griffith), by Edna Ferber; Sept. 20, "Pace That Thrills" (Ben Lyon-Mary Astor), by Byron Morgan; Sept. 27, "The Dark Angel" (Geo. Fitzmaurice Prod.), by H. B. Trevelyan; Oct. 4, (Johnny Hines Prod.),; Oct. 11, "Flora Meets a Gentleman" (Barbara La Marr), by Elsie Jean Gerard; Oct. 18, "Unguarded Hour" (Dorothy Mackaill-Lloyd Hughes), by Margaretta Tuttle; Oct. 25, "The Sea Woman" (Edwin Carewe Prod.), by Willard Robinson; Nov. 1, "The Splendid Road" (Frank Lloyd Prod.), by Vingie E. Roe; Nov. 8, "We Moderns" (Colleen Moore), by Israel Zangwill; Nov. 15, "Scarlet Saint" (Mary Astor), by Gerald Beaumont; Nov. 22, "Dangerous Mrs. Denham" (M. C. Levee Prod.), by V E. Powell; Nov. 29, "The Man She Bought" (Constance Talmadge), by Pearl Doles Bell; Dec. 6; "Invisible Wounds" (Robert Kane Prod.), by Frederick Palmer; Dec. 13, "Forever After" (Corinne Griffith), by Owen Davis; Dec. 20, Norma Talmadge Prod.; Dec. 27, Milton Sills rod.; Jan. 3, "Waning Sex" (John Stahl Prod.), by Frederick & Fanny Hatton.

"Clarissa and the Post Road" (Colleen Moore), by Grace Sartwell Mason; "A Husband for George Anne" (Colleen Moore), by Hazel Christie McDonald; "Don Juan's Three Nights" (Colleen Moore), by Ludwig Biro; "Irene" (Colleen Moore), by James Montgomery; "Paradise" (June Mathis Prod.), by Cosmo Hamilton; "Nazareth" (June Mathis Prod.), by Clarence Buddington Kelland; "Bed and Board" (Mary Astor), by Leonore Coffee; "The Savage" (Earl Hudson Prod.) by Ernest Pascal; "Out of the Ruins" (Frank Lloyd Prod.), by Sir Philip Gibbs; "Rose of Monterey" (Frank Lloyd Prod.), by Mena E. Smith & Eugenia Woodward; "Heirs Apparent" (Edwin Carew Prod.), by Sir Philip Gibbs; "Boss of Little Arcady" (All Star), by Harry Leon Wilson; "Joseph Greer and His Daughter" (All Star), by Henry Kitchell Webster; "The Far Cry" by Arthur Richman;"The Just Steward," by Richard Dehan; "Sailors' Wives," by Warner Fabian; "Puppets," by Frances Lightner; "The Tidal Wave," by Hutchinson Boyd; "Hat of Destiny," by Mrs. T. P. O'Connor; "Isles of Romance," by Richard Connell.

"The Lost World" (Rothacker—1st Nat'l. Prod.), by Sir Conan Doyle; "Quo Vadis," by Heinrich Sienkiewicz; "Winds of Chance' (Frank Lloyd Prod.), by Rex Beach; "Viennese Medley" (June Mathis Prod.), by Edith O'Shaughnessy; "Men of Steel" (Milton Sills), by R. G. Kirk.

Fox Will Have 49

IN the list of 49 features which Fox Film has announced for the year are the following:

"The Iron Horse," the spectacular romance of the building of America's first transcontinental railroad, written by Charles Kenyon and produced by John Ford with George O'Brien, Madge Bellamy, J. Farrell MacDonald, in the leading roles. "The Fool," adaptation of Channing Pollock's stage success, produced by Harry Millarde, with Edmund Lowe in the leading role.

"As No Man Has Loved," adapted from Edward Everett Hale's "The Man Without a Country" and produced under the direction of Rowland V. Lee. All three of these specials have been presented at pre-release engagements.

"Havoc," produced on the English and American stages, and adapted by Edmund Goulding. Rowland V. Lee is the director and George O'Brien heads the cast, in which Madge Bellamy and Walter McGrail appear. "The Fighting Heart," based on Larry Evans' novel "Once to Every Man," adapted by Lillie Hayward and directed by John Ford with George O'Brien and Billie Dove in the leading roles.

"The Johnstown Flood," an original story directed by Reginald Barker with Edmund Lowe, Jacqueline Logan, Alma Rubens, and Paul Panzer in principal roles. "Siberia," based on the stage play by Bartley Campbell, directed by Victor Schertzinger, from the scenario by Edfrid Bingham.

"Thank You," one of the John Golden plays, written by Winchell Smith and Tom Cushing. The adaptation is by Frances Marion and John Ford will direct. "When The Door Opened," James Oliver Curwood's novel, to be directed by Reginald Barker from a script by Harry Chandlee.

"The Dixie Merchant," based on the novel "The Chicken Wagon Family" by Barry Bonefield, and adapted by Edfrid Bingham. Victor Schertzinger will direct a cast headed by Madge Bellamy and Jay Hunt. "The Silver Treasure," an adaptation of Joseph Conrad's "Nostromo" to be made under the direction of Rowland V. Lee, and scenarized by Lillie Hayward.

"Kentucky Pride," a John Ford production dealing with the race track and presenting a cast which includes Henry B. Walthall, J. Farrell MacDonald, Gertrude Astor and others. "Marriage," a screen version of the novel of the same name by H. G. Wells, to be directed by Roy Neill.

"The Rime of the Ancient Mariner," a picturization of Samuel Coleridge Taylor's famous poem, adapted to the screen by Robert Lord. "East Lynne," famous stage play and novel, scenarioized by Lenore J. Coffee, directed by Emmett Flynn with a cast including Alma Rubens, Edmund Lowe, Lou Tellegen, Marjorie Daw, Frank Keenan, Lydia Knott, Paul Panzer and others.

"Thunder Mountain," based on the John Golden play "Howdy Folks," written by Pearl Franklin, adapted by Gerald C. Duffy and to be directed by Victor Schertzinger. "Lightnin'," a picturization of the famous Frank Bacon play, produced on the stage by John Golden. Frances Marion made the adaptation and John Ford directed. Jay Hunt in the name role will be supported by Madge Bellamy, J. Farrell MacDonald, Ethel Clayton, Otis Harlan, Wallace McDonald, Richard Travers and others.

"Three Bad Men," written by Charles Kenyon, and directed by Rowland V. Lee with George O'Brien, Madge Bellamy, Alma

Official Program of Motion Picture Theatre Owners of America Convention at Milwaukee Announced

THE official program of events for the sixth annual convention of the Motion Picture Theatre Owners of America to be held in Milwaukee May 12-13-14-15 was announced from the M. P. T. O. A. headquarters Wednesday of this week.

The calendar calls for a busy session each day of the convention with the election of officers scheduled for Friday the last day of the session. The complete program for each day follows:

TUESDAY May 12th

1:30 P. M. Opening—Fred Seagert, President of the Motion Picture Theatre Owners of Wisconsin and Chairman of the Milwaukee Convention Committee. Introduction of Vice-President, Eli Whitney Collins. Introduction of Representative of Mayor of Milwaukee, by Vice-President Collins. Presentation of National President. Report of National President, M. J. O'Toole. Report of Board of Directors, R. F. Woodhull, Chairman. Report of Administrative Committee, Sydney S. Cohen, Chairman. Addresses by Representatives of Producers and Distributors. (Universal Film Manufacturing Company, Fox Film Corporation, Warner Brothers, Film Booking Offices of America, Independent Motion Picture Producers and Distributors of America, and others.) Naming of Convention Committees.

WEDNESDAY, May 13th

10:30 A. M. Business Session. Addresses by representatives of Producers and Distributors. Report of Trade and Commerce Committee.

— RECESS —

2:30 P. M. Addresses by representatives of Producers and Distributors. Addresses by Third Assistant Postmaster General, W. Irving Glover.

Evening Convention Banquet at Gimbel's Auditorium.

THURSDAY, May 14th

10:30 A. M. Executive Session. Report of Rules Committee. Report of Committee on Convention and By Laws. Report of Credentials Committee. Special Report of Board of Directors.

— RECESS —

2:30 P. M. Election of Board of Directors. General Discussion. Report on Standard Exhibition Contract by Joseph M. Seider, President, Motion Picture Theatre Owners of New Jersey. Report of Committees.

10:30 A. M. Report of Board of Directors on election of National Officers. Installation of National Officers. Reports of Committees. Selection of 1925 Convention City. Adjournment.

Rubens, Edmund Lowe, Charles Buck Jones, Jacqueline Logan, Paul Panzer, J. Farrell MacDonald, Judy King and others. "Part-Time Marriage," based on a magazine story by Bessie Beatty, to be directed by Emmett Flynn from a script by Gerald C. Duffy.

"The First Year," Frank Craven's stage success produced by John Golden, to be filmed by Frank Borzage from a scenario by Frances Marion. "Seventh Heaven," John Golden's play adapted by Frances Marion from the drama by Austin Strong. Emmett Flynn will direct.

"Lazybones," based on Owen Davis' play produced on Broadway last season. Frances Marion directed the play, which Frank Borzage will direct. "The Wheel," another John Golden play written by Winchell Smith, to be directed by Victor Schertzinger with Harrison Ford, Claire Adams and Mahlon Hamilton in principal parts.

"The Trouble Hunter," adapted to the screen by J. Clarkson Miller from Austin J. Small's novel "Pearls of Desire." John Griffith Wray will direct a cast which includes Edmund Lowe, Alma Rubens, Jacqueline Logan, Paul Banzer and Judy King.

There will be seven Tom Mix starring vehicles, including: "The Everlasting Whisper," written by Jackson Gregory, and directed by J. G. Blystone, with Alice Calhoun, Robert Cain, George Berrell, Walter James, Virginia Madison, Earl Dane and others in the supporting cast. "The Best Bad Man," adapted from Max Brand's magazine story, "Senor Jingle Bells"; and "The Lucky Horseshoe," in which Mix will be seen in the character of Don Juan.

Buck Jones will be starred in seven features. These will include "The Timber Wolf" and "Desert Valley," both from the pen of Jackson Gregory. "The Timber Wolf" was adapted by John Stone and W. S. Van Dyke directed the picture, in which Elinor Fair, Dave Dyas, Ben Allen, William Walling, Robert Mack, Jack Craig and others appear in support of the star.

Four stories by Peter B. Kyne are among the other works which Fox Film will make on its production schedule for the coming year.

Ginsburg Schedules 10 Releases

THE Henry Ginsberg Distributing corporation has announced 10 feature releases, with others to follow. Of the 10, one will star Lillian Rich, five William Russell, and four will be all-star. The Lillian Rich feature is "The Love Gamble." The William Russell titles will be "The Taxi Mystery," "The Millionaire Policeman," "A Desperate Moment," "The Phantom Express" and "The Night Alarm." The four all-star dramas are entitled "The Checkered Flag," "Brooding Eyes," "Raging Seas" and "Whispering Canyon."

Independent Plans at Least 47

THE present schedule of Independent Pictures corporation calls for 40 or 42 features for the coming season, including four starring Bill Cody, another series of eight with the same star, six with Franklyn Farnum, one with Raymond Griffith, a series of four with Bob Custer and a series of eight with the same star, a series of eight with Lightnin', a series of six or eight with cast unselected, an all star feature, and a special feature with cast undecided. The titles of the Bill Cody features are "Dangerous Odds," "Cold Nerve," "The Fighting Smile," "Love on the Rio Grande," and another series of eight to be announced. The six Franklyn Farnum features are "Bandit Tamer," "Rough Going," "The Drugstone Cowboy," "The Galloping Dude," "The Two Gun Sap" and "Double Barreled Justice." "Dangerous Pleasure" will be an all-star release. "When Winter Went" is the Raymond Griffith picture. The star has not been selected for "The Test of Donald Norton." The Bob Custer series has no titles announced as yet.

Six Dramas From Jans Productions

SIX feature releases are announced by Jans Productions, Inc. The stars for these are as yet unselected, but the titles will be "Married," "Ermine and Rhinestones," "The Roaring Forties," "Man's Dangerous Age," "Indiscretion" and "Other Men's Wives."

Lee-Bradford to Have 12

THE schedule of the Lee-Bradford corporation includes two titles definitely announced, with ten other features in production with titles undetermined. The two given are "Way Down Upon the Swanee River," starring Mary Thurman, and "Wives of the Prophet."

Levine Lists Two Dog Features

NAT Levine announces two productions starring Wolfheart, the dog. The titles of these two outdoor features are to be "Wolfheart's Revenge" and "Fangs of Wolfheart."

Metro-Goldwyn's Total Is 52

THE Metro-Goldwyn total of 52 features for the coming year will be offered in two groups of 26 each. Those productions which have been announced are as follows:

"Mare Nostrum," Rex Ingram's production of the novel by V. Blasco Ibanez, now being filmed abroad with Alice Terry and Antonio Moreno in the featured roles. "The Virgin Flame," star-

Big Delegation From New York to Attend Convention

NEW YORK is sending a big delegation to the convention at Milwaukee. The contingent from the city and surrounding territory is traveling in two special trains, running on the schedule of the Twentieth Century Limited, leaving Grand Central Terminal, Monday, May 11 at 2:45 p. m., Eastern Standard Time, and arriving in Milwaukee on Tuesday at 11:30 a. m.

The T. O. C. C. delegation is headed by President Charles L. O'Reilly and Nathan Burkan, counsel for the organization.

Sam Sonin, Clarence A. Cohen and S. A. Moross, the Transportation Committee of The T. O. C. C., issued this statement:

"According to the records of the Transportation Committee, the actual paid reservations by the members of the Theatre Owners Chamber of Commerce who are going to attend the Milwaukee Convention, will fill two full ten car sections of the Twentieth Century which leaves New York on Monday, May 11th.

"A large number of up-state exhibitors wired their reservations to be picked up en route at Albany, Utica, Syracuse and Rochester, in addition to the above two full cars will be picked up at Albany with the Boston contingent.

"The enthusiasm and eagerness displayed by those going is very encouraging to the highest degree and indications are that this is the largest delegation of exhibitors that ever attended a National Convention."

It was planned originally to utilize one special train for the delegates from the Theatre Owners Chamber of Commerce, the Motion Picture Theatre Owners of New Jersey, and exhibitors who will join the party from upstate cities, but the demand for transportation space became so great as time for the convention neared two trains become necessary. The train equipment will go straight through to Milwaukee, being transferred in Chicago from the New York Central Lines to the Chicago & Northwestern.

The convention specials will be in charge of George Stanton, City Passenger Agent of the N. Y. Central.

ring Ramon Novarro, and produced by Monta Bell from the novel by Ernest Pascal.

"A Message to Garcia," a screen version of Elbert Hubbard's famous essay. "The Exquisite Sinner," a Josef Von Sternberg production based on Alden Brook's novel "Escape," with Conrad Nagel, Renee Adoree and Paulette Duval in leading roles.

"The Mysterious Island," screen version of Jules Verne's story in natural colors and with undersea scenes directed by J E. Williamson. "Bardelys The Magnificent," by Rafael Sabatini, with John Gilbert in the starring role.

"The Merry Widow," Erich Von Stroheim's production of the Franz Lehar operetta, with Mae Murray in the title role and John Gilbert as the Prince. "The Mystic," a Tod Browning production from a scenario by Waldemar Young, with Aileen Pringle and Conway Tearle in the featured roles.

"Nothing To Wear," Hobart Henley's production from the story by Samuel Shipman, featuring Norma Shearer and Lew Cody. "The Reason Why," a screen version of Elinor Glyn's novel, directed by Jack Conway with Pauline Starke in the leading feminine role.

"Wrath," an Edmund Goulding production based on Lulu Volmer's play "Sun Up." Conrad Nagel, Pauline Starke and Lucille La Verne have the leading roles. "The Unholy Three," a Tod Browning production with Lon Chaney, Mae Busch and Matt Moore in principal roles. Adapted by Waldemar Young from a story by C. A. Robbins. "The Big Parade," a King Vidor production of the original screen play by Laurence Stallings, author of "Plumes" and co-author with Maxwell Anderson of "What Price Glory." John Gilbert will have the starred role.

"The Circle," adaptation of Somerset Maugham's successful play, produced by Frank Borzage with Eleanor Boardman, Conway Tearle, George Fawcett and Alec. B. Francis in the leading parts. "You Too," directed by Marcel DeSano and adapted by Madge Tyrone from the novel by Roger Burlingame. Eleanor Boardman is featured with William Haines.

"Oh You Women," a Hobart Henley production with Lew Cody, Pauline Starke, Carmel Myers and Harriet Hammond, adapted by Albert Shelby Levino from "The Haven," a novel by Dale Collin. "Money Talks," Rupert Hughes' story directed by Alf Goulding with Eleanor Boardman and Conrad Nagel in featured roles.

"Lady of Leisure," adapted from Mary Borden's novel "Three Pilgrims and a Tinker," with Aileen Pringle and Conway Tearle featured. "The Tower of Lies," directed by Victor Seastrom with Lon Chaney as the star. The scenario was adapted by Agnes Christine Johnston from the novel "The Emperor of Portugalia" by Selma Lagerlof.

"Romola," starring Lillian Gish with her sister Dorothy in an adaptation of the George Elliot novel. It is a Henry King production filmed abroad. "Lovey Mary," King Vidor's production from Alice Hegan Rice's story with Sally O'Neill featured.

"Pretty Ladies," an Adela Rogers St. John story produced by Monte Bell with Zazu Pitts, Tom Moore, and Paulette Duval featured. "Dance Madness," by S. J. Kaufmann, with Norma Shearer and Lew Cody in featured parts.

"The Charity Ball," starring Mae Murray in an adaptation of the stage play by David Belasco and Henry C. De Mille. "The Barrier," a picturization of Rex Beach's popular novel.

"What Goes On in Hollywood Now," scenario by Waldemar Young from an original story by Wid Gunning. Conrad Nagel, Kathleen Key, William Haines, and Frank Currier will have principal roles. "Never the Twain Shall Meet," a Maurice Tourner production for Cosmopolitan, adapted from the story by Peter B. Kyne with a cast including Anita Stewart, Bert Lytell, Huntly Gordon, Justine Johnstone, George Seigmann and others.

"White Heat," directed by Marcel De Sano from the novel by Curtis Benton, with Claire Windsor, Carmel Myers, William Haines, and Matthew Betz in the principal parts. "Time the Comedian," a Robert Z. Leonard production from the story by Kate Jordan, with Mae Busch, Lew Cody, Gertrude Olmstead, Paulette Duval and Roy Stewart in featured roles.

"An Exchange of Wives," a Hobart Henley production based on Cosmo Hamilton's play, with a cast including Conrad Nagel, Claire Windsor, Lew Cody and Carmel Myers. "Patsy," Marshall Neilan's production, with Sally O'Neill, William Haines, Ford Sterling and Hank Mann in the leading parts.

"Span of Life," an adaptation of the stage play by Sutton Vane, starring Lon Chaney with Renee Adoree. "The Outsider," Lillian Gish starring vehicle adapted from the stage play by Dorothy Brandon.

"Merry Wives of Gotham," starring Marion Davies in a screen version of Lawrence Eyre's stage play. "The Temptress," a Cosmopolitan production based on the novel by Blasco Ibanez.

"The Undying Past," a Victor Seastrom production adapted from the novel by Herman Sudermann, with John Gilbert, Lew Cody, Eleanor Boardman and Carmel Myers heading the cast.

"Ben Hur," elaborate screen presentation of the General Lew Wallace stage spectacle, produced here and abroad by Fred Niblo with Ramon Novarro in the name role.

Included in other dramatic and fiction properties which Metro-Goldwyn may produce this year are: "Strange Bedfellows," by Barry Connors; "In His Arms," by Lynn Starling; "Broken Branches," by Philip Bartholomae; "The Middleman," by Henry Arthur Jones; "Wild Oats Lane," by Gerald Beaumont; "The Wife," by David Belasco and Henry C. De Mille; "The White Desert," by Courtney Ryley Cooper; "The Way of an Eagle," by Ethel M. Dell; "Nocturne," by Frank Swinnerton; "Seward's Folly," by Edison Marshall; "Hairpin Duchess," by Alice Woods; "The Mystery Lady," by Robert W. Chambers; "What Will People Say?" by Rupert Hughes; "Little Bit of Broadway," by Richard Connell; "Beauty," by Rupert Hughes; "Captains of Souls," by Edgar Wallace; "The Leopard," by Cynthia Stockley; "Tree of the Garden," by Edward Booth; "Day of Souls," by Chas. Tenney Jackson; "Flames of the Blue Ridge," by Ethel and James Dor-

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Booking Combines Are Favored

Kansas-Missouri Convention Also Favors Non-Union School for Projectionists

THERE is a growing sentiment favoring booking combines or similar consolidations among exhibitors in Western Missouri. The M. P. T. O. Kansas-Missouri convention last week left no doubt of that, producer owned theatres being one of the most widely discussed subjects at the convention.

It generally was agreed that the producer owned house was not a matter for the association to take up, but, rather, an individual affair of exhibitors. However, as the discussion progressed, it finally ended with open suggestions that booking combines among exhibitors would be the most effective means of combating producer owned theatres as opposition.

Another feature of the convention was the enthusiasm with which the announcement of a non-union operators' school was accepted. C. E. Cook, business manager of the M. P. T. O. K.-M., who largely was instrumental in starting the school, which is in charge of an experienced operator, explained that it was not until after the World-in-Motion theatre of Kansas City was dynamited, that such a school was contemplated.

As the situation now stands it will be only a short time until the association will have dozens of non-union operators for distribution at all times in the Kansas-Missouri territory. Also, by way of supplying the needs of exhibitor members, the association adopted a plan of sponsoring the Kansas City Juvenile Entertainers Association, composed of young talent, to be used in prologues in theatres in the territory.

The Kansas City Film Board of Trade met in session with the directors of the M. P. T O. K-M on the second day of the convention and voiced a protest to selecting a seventh man from the outside to come in and assist in settling disputes on the joint board of arbitration.

Censorship came in for another "censoring" in an address by the Rev. Earl Blackman.

Nation-Wide Search for Charles Pugh

A NATION-WIDE search has been instituted for Charles Pugh, manager of Associated Exhibitors office at Portland, Oregon, who disappeared mysteriously, without any apparent cause, on April 3rd and has not been seen or heard from since. His disappearance is a complete mystery to his friends and the police of the Oregon city.

When last seen on April 3rd at 11.30 P. M. Pugh was apparently in good health, happy with his wife and three children and in the knowledge that he would shortly receive a $2,500 bonus as winner of "The Spitfire" contest. He had only about $4 on his person when he disappeared and has not since drawn checks against his bank account.

When last seen Pugh was wearing a blue serge suit and gray hat. He is described as 5 feet, 9 inches tall and weighs 226 pounds. His eyes are hazel. Information regarding him will be appreciated by wire to Associated Exchange 8 North Ninth Street, Portland, Oregon or Associated Exhibitors, 35 West Forty-Fifth street, New York City.

Loew May Build Theatre in Harrisburg, Pa.

Marcus Loew will have a second theatre in Harrisburg, Pa., if the Regent theatre, just acquired by that organization from Peter Magaro, proves a financial success, according to a statement given to the newspapers by E. C. Schiller, general manager of the corporation, who arrived in that city on April 30 to arrange for the opening of the Regent under Loew auspices on May 11. He explained that the second theatre would be a brand new one to be built by the company and probably would be devoted to vaudeville.

"We had planned to build a theatre in Harrisburg before we purchased the Regent," said Mr. Schiller, "but have abandoned that project for the present in view of our having acquired the Regent. However, we propose to operate this theatre and see how Harrisburg responds. If the response is adequate and there is sufficient demand we will build a new theatre which would probably be devoted to vaudeville."

Quebec Cities Enforce Daylight Saving

Despite varied agitations, the exhibitors of numerous cities in the Province of Quebec are more up against the problem of Daylight Saving this year than ever before, practically all of the Quebec centres having "turned the clock" on May 3.

This is the first year that there has been any uniformity in the summer time arrangement, however, and it is the first year that Montreal has adopted summer time officially as a whole although for three years many business houses and others had informally observed daylight saving. The cities where Daylight Saving went into effect on May 3 include Montreal, Quebec City, Three Rivers, Sherbrooke, St. Johns, Drummondville and Hull.

Norwegian Picture House Receipts Decrease

Returns now available covering municipally-owned motion picture theatres in sixty-five Norwegian cities and towns, show that the gross receipts amounted to approximately 12.6 million crowns in 1924 as compared to about 13.2 million in 1923.

In Oslo the gross receipts fell from 5.8 million crowns in 1923 to 5.3 million in 1924; in Bergen from 1.5 million to 1.4 million; in Trondhjem from 853,000 crowns to 672,000 crowns; and in Drammen from 550,000 to 538,000 crowns.

In Stavanger gross receipts increased from 582,000 crowns in 1923 to 665,000 in 1924.

Film Industry Rallies to Palestine Fund

LEADERS of the film industry, now in Hollywood, have organized under the leadership of Joseph M. Schenck, to aid in the rebuilding of Palestine as the Jewish Homeland, through the Palestine Foundation Fund, the chief financial agency for the restoration of the Holy Land. Samuel Untermyer, the noted lawyer, is the President of the Fund, which since its organization four years ago, has raised $8,000,000 among the Jews of America, for building, agricultural, educational and public health activities in Palestine.

Among the leaders in the film industry's efforts in Hollywood for the rebuilding of Palestine, in addition to Mr. Schenck, are Carl Laemmle, B. P. Schulberg, Sol Lesser and Jack Warner. A mass meeting of the industry was held April 30th in Warner Bros. Studio in the interests of the Jewish Homeland movement. The industry has adopted a quota of $25,000 to be raised in Hollywood. Leading contributors thus far are Mr. Schenck and Mr. Laemmle, each of whom has contributed $2,500.

Penn. Governor Signs Act Against Carnivals

Governor Pinchot, of Pennsylvania, has signed the bill passed by the session of the Legislature which adjourned April 16 in Harrisburg, prohibiting the manufacture of gambling devices. The motion picture interests regard this as a victory for them in the fight they have been waging for years against traveling carnival companies that detract from the summer business of the picture shows and which depend to a large degree for success on the use of gambling booths.

The bill, which was introduced in the House by Assemblyman Burke, of Philadelphia, makes it unlawful "for any person, partnership, association or corporation to make, manufacture or assemble any punch board, drawing card, slot machine or any machine or device used or intended to be used for gambling."

Australian Publicity Man Visits First National

Ken G. Hall, for the past year and a half First National publicity director in Australia is a visitor in New York after having spent a number of weeks in Hollywood looking over the production and presentation of pictures.

While in the east Hall will inspect the company's New York studios and productions with the view of absorbing ideas for the publicity, advertising and exploitation campaigns on those productions in Australia. He is scheduled to sail for Australia from Vancouver May 28th.

License Fees Decrease in Ottawa

The City of Ottawa, Ontario, collected in license fees from the local theatres the sum of $398 during the year 1924, according to an official report for the year published April 30. This compared with $506.20 for the previous year, last year showing a decrease of $108.20. These fees were in addition to the Provincial theatre license charges imposed by the Ontario Government.

Way Opens For Unity As Allied Decides to Attend

Al. Steffes Calls Group to Meet in Milwaukee

THE door stands wide open for exhibitor unity at the Milwaukee Convention. The Allied group will be in attendance: Michigan, Illinois, Missouri, Kansas, Minnesota, North and South Dakota, Texas and North Carolina.

W. A. Steffes, President of the Allied States Organization, this week sent out wires to the leaders of the association, calling a meeting in Milwaukee on the same days as the Motion Picture Theatre Owners of America, instead of holding a separate convention in Chicago.

This action, which is regarded as a very significant development, followed closely decisions by the Missouri-Kansas and Michigan organizations to send representatives to Milwaukee.

The statement issued by Mr. Steffes follows: "Hoping that something definite might be done at the Milwaukee convention, we believe that the Allied should do nothing to hamper or retard the progress of the independent theatre owners of the country. On the other hand, if anything constructive is presented and the Allied States can be of assistance, the independent theatre owners of the United States may depend on a hearty co-operation, as it is the intention of the Allied organization and all states represented therein to co-operate with any body of theatre owners or any other organization that is working toward the interest and betterment of the independent theatre owners."

The official statement of the Michigan attitude was made by H. M. Richey, General Manager, as follows:

"Hoping that definite steps will be taken to insure the continuance of the independent exhibitor and the independent producers, Michigan will be represented at the coming convention of the Motion Picture Theatre Owners of America to be held in Milwaukee, May 12-16, inclusive.

"At the Board of Directors meeting of the Motion Picture Theatre Owners of Michigan held Wednesday, April 29, at the Association offices in the Hotel Wolverine, Detroit, President G. A. Cross appointed the following committee made up of Past Presidents of the association to represent the Michigan organization at Milwaukee: James C. Ritter, Detroit; W. S. McLaren, Jackson; J. R. Denniston, Monroe; G. A. Cross, Battle Creek, and H. M. Richey, General Manager.

"The presence of the Michigan delegation at Milwaukee does not mean that Michigan has again become a member of the Motion Picture Theatre Owners of America. Neither does it mean that Michigan is forfeiting its valued membership in the Allied State Organizations. The sending of a committee to Milwaukee was prompted by the realization on the part of Michigan theatre owners that a serious national situation has presented itself—a common problem that affects all theatre owners in the United States, regardless of what their affiliations may be and a desire on the part of the Michigan organization to lend whatever assistance it can to the solution of this national issue.

"At the time that Michigan ceased to be active in the present national body the statement was made that if at any time a common problem affecting the industry presented itself Michigan stood ready and willing to offer its co-operation to the national body or any other organization working toward the interests of independent theatre owners. Suitable headquarters for the Michigan committee have been reserved."

Sydney S. Cohen, on behalf of the M. P. T. O. A., issued this statement:

"The decision of the Motion Picture Theatre Owners of Michigan to send a delegation to the Milwaukee Convention of the Motion Picture Theatre Owners of America, is very gratifying, as evidence of the fact that independent exhibitors are prepared to join forces, regardless of their organization affiliations, in the common defense of their business.

"Michigan is one of the strongest states. Entrenched within this territory are Independent Theatre Owners who reflect creditably upon our Industry—men of sound judgment, men searching for that which is deemed by all men as Right, and since our interests and theirs are mutual, since we feel that the good they accomplish in their state cannot help but benefit the Independent situation in every state, that the good we have accomplished and will accomplish as a National Organization, has helped and will continue to help Michigan, we welcome Michigan to our conferences, feeling certain that some very constructive proposals for the good in general will be forthcoming from their representatives.

"Differences of opinion are bound to occur between men who are not 'yes sirs,' but there is always this platform of cooperation, of a coming together, the motive which actuates any action. Independence is the goal or destination of our travail or travel. It matters not whether we approach Independence men from the North, South, Easterly or Westerly direction, when a problem presents itself it does not matter how we attempt to solve it, although some methods of procedure conserve energy, the vital necessity is that the problem shall be solved.

"To meet the encroachments of the distributor-theatre combine we need the cooperation and active participation of every independent factor in the business. Trade and organization politics should be entirely put aside, while we concentrate every effort and consolidate all our power on the one big issue.

"The help of the Michigan theatre owners and of all other independent theatre owners is urgently needed and most cordially welcomed by the Motion Picture Theatre Owners of America. As we write, we have been informed that a large delegation of independent theatre owners from Kansas will also meet with us at Milwaukee. The same cordial welcome is extended to them."

Change in Policy Brings Advertising Suit

As a result of his recent change from a straight vaudeville show to a combined motion picture-vaudeville program, Alexander Pantages, through his Seattle manager, E. C. Bostick, is being sued for $11,099.50. The suit has been brought by E. F. Gunn, advertising specialist, against the Pantages Theatres, Inc., in the Washington superior court.

For more than seventeen years, the complaint sets forth, Gunn has had the exclusive right to supply the ad curtain and the advertising appearing thereon for the Pantages theatres. It was agreed that the curtain should be displayed forty-five minutes prior to each performance, and five minutes between at least one act, it is claimed.

With the continuous show now in vogue, Gunn alleges, the advertising curtain has been practically eliminated except for its display before the first performance at noon, when it is seen by practically no one. The suit alleges damages of $3,979 in the Seattle theatre; $2,659.50 in the Spokane house; $2,526 in Vancouver, B. C.; and $1,935 at Tacoma; as a result of the new policy's effect on existing contracts. Gunn has been paying the Pantages Theatres, Inc., $825 a month for the curtain privileges in these four houses, it is said.

Sparks Buys More Property in Palatka, Florida

E. J. Sparks of the Sparks Enterprises has just made his third purchase of city business property in Palatka, for which he is said to have paid $57,500. The realty includes a frontage of sixty-one feet on Lemon street, with a depth of seventy-five feet, now occupied by the Howell theater arcade and the show rooms of an automobile dealer, and a frontage on First street of 120 feet with a depth of 150 feet.

Hays Morning Show Tried Out

Eastman Theatre First to Present Program of Pictures for Children

SATURDAY Morning Movies under the plan sponsored by Will Hays and the other officials of the Motion Picture Producers and distributors of America were inaugurated at the Eastman Theatre, Rochester, N. Y., on Saturday morning, April 25.

The performance, at which pictures specially selected for the entertainment of children by Major Ward P. Wooldridge of the Committee of Public Relations, co-operating with the Hays Organization were presented, drew an audience of 2,700 children and demonstrated beyond question the practicability of the Saturday Morning Movies for application throughout the country.

The first program offered at the Eastman was started by the members of the audience singing "America." A short health talk, from the screen, preceded the entertainment.

Douglas MacLean in "The Hottentot" was the feature picture. The picture had been cut 1,500 feet, not because of objectionable "business" in its action, but because the reel in its original form was considered too long to sustain the interest of the young audience.

An "Out of the Inkwell" reel, a Bruce scenic entitled "Nights of Many Shadows," and an animal picture completed the program.

Major Wooldridge, who attended the performance and supervised the details of the entertainment, expressed himself as greatly pleased with the results of the initial experiment of the Saturday Morning Movie plan.

"I am sure this Saturday morning movie idea is going to be a great success," he said. "The enthusiasm of the children at the first performance shows that we have picked the right things in the way of pictures. An hour and a half of wholesome fun, with perhaps some small message, is what we are aiming at. I, personally, want to thank the management of the Eastman for the splendid co-operation given us in this trial."

Mammoth Picture House for Birmingham

ONE important and definite announcement has crystalized out of the vague rumors that have persisted for several weeks concerning the development of a big motion picture theatre enterprise in Birmingham, Ala.

An announcement comes from W. S. Mudd and B. H. Mooney, prime factors in the Mudd and Colley Amusement Company operating the Trianon and Rialtao Thetres in Birmingham. In a joint statement issued by Mr. Mudd and Mr. Mooney plans for a mammoth motion picture theatre that will be the last word in architectural beauty, artistic decoration and perfect equipment are divulged.

The site for the new theatre is one of the most coveted locations on Second Avenue which is Birmingham's most important thoroughfare. The house will have a seating capacity of 2500 and will rank with the finest in the United States. Work will begin almost at once nd it is scheduled to be ready for opening in the spring of 1926.

The plans represent an investment of $750,000. Coming on the heels of conflicting rumors involving Marcus Loew and Famous Players-Lasky Corporation as well as Birmingham's First National franchise holders, the announcement is creating intense interest. While the acquisition by Marcus Loew of the lease on the Temple Theatre indicates that he will not build the million dollar house he promised Birmingham. It seems certain that Famous Players will get into the competition. Rumor insists that they are quietly negotiating for an important location and an announcement is expected at any moment.

New Directory Shows 3,737 Houses in Germany

According to a new directory of the German film industry, just published, the total number of moving picture theatres in Germany is 3,737. This does not include exhibition halls where educational and advertising films may be shown from time to time, but only theatres proper.

Of this number 308 are in Berlin which now has a population of slightly over four million people. At this rate the capital of Germany is better supplied with moving picture theatres than any other part of the country since the entire population of Saxony has only 334 establishments and Bavaria, which is considerably larger, has only 360.

Although it is asserted that Germany has the largest number of moving picture theatres of any continental European country, this total is comparatively modest in view of the fifteen thousand or more film theatres in the United States.

Arthur S. Kane Speaks at A. M. P. A. Luncheon

Arthur S. Kane, contact manager for Universal Pictures was the principal speaker at the weekly luncheon of the A. M. P. A. at the Cafe Boulevard in New York last Thursday. He spoke in a humorous vein, declaring among other things that the first problem of the contact manager was to get the job, the second to hold it and the third to ascertain what its duties are.

Nat Rothstein was the guest of honor at the meeting and in commemoration of his attendance after a lengthy absence he was presented with a half dozen golf balls.

Mary Pickford's Leading Man Injured

Hugh Allan, whom Mary Pickford selected as her leading man in "Little Annie Rooney" after he had been in pictures only six months, has suffered an accident which deprives him of his opportunity temporarily. He fell from the roof of his home while repairing a wireless aerial and broke several small bones in his wrist.

Allan's place has been taken by William Haines, a contract player with Metro-Goldwyn-Mayer. He has been in pictures for the last three years. He won his part with Miss Pickford through his work in "The Midnight Express," an independent production in which she saw him perform.

McKenna Duties Again Imposed in England

THE Department of Commerce has received official confirmation from its London office of the reimposition of the McKenna duties on motion picture films as follows: Negatives, 5 pence per linear foot, positives, 1 penny per linear foot. In American currency this amounts to approximately 10 and 2 cents respectively. The new rates will not be effective until July 1st.

Ontario Government Adds to Picture Budget

The Ontario Government has increased its budget of expenditures on motion picture production for the current fiscal year which ends October 31st next. The sum of $91,350 has been authorized as compared to $87,050 last year.

The estimates for this year provide the sum of $60,000 for the purchase of additional equipment at the Trenton studio, including motion picture printing machines and projection machines, film material and the operation of the studio.

The Ontario Government purchased the Trenton studio from the trustees of the defunct Adanac Film Corporation for approximately $30,000. The Government decided it was cheaper to produce its own industrial and scenic reels after disclosures of alleged irregularities in connection with the making of these films by private individuals under contract with the Government.

Walkout Follows Danz Purchase of Stock

A walkout of musicians, stage hands and picture operators of the American Theatre in Spokane, Wash., occurred recently as a result of the purchase of a large share of stock in the house by John Danz, general manager of the John Danz Theatres, Inc., of Seattle, and proprietor of a number of non-union picture theatres in the latter city.

The strike and walkout order was issued by the Internationals of the trades involved, according to reports. The purchase of an interest in the American is Danz's first venture outside Seattle, in an effort to break the union control. His recent victory in the State Supreme Court, ruling that picketing of any kind in front of his theatres is illegal, has only served to embitter the unions toward his activities and enterprises. Unions in Washington are now preparing to fight the anti-picketing decision to a final conclusion.

Iowa Exhibitor to Make Sunday Test Case

E. P. Smith, exhibitor of Sheraton, Iowa, will try out the feeling for and against the Sunday show in his town on Sunday. It is Smith's feeling that the people of Sheraton are fifty-fifty on the proposition, while the city council is for Smith in having the Sunday show, while the mayor is opposed to the Sunday opening.

Smith plans to show at his theatre on Sunday and make a test case of the discussion. If his license is revoked by the mayor it is his intention to take the matter to the Supreme Court for trial.

Greater Movie Season Wins Approval

Civic, Industrial and Public Organizations Pledge Their Support to Movement of Hays Organization

CIVIC, industrial and public organizations representing a national membership of millions are directing their efforts toward the success of Greater Movie Season and enthusiastically endorsing the project in letters to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., which is inaugurating the plan nationally.

"The Greater Movie Season suggests interesting and important possibilities," wrote Lee F. Hanmer, director of the Recreation Department of the Russell Sage Foundation in enlisting his organization in the movement. "It should serve as a further stimulus to productions of merit. It ought to afford an occasion for turning public attention to the progress that is being made toward higher standards of excellence, and it will be a practical demonstration of the purpose of the producers, distributors and exhibitors to provide right moving pictures if the public will do its part in giving such productions the necessary support."

The Rev. Charles N. Lathrop, executive secretary of the Social Service Department of the National Council of the Protestant Episcopal Church, expressed great satisfaction in motion pictures. He stated his belief that the public would respond to Greater Movie Season and assured his organization's co-operation to the utmost. Similar assistance was promised by the American Sunday Union and the Community Center Association.

The campaign also will be carried into the motion picture halls of the Chautauqua Institution during August.

"There is no question in my mind about the people generally supporting a movement of this kind." Thomas E. Finegan of the National Educational Association, wrote, "Some of the most appealing and attractive entertainments provided for the public are moving pictures. There are moving pictures which exercise a fine influence upon the social fabric—that appeal to the intelligence and imagination of an audience. Some of the most dramatic entertainments produced are among moving pictures. You may count upon the co-operation of the National Educational Association."

Hearty endorsement by the twenty thousand citizens of Revolutionary stock composing the Sons of the American Revolution was conveyed to Mr. Hays in a letter from W. I. Lincoln Adams. The support of all those working in the interest of young people will be forthcoming from the Boys' Club Federation, according to C. J. Atkinson, Executive Secretary.

"Many of the best films are difficult to popularize and the financial risk of producing them is proportionately great," stated Harold A. Caparn of the American Civic Association. "All the more praiseworthy therefore is this programme of the Motion Picture Producers and Distributors. All the more therefore should every citizen and every organization interested in raising the standard of motion pictures, do anything they can to encourage this important enterprise."

Other endorsers of Greater Movie Season include the National Board of Review, the National Committee for the Prevention of Blindness and the New York Knights of Pythias. State branches of many more bodies are active in conjunction with exhibitor organizations.

With wide national support thus guaranteed, the Hays organization has put into effect plans by which these forces can be marshalled and a concrete alliance with theatres brought about for complete exhibitor benefit when Greater Movie Season opens in August and every avenue of publicity and advertising stimulates public interest.

Continued Activity in Theatre Field

Astor, New York, Changes Hands—Universal to Build Ultimately in Chicago

SEVERAL important developments were noted in the theatre field this week, chief among which were the announcement that Walter Reade, one of the leading Jersey theatre owners, had bought 50% interest in the Astor Theatre, Broadway and 45th street, New York, and would operate it in association with B. K. Bimberg; and the statement made by Carl Laemmle in a letter to "The Spotlight," that Universal will ultimately build in Chicago.

Reports that Balaban & Katz would take over the Gregory chain of nineteen houses in the Middle West failed to materialize. Control of the chain has been bought by S. J. Gregory and William Kliehge.

Mr. Readem who operates the Savoy Theatre in New York, purchased from E. R. Thomas the latter's interest in the Astor Theatre. The deal was said to involve $900,000. The Messrs. Shuberts have a lease-hold on these premises which is subject to cancellation; they will give Mr. Reade possession of this building on January 1st.

It is Mr. Reade's intention to alter the building upon obtaining possession to the extent of about $500,000 redecorating, reseating and generally modernizing the structure.

The theatre will continue to be used for the presentation of the better class of motion pictures for extended runs and at other times will house dramatic and musical plays. Negotiations are now pending for the presentation of "Ben Hur" at this theatre upon its completion by Metro-Goldwyn.

Mr. Thomas' interest in this property was held at $900,000. The terms were all cash and there were no brokers, the transaction having been made direct between Mr. Thomas and Mr. Reade.

Mr. Laemmle's letter to Miss Ray Lewis, editor of "The Spotlight," read in part:

"You tell me to build downtown in Chicago. Fine. That's what I intend to do, but it isn't a thing that can be done over night and done right you know. I am going to build there Ray, in spite of the fact that I have been threatened with the loss of all booking in Illinois if I dare to build downtown in Chicago."

Another important development of the week was the purchase by Fitzpatrick & McElroy of six theatre sites in Chicago.

One is at 63rd St. and Kedzie Ave. and is worth $400,000; another at 59th and Kedzie, known as the Gage building, valued at $300,000; southwest corner 63rd and Western, on which is the Bain building, valued at $450,000; northwest corner 63rd and Western, valued at $375,000; and a site at 62d Place and Kedzie, valued at $240,000.

Warner Brothers have acquired a 99-year lease in Youngstown, O., for a plot on which they will build a 2,500 seat theatre to cost $1,000,000.

Around New York the following deals were reported:

A site 115 by 200 ft. on Amity Ave near Main St., Flushing, has been sold to a New York Syndicate which will build a 3,000-seat theatre.

The Jamaica Operating Co. will build a house on Jamaica Ave., Hollis. The Hempstead Theatre Corp. plans a theatre, store and apartment building in Hempstead.

Contracts for a $1,000,000 theatre in Port Chester for the Rhebem Theatres Corp., have been awarded to the Longacre Engineering and Construction Co. The theatre will be on Westchester Ave., near the New Haven railroad station and will seat 2,000. Thomas W. Lamb is architect.

In addition to the theatre at Surf and Stillwell, built by Chanin Construction Co. at a cost of $1,000,000 and leased to Marcus Loew, another theatre is being built at Surf Ave., and West 17th St., Coney Island, at a cost of $600,000.

Advocate Screen Study Club

National Better Films Committee Pamphlet Outlines the Plan of Operation

THE plan of organization and operation of Motion Picture Study Clubs advanced by Prof. Leroy E. Bowman, of the Department of Social Science, Columbia University, at the recent Conference of the National Committee for Better Films, has been published in pamphlet form by that organization.

The Study Club Plan, which met with the endorsement of the National Committee, is a development of the Better Films movement among community groups and embraces the best features which have been evolved by these groups and the National Committee since its inception ten years ago.

Announcement of this new service has been made from the headquarters of the Committee at 70 Fifth Avenue, New York City.

While drawn for the most part from the procedures of citizen groups in various cities there is one feature which makes this Study Club Plan distinctive, and that is its emphasis upon study, upon knowledge of the facts and understanding of the motion picture as a basis for action. To facilitate the carrying out of this idea the National Committee intends to supply motion picture study clubs with a series of papers for presentation at monthly meetings commencing September, 125. These will cover such subjects as the history of motion pictures, the social problem they have raised, the psychology of censorship, the psychological reactions of audiences, the means of improvement likely to prove successful, the questions of taste and morals, the nature of the motion picture as a popular entertainment, as a visual educator, as a medium of artistic expression, as a thing of social meaning, as a form of expression in relation to other arts, etc.

Other services supplied by the National Committee to the secretary of the study club comprise the monthly and weekly selected lists of the National Committee, its annual catalog, "Film Progress"—its monthly bulletin-magazine, "Exceptional Photoplays"—which critically reviews the outstanding productions, and the Weekly Official Bulletin of the National Board of Review. In addition each and every member of the Study Club will receive the monthly selected list (known as the Photoplay Guide), "Film Progress" and "Exceptional Photoplays." All this the Committee officers state is offered at terms within the means of any organization applying for membership.

New Companies Chartered in New York State

Motion picture companies incorporating in New York State during the past week, included the following, the names of the directors and the amount of capitalization being given: De Rosa Film Trading Corporation of America, $10,000, A. L. Barnes, Mt. Vernon, E. Salinger, G. W. Jarret, New York city; Grey Productions, Inc., $10,000, S. E. Grey, Beatrice Suttmeier, Gerald Donohue, New York city.

Vassiliadis Bros. Theatrical Corp., Buffalo, $10,000, C. Vassiliadis, N. Vassiliadis, B. Vassiliadis, Buffalo; J. W. E. Holding Co., Inc., capitalization not stated, Samuel C. Wood, H. C. Hand, R. J. Gorman, New York city; Gotham Enterprises, Inc., $100,000, Charles H. Seaman, A. Thompson, H. G. Kosch, New York city; Valo Distributors, Inc., capitalization not stated, W. Krauss, E. Birmingham, A. W. Osborn, New York city; Grisman Productions, $5,000, E. A. Obstfeld, Cecil Gross, Rose Appelbaum, New York city.

The Chatterboxes, Inc., capitalization not stated, R. W. Krakeur, J. M. Welch, G. G. Holland, Great Neck, L. I.; the F. B. Rogers Motion Picture Corporation, capitalization not stated, H. W. Paprocki, H. B. Holland, F. C. Taylor, 37 Wall Street, New York city; Gaycort Amusement Corporation, $20,000, Leon Greenfield, Bernard and Abraham Greenfield, New York city.

Norristown Colonial Theatre Destroyed by Fire

The Colonial Theatre of Norristown, Pa., and an adjoining junk shop were destroyed by fire the night of April 28th with a loss of $100,000. The blaze started in a rag shop and stable in the rear of the theatre.

Before the flames became uncontrollable a small audience which had gathered in the theatre was dismissed. The house, located at Main and Arch streets, had recently installed a $12,000 organ.

Warner Players Injured in Train Wreck

MARIE PREVOST, Warner Brothers' star, Louise Fazenda, Kenneth Harlan and Walter Long suffered slight bruises and shock when the train in which Warners' "Bobbed Hair" company was wrecked one night last week. The accident happened on the Santa Fe train near San Diego, the engineer of the train being killed.

The entire camera equipment for "Bobbed Hair" was demolished entailing a loss estimated at $10,000. Miss Prevost and the other injured players were treated and after a day of rest were able to proceed with production work.

Art Mix in Los Angeles Court Action

The Superior Court, in Los Angeles, Cal., has issued a decree fining Arthur J. Mix Productions Inc., $150 and Denver Dixon, its director $75 for contempt of court, according to a statement made by Fox Film Corporation.

It was explained by Saul E. Rogers, General Counsel for the Fox Company, that the offending company was originally enjoined from using advertising containing the name "Art Mix" on posters, press sheets and film titles in a manner alleged to mislead the trade and the public into the belief that "Art Mix" is a motion picture star. Such advertising it is alleged tended to confuse the name used with that of Tom Mix, the star of the Fox company, and was determined by the court to be unfair business competition.

The contempt charged was the alleged distribution of an inaccurate copy of the injunction which tended to lead exhibitors to believe that the injunction did not apply to pictures issued before the date of the restraining order.

Atlanta Film Trade Board Names Directors

At its weekly meeting on Monday afternoon the Atlanta Film Board of Trade held its semi-annual election of members of the Board of Directors, choosing for this body, George R. Allison, John T. Ezell, Dave Prince, R. B. Williams and C. R. Beacham.

The Board of Directors will meet and elect a chairman and appoint the standing committees. These committees are those on Arbitration, Grievance, Legislation and Public Information, Standing Rules, Transportation, and Entertainment. Due to the fact that Mr. Allison and Mr. Beacham are out of town, this meeting of the Board will not be held for about a week.

Fabians Acquire Newark Masonic Temple

The Fabians have taken over the 3000 seat Masonic Temple at Newark, N. J., and expect to open about September 1st. It will be run on the same basis as the Branford, except that first National pictures will be run at the Branford, and it is planned to run Paramount features at the Temple. Fourteen nights out of the year will be devoted to Masonic activities.

Federal Trade Commission Dismisses Complaint Against Saenger

THE Federal Trade Commission has formally dismissed, "without prejudice," the formal complaint against the Saenger Amusement Company, New Orleans, in which the latter was charged with attempting to compel certain film exchanges to cease supplying films to its competitors.

The commission charged the amusement company with having made threats to certain exchanges that unless they accepted its terms for the lease, sale or license of films handled by it, they would cause exhibitors to refuse to handle the films distributed by such exchanges. It was also alleged that the Saenger Company caused contracts between exchanges and exhibitors to be broken, and in other ways attempted to influence exchanges to handle its films on its own terms.

The Saenger Amusement Company in its answer to the complaint denied the charges in toto. The proceeding was dismissed by the commission after consideration of the complaint and answer thereto and the testimony in support of the charges.

British Delegates Will Be Present

W. Gavazzi King and Major Gale Represent Cinematograph Exhibitors' Association—Other Representatives From Abroad

THE Milwaukee Convention will be international in scope. There will be representatives from Great Britain, France and other European countries, in addition to the delegation from the Motion Picture Theatre Owners of Canada, who met with their American fellow-exhibitors for the first time last year at Boston.

Conspicuous among the visitors from abroad is the delegation from the Cinematograph Exhibitors' Association of Great Britain and Ireland, headed by William Gavazzi King, secretary of that body, and Major A. J. Gale, former president, who are the official representatives of the C. E. A. Others in the group are A. Cunningham, owner of twenty theatres in Leeds and throughout Yorkshire, and representative of the Leeds branch of the C. E. A.; G. F. McDonald, who represents Birmingham; Captain J. W. Barber, representing London, and Home counties; and F. H. Cooper, representing Norfolk, Norwich and Eastern counties. The latter three are acting in an unofficial capacity.

The British party arrived in New York on the Berengaria last week and were quartered at the Waldorf-Astoria. They left on Wednesday for the Middle West on an inspection tour of theatres that will culminate at Milwaukee. After the convention, they will go on to the West Coast for an extensive tour of the studios, returning to New York, whence they will sail for home on the Berengaria, June 17.

They will play a prominent part at the Milwaukee convention and will be given places of honor in the proceedings.

Warners Deny Combine Has Tied Up Product

INFORMATION has come to Warner Brothers that a big theatre combine is passing the word among independent exhibitors that the combine has tied up Warner product in their territory for next season and unless the exhibitors come into the combine by selling or leasing their houses, or permitting the combine to take over booking dates, they would be unable to obtain Warner and other product for next season.

Harry M. Warner has wired from the coast as follows:

"Please inform everyone that no theatre or circuit of theatres has our product after the present twenty features and that no arrangement for selling has been made or will be made until after the Milwaukee convention."

While in America, the visitors are making a close study of production and distribution, upon which they will base an official report to the Cinematograph Exhibitors Association.

One of the subjects to which they are giving close attention is that of rentals. Capt. Barber declared that exhibitors in England feel that they are being exploited by renters there. He also said that conditions in America are different from those in England and that exhibition values in England should not be based on those in this country. The delegation is gathering first-hand information on rentals and general conditions here.

The British delegates were royally received in New York, receiving the freedom of the port on entering. A number of entertainments have been given in their honor. Miss Elizabeth Lonergan of Kinematograph Weekly, London, was hostess at a dinner Monday night at the Hotel Woodstock, with the British delegates as guests. Bert Adler, who will represent Kine at the convention, was also a guest.

On Tuesday the delegation attended a luncheon given in their honor by William A. Johnston, editor of MOTION PICTURE NEWS. Besides the honor guests, Fred J. Beecroft, advertising manager of THE NEWS and Mr. Adler were present.

En route to Milwaukee, Mr. Gavazzi King, Major Gale and their associates visited Niagara Falls, Detroit and Chicago en route. They will be quartered at the Hotel Wisconsin during the convention.

Representatives of foreign producers will also be present, including F. Wynne-Jones, of UFA; Guy de Valmorin, producer of "The Miracle of the Wolves," and Rene Batigne, American representative of the Societe Anonyme des Filmes Historique, the French concern which made "The Miracle." In some quarters, it was said a plan was on foot to enlist the interest of the M. P. T. O. A. in booking arrangements for pictures from abroad as part of the movement for the alliance with independent producers.

John C. Flinn Made General Manager

Wins Promotion to Board of Directors and Sales Direction of Producers Distributing Corporation

AT a special meeting of the division managers of Producers Distributing Corporation, held Wednesday at the eexecutive offices of the company, F. C. Munroe, president, officially announced the promotion of John C. Flinn to the position of vice-president and general manager, and a member of the board of directors of the corporation.

In his new position Flinn will take full charge of sales and assume the executive duties just resigned by Paul C. Mooney in addition to supervising the advertising and publicity policies of the company.

Flinn joined Producers Distributing Corporation less than eighteen months ago and in this short space of time he has, by tireless efforts and the close support and cooperation of F. C. Munroe, completely reorganized the company and placed the organization in the foremost rank of independent distributors. Since his affiliation with the company he has enlarged and strengthened its programs by product from the greatest producing brains in the industry and the meteoric advance of Producers' Distributing Corporation has, in a great measure been due to the confidence he has inspired.

Starting on January 1st, 1924, with nothing but the skeleton of an organization, Producers' Distributing Corporation now has the exclusive product of Cecil B. De Mille, the big feature productions of Al. Christie, the specials and Harry Carey features of Hunt Stromberg, and the productions of George Melford, Frances Marion, Renaud Hoffman and Belasco Productions Inc. And it is rumored that the new program to be announced shortly will contain the names of at least two other producers of international fame.

F. C. Munroe in announcing the elevation of Flinn to a higher position paid eloquent tribute to his qulities as an executive and a man of broad knowledge, keen judgment, strong personality and great ability. And it may be said without fear of contradiction, that everyone in the motion picture industry echoes and approves Monroe's estimate of Producers' Distributing Corporation's new vice-president and general manager.

Paul C. Mooney, vice-president in charge of sales corporation has resigned his office.

"My contract with Producers' Distributing Corporation," said Mr. Mooney, "has two more months before it expires, after which I had intended to make other connections. After discussing the situation at length with Mr. F. C. Munroe, preseident, and in view of the extensive plans of the corporation for the coming season, I regarded that the best interest of the company would be served by giving way to a successor at this time instead of later, in the middle of the selling season. The association with Producers' Distributing Corporation with its executives, Messrs. Munroe, Raymond Pawley and John C. Flinn has been pleasant and profitable. The record of the company during the past fourteen months speaks for itself and it is with extreme satisfaction and gratification that I review the cooperative achievements of these gentlemen and myself."

Mr. Munroe, president of the company, said, "Mr. Mooney's record in the motion picture industry both before his association with Producers Distributing Corporation and particularly during that time shows unusual ability and grasp of the problems of the motion picture industry. For myself and the other officers of the corporation, I can say that his resignation is taken with sincere regret but with a knowledge that his future undertakings will reflect the same qualities which have made so many friends for him in and out of the industry."

Exhibitors Join Canada Body

Are Included With Distributors in Group Affiliated With the Hays Organization

EXHIBITORS are included in the Motion Picture Distributors and Exhibitors of Canada, which is the Canadian affiliation of the Will Hays organization in the United States. Formal announcement was made during the week at the Canadian headquarters of the association in Toronto of the inclusion of the exhibitors. Information received shows a substantial number of exhibitors from Montreal, Quebec and out to Vancouver, B. C., lined up with the new association.

The list of exhibitor members already secured comprises some of the outstanding theatre managers in the country. Cities already represented include Hamilton, St. Catharines, Kitchener, Brantford, Guelph, Galt, London, Stratford, Peterborough, Ottawa, Kingston, Montreal, Vancouver, Calgary, Winnipeg, Toronto and other centres. Organization details have reached the point where it is now possible to hold an annual convention and this is to be staged in the immediate future at Toronto, where representatives of many film exchanges, producers and the exhibitors will gather to discuss all phases of motion picture presentation.

The Canadian association has already been devoting considerable attention to the projection machine operators in the Dominion. Recently a copy of a book, "Film Mutilation and How to Prevent It," published by the Eastern Kodak Company, Rochester, N. Y., has been sent to every operator in Canada by Col. John A. Cooper, president of the Motion Picture Distributors and Exhibitors of Canada, Toronto. This book was sent out with the compliments of the Canadian association and with the request to "Read, Preserve, Help." A representative of the Eastman company has also been touring Western Canada under the auspices of the association, visiting the operators in many centres, while general meetings have also been held in Vancouver, Calgary and Winnipeg, Manitoba. Similar meetings are also to be held at Toronto and Montreal, in Eastern Canada, during May.

"Lightnin'" Finished, Due for Broadway

"LIGHTNIN'" first of the John Golden productions made by Fox Film Corporation on the west coast has been completed and will probably be the first of the new offerings presented on Broadway on a large scale. It will be shown in the same manner as were "The Iron Horse," "As No Man Has Loved" and "The Fool."

"Lightnin'" will inaugurate the new Fox policy of filming only outstanding stage successes and novels. In the direction of the picture John Ford had the complete cooperation of John Golden, who was on hand all the time the production was in progress.

Jay Hunt was selected to play the role made famous by the late Frank Bacon only after hundreds of applicants had been passed upon. Others prominent in the cast are, Madge Bellamy, Wallace MacDonald, Ethel Clayton, J. Farrell MacDonald, James Marcus, Edythe Chapman, Otis Harlan, Richard Travers and Brandon Hurst.

Detroit Orpheum Seized by United States Officials

Federal authorities have seized the Orpheum theatre in Detroit on instructions from the commissioner of internal revenue at Washington, because of alleged improper disclosure of the income of the Wayne Amusement company, operators of the Orpheum.

Agents of Fred L. Woodworth, collector of internal revenue for this district, served a warrant in distraint upon George E. Guise, secretary, in which it was charged that incorrect returns for 1917, 1920 and 1921 income of the company was falsified.

According to the commissioner, the company owes the government $4,144.86 for 1917, $36,471.03 for 1920 and $18,709.76 for 1921, a total of more than $59,300. The Orpheum, which is one of the largest combination houses in the city, has been closed for two weeks, since it has not been paying expenses in recent weeks. When the government heard of the action being taken to cancel the lease, immediate action was taken to protect the federal claim.

When Guise declared that he was not in a position to pay the claim, the officers started an inventory of the company's assets and will be in possession of the theatre until the inventory is completed. The government's claim for taxes takes precedence of the Orpheum company's claim for rent, it is said.

Jesse Goldburg Delivers a Broadcasting Series

Jesse J. Goldburg, president of Independent Pictures Corporation, is broadcasting a series of addresses on subjects connected with the motion picture industry. The talks are being delivered from station KFI which is operated by the Los Angeles Examiner at Los Angeles.

The first of the addresses was delivered by Goldburg as a part of the Wampas program Wednesday, April 15th, when he took for his subject "The Making of a Star." The second will be delivered within the next two weeks on "The Relationship of Music to Motion Pictures."

Film Mutilated by Punch Holes Must Be Paid For

The Albany Film Board of Trade has issued a letter to all theatres in that exchange zone warning exhibitors and operators that hereafter theatres will be called upon to pay for film that has been mutilated by punch holes. The practice of punching holes in film to indicate that the reel is near the end of its run is said to have spread greatly in that district lately and the step by the Board is taken to eliminate the destruction to prints resulting therefrom.

Wilson Names Cobb as Sales Manager

SERING D. WILSON has officially announced the appointment of C. Lang Cobb as general sales manager of Sering D. Wilson & Company, Inc. He has been acting in this capacity for some time past, having just returned from an extended trip covering practically all key cities east of the Rockies.

Cobb, a pioneer in motion pictures has for the past six years confined his activities to motion pictures in color. He was for several years connected with Paramount prior to his entrance in the color field.

Cobb will make some announcements regarding the color pictures of his organization in the near future. He expects within three months the Wilson concern will have color laboratories throughout Continental Europe, England and the Far East. Sering D. Wilson is sailing May 9th to complete arrangements for this service.

Albany Film Board Holds Annual Election

The annual election of officers of the Albany, N. Y. Film Board of Trade took place Monday, May 4th. Alec Herman manager of the First National Exchange being chosen president for the coming year.

Other officers selected are, Howard Morgan, vice-president, Herman Stearn, treasurer.

Miss Jane Halloran, who has been acting as secretary to the Board, will continue her duties in that capacity. Following the meeting of the Board, a dinner was tendered by the members to the retiring president, J. H. MacIntyre, at the Hotel Hampton.

Corning Votes Continuance of Sunday Pictures

Attempts to place a ban on the showing of motion pictures in Corning, N. Y. theatre on Sunday went to the wall Monday night, May 4, when an ordinance before the common council was voted out. The fight against Sunday motion pictures has been strong with the ministers of the city taking an active part in the movement to abolish the showings.

Ohio Amusement Company Sold to Erks

Majority stock in the Piqua, Ohio, Amusement Company was sold last week by Harry Kress, Frank Ridenour and C. Dudley King, to William Erk and Son, of Ilion, N. Y. The Piqua Amusement Company operates May's Opera House, the Strand and the Bijou theatres.

Arbitration Trouble Settled in Minneapolis

Arbitration difficulties with the Minneapolis Film Board of Trade have come to an end and exhibitors will again resume their places on that board, following a visit of W. A. Steffes of the Northwest exhibitor organization.

Year's Line-Up of Product

(*Continued from Page* 2233)

rance; "The Dead Command," by Blasco Ibanez; "The Gorgeous Girl," by Nalbro Bartley; "The Gooseman," by Jacob Wasserman; "Jason," by Justus Miles Forman; "The World's Illusion," by Jacob Wasserman; "Year of Delight," by Margaret Widdemar; "The House of Mirth," by Edith Wharton; "The Awakening of Helena Richie," by Margaret Deland; "The Orchid," by Carey Wilson; "Women Love Diamonds," by Carey Wilson.

(*Editor's Note.—Further details will be printed in a later issue.*)

Paramount Will Distribute 80

THE eighty Paramount productions for next season will be released in two groups of forty each. The Greater Forty will be released during the period from August 1 to February 1, and the second group, complete details of which are not yet at hand, will cover the period from February 2 to July 31st.

In the second forty there will be two productions starring Gloria Swanson, one a stage play produced in New York this season; D. W. Griffith's "Sorrows of Satan," an adaptation of Marie Corelli's novel; Allan Dwan's "New York;" Herbert Brenon's "The Blind Goddess," based on a magazine story now being published serially; a Harold Lloyd comedy; 2 Zane Grey stories; 2 Pola Negri starring vehicles; 2 Thomas Meighan productions; one Douglas MacLean comedy; 2 starring Richard Dix; 2 with Raymond Griffith starred; and productions from James Cruze, William de Mille, and William K. Howard, among others.

The Greater Forty group is made up of the following:

"The Ten Commandments," the Cecil B. De Mille spectacle which played a continuous engagement of 62 weeks and was road showed over the country for an entire season; "Beggar On Horseback," James Cruze's screen production of the Broadway stage success by George S. Kaufman and Marc Connelly, with Esther Ralston, Theodore Kosloff, Ethel Wales and Gertrude Short are among the principals in the cast.

"Flower of the Night," starring Pola Negri and based on the Joseph Hergesheimer story of that title published in a magazine. "Whispers," an original screen story by Booth Tarkington and starring Thomas Meighan.

"The Stage Door Johnny," starring Raymond Griffith as a waiter who inherits a fortune and becomes a man about town. "Cobra," starring Rudolph Valentino in an adaptation of the Martin Brown stage play. Nita Naldi plays the feminine lead and Joseph Henabery directs.

"The Street of Forgotten Men," a Herbert Brenon production based on a magazine story by George Kibbe Turner, with Percy Marmont, Mary Brian, Neil Hamilton and Raymond Hatton in leading roles. "The Ancient Highway," Irvin Willat's production of the James Oliver Curwood novel of the same title.

"In the Name of Love," featuring Ricardo Cortez, Greta Nissen, Wallace Beery and Raymond Hatton. It was directed by Howard Higgen from an original story written by Sada Cowan, who based the work on the theme of Bulwer Lytton's "The Lady of Lyons." "The King on Main Street," directed by Monte Bell and featuring Adolphe Menjou in the title role.

"The Vanishing American," a screen version of Zane Grey's novel produced by William K. Howard with Richard Dix, Lois Wilson and Wallace Beery in the principal roles. The Liberty Magazine Contest Special, an original to be filmed by James Cruze from the prize winning story in the contest now being conducted by this magazine.

"The Pony Express," a James Cruze production to be offered as a sort of sequel to "The Covered Wagon," based on an original story by Henry James Forman and Walter Woods. "The American Venus," featuring Greta Nissen in an original story by Lillian Lauferty, and to present girls selected in various cities as the reigning beauties of their localities in contests to be conducted nationally by Paramount.

"The Best People," a Sidney Olcott production based on the play of the same title produced in New York this season. "The Golden Princess," the Elinor Gates romance starring Betty Bronson. Clarence Badger will direct.

"Womanhandled," written by Arthur Stringer, author of "Manhandled" and starring Richard Dix. "Conquered," starring Gloria Swanson and to be produced by Allan Dwan. The story was written by Arthur Stringer.

"The Enchanted Hill," a Peter B. Kyne story published serially in a magazine and to be produced by Irvin Willat with Jack Holt, Florence Vidor and Raymond Hatton in featured roles. "Polly of the Ballet," a William de Mille production based on an original story by Clara Beranger and featuring Ricardo Cortez and Greta Nissen.

"When Knights Were Bold," an adaptation of Charles Marlowe's famous play, starring Raymond Griffith. "The Trouble With Wives," a Sada Cowan original featuring Adolphe Menjou and Florence Vidor.

"Night Life In New York," an Allan Dwan production based on Edgar Selwyn's original story, and presenting Rod La Rocque, Ernest Torrence, Dorothy Gish, Helen Lee Worthing and George Hackathorne in the cast. "Shamrock," the romance of an American born son of Irish parents who wins success as a politician.

"Stage Struck," a Gloria Swanson starring vehicle to be produced by Allan Dwan. "A Son of His Father," an adaptation of the Harold Bell Wright novel of the same title, to be directed by Victor Fleming.

"That Royle Girl," a D. W. Griffith production based on the magazine story by Edwin Balmer, with Dorothy Gish, Jack Holt and Rod La Rocque in the principal roles. "The Wanderer," a screen version of the famous stage spectacle by Maurice Samuels, to be filmed by Raoul Walsh with William Collier, Jr., Ernest Torrence, Wallace Beery, Tyrone Power and Kathlyn Williams in the principal roles.

"Lord Jim," adapted from the novel by Joseph Conrad and to be produced by Victor Fleming. "The Wild, Wild Girl," starring Bebe Daniels with Rod La Rocque leading the support. It was directed by Eddie Sutherland.

"Not So Long Ago," Sidney Olcott production starring Betty Bronson in a romance laid in the New York of the 70's. "The Crossroads of the World," starring Pola Negri in an original story by Michael Arlen and to be produced by Raoul Walsh.

"New Brooms," a William de Mille adaptation of the stage play written by Frank Craven and scenarioized by Clara Beranger. "A Kiss For Cinderella," Sir James M. Barrie's play adapted to the screen with Betty Bronson in the role created on the stage by Maude Adams. It will be produced by Herbert Brenon.

"Lovers in Quarantine," starring Bebe Daniels in an adaptation of "Quarantine," now being presented at the Henry Miller Theatre in New York. A Douglas MacLean comedy, the title of which has not yet been announced, will be one of the Fall releases in the Greater Forty group.

"Wild Horse Mesa," another Zane Grey western romance which appeared serially in a magazine, with Jack Holt, Esther Ralston, Noah Beery and Douglas Fairbanks, Jr., in the principal roles. "Rugged Waters," an Irvin Willat production based on the novel of the same name by Joseph C. Lincoln. Lois Wilson, Warner Baxter and Wallace Beery have the featured roles.

Two Announced by Pathe

THUS far Pathe has announced only two features for next season's schedule, which will contain the largest number of short subjects announced for any one year in the history of that company.

The features are:

"Rah! Rah! Rah!" the new Harold Lloyd comedy directed by Sam Taylor and Fred Newmeyer. It will be released sometime in the Fall. "Black Cyclone," a Hal Roach production directed by Fred Jackman and starring "Rex," the wild horse.

Producers Distributing Corporation

WHILE no definite announcement has yet been made by Producers Distributing Corporation, it is understood that this company will release forty-four or possibly more features during the 1925-26 season.

Productions which have been announced are:

"The Road to Yesterday," a Cecil B. De Mille personally directed production adapted by Jeannie Macpherson from the stage play by E. J. Sutherland and Beulah Marie Dix. "Hell's Highroad," a De Mille production, adapted by Eve Unsell and Leonore Coffee from the novel by Ernest Pascal, to be directed by Frank Urson and Paul Iribe. Leatrice Joy will be starred with Edmund Burns, Robert Edeson and Julia Faye in the supporting cast.

"The Coming of Amos," starring Rod La Rocque with Jetta Goudal opposite. It will be directed by Paul Sloane from the novel by William J. Locke. James Creelman and Garret Ford made the adaptation for this De Mille production.

"The People Vs. Nancy Preston," a Hunt Stromberg production starring Priscilla Dean and directed by Tom Forman from the novel by John A. Moroso. "Seven Days," an Al Christie Special based on the play by Avery Hopwood and Mary Roberts Rhinehart,

directed by Scott Sidney with Lillian Rich, Creighton Hale, Lilyan Tashman, Tom Wilson, Eddie Gribbon, Rosa Gore and Mabel Julienne Scott in an all-star cast.

"Without Mercy," a Metropolitan production to be directed by George Melford from the John Goodwin novel of that title Vera Reynolds, Dorothy Phillips, Rockliffe Fellowes and Robert Ames have the leading roles.

(*Editor's Note. Further particulars concerning the productions which Producers Distributing Corporation will offer next season will be published in an early issue of* Motion Picture News.)

Six Pyramid Productions

SIX all-star productions are listed by Pyramid Productions, the titles of these being "Judith and Deerslayer," "Dixieland Days," "Appleblossom Time," "Red Heads and White Horses," "Marriageable Girls" and "Greenwich Village."

Twenty-three Rayart Features

THE Rayart organization announces a list of 23 feature releases. This includes a series of eight starring Reed Howes, "Crack o' Dawn," "Racing Romance," "The Gallant Fool," "The Bashful Buccaneer," "The Action Craver," "Grinning Guns," "Fires of Youth" and "Fighting Fortune," a series of eight starring Billy Sullivan, including "The Fear Fighter," "The Goat Getter," "The Windjammer," "The Patent Leather Pug," "The Fighting Farmer," "Fighting Justice," "Billy from Broadway" and "Lightning Fists," five from Jack Perrin, including "The Knockout Kid," "Double Fisted," "Starlight the Untamed," "The Thunderbolt Strikes," and "Silent Sheldon," also "Easy Money" with Mary Carr and Cullen Landis, and "The Beloved Pawn," with an all-star cast.

Schulberg Schedule Calls for 18

THE eighteen stories which B. B. Schulberg will produce next year are the following:

"Shenandoah," the American stage classic; "The Plastic Age," by Percy Marks; "Lew Tyler's Wives," by Wallace Irwin; "With This Ring" by Fanny Heaslip Lea; "Parisian Love" by F. Oakley Crawford; "Horses and Women," "Dancing Days," by J. J. Bell; "Exclusive Rights" by Evelyn Campbell; "The Aristocrat" and "The Worst Woman" by Larry Evans; "The Romance of a Million Dollars" by Elizabeth Dejeans; "Shopworn" by Patricia Wetherill; "Eden's Fruit," "The Other Woman's Story" by Peggy Gaddis; "The Girl Who Wouldn't Work" by Marie B. Wentworth James; "Studies in Wives" by Mrs. Belloc Lowndes; "Ruthless Women" and "Extravagant Youth."

Details concerning the directors and stars who will be engaged to make the various pictures in the list which Schulberg will offer have not yet been announced.

Nine from A. G. Steen

A. G. STEEN, Inc., announced "9⅗ Seconds"; starring Charles Paddock, and a series of eight starring Bruce Gordon, including "Don X," "Lawless Trails," and six others scheduled for production.

Sunset Lists 13 Features

THE Sunset Productions schedule includes a series of six all-star historical westerns, a series of six featuring Dick Grace, and a burlesque novelty feature. The titles of the first six are "With Kit Carson Over the Great Divide," "With Buffalo Bill on the U. P. Trail," "With Davy Crockett at the Fall of Alamo," "With Sitting Bull at the Spirit Lake Massacre," "With Daniel Boone Through the Wilderness," and "With General Custer at Little Big Horn." The burlesque novelty stars Pola Negri and is entitled "Are Women to Blame?" The titles of the Dick Grace features are unannounced.

Tiffany Plans 11 Dramas

THE Tiffany Productions, Inc., schedule calls for a total of 11 features, with all-star casts. The titles of nine are given, and are as follows: "Lightning," "The Lodge in the Wilderness," "Souls for Sables," "Morganson's Finish," "The Travis Cup," "The Wrong Coat," "Tale of a Vanishing People," "The Dumb Head," and "The Luck Serum."

Seven Truart Features Named

TRUART announces seven features in its Blue Ribbon series. Two of these star Ruth Roland and five are all-star. The Ruth Roland features are "Dollar Down" and "Where the Worst Begins." The titles of the other five are "The Life of a Woman," "Marrying Money," "Salvage," "Age of Indiscretion" and "The Hurricane."

Universal Plans to Produce 54

THE fifty-four features, of which there will be thirty Jewels and three series of eight each of Western features, announced by Universal are:

"California Straight Ahead," starring Reginald Denny and produced by Harry Pollard from a story by Byron Morgan; "The Goose Woman," a Clarence Brown production based on the novel by Rex Beach, with Jack Pickford, Louise Dresser and Constance Bennett in the principal roles.

"Spook Ranch," starring Hoot Gibson and produced by Edward Laemmle. "Siege," by Samuel Hopkins Adams and produced by Svend Gade with Virginia Valli and Eugene O'Brien co-starred.

"Lorraine of the Lions," an Edward Sedgwick production starring Norman Kerry with Patsy Ruth Miller. "The Teaser," adapted from the stage play and produced by William Seiter with Laura La Plante in the starring role.

"The Titans," starring House Peters with Ruth Clifford and directed by Edward Sloman. "Where Was I?" starring Reginald Denny and based on the magazine story by Edgar Franklin. William A. Seiter, director.

"The Arizona Sweepstakes," with Hoot Gibson as the star and directed by Clifford Smith from a story by Charles A. Logue. "The Home Maker," adaptation of the Dorothy Canfield story, directed by King Baggot with Alice Joyce and Clive Brook featured. "The Plot Thickens," a Nina Wilcox Putnam magazine story, directed by Frank Griffen with Laura La Plante starred.

"The Little Giant," Glen Hunter starred with Edna Murphy and David Higgins. The story is an adaptation from "Once a Peddler," written by Hugh McNair Kahler, and Will Nigh directed the production. "Stella Maris," with Mary Philbin starred in an adaptation of the William J. Locke novel directed by Charles Brabin.

"My Old Dutch," by Albert Chevalier and Arthur Shirley, a Lawrence Trimble production with Pat O'Malley and Cullen Landis. "A Hero on Horseback," starring Hoot Gibson, adapted from "A Daughter of the Dons" by William McLeod Raine, directed by Herbert Blache.

"The Whole Town's Talking," starring Reginald Denny, an adaptation from the play by John Emerson and Anita Loos. "On the Frontier," by Ralph Spence, an Edward Sedgwick production starring Norman Kerry.

"Peacock Feathers," from the novel by Temple Bailey, a Svend Gade production featuring Jacqueline Logan and Cullen Landis. "Two Blocks Away," with George Sidney and Charles Murry, from the stage play by Aaron Hoffman.

"Kings Up," starring Hoot Gibson, by Ralph Spense and directed by Edward Laemmle. "Snowbound," starring House Peters.

"Sally in Our Alley," starring Mary Philbin. "This Way Out," starring Reginald Denny, from the novel by Frederick Isham.

"The Love Thrill," by Byron Morgan, starring Laura La Plante. "Chip of the Flying U," starring Hoot Gibson, directed by Herbert Blache from the novel by B. M. Bowers.

"Under Western Skies," starring Norman Kerry, filmed during the 1925 Pendleton Roundup. "The Still Alarm," adapted by Harvey O'Higgins from the play by Joseph Arthur and A. C. Wheeler, directed by Edward Laemmle.

"Sporting Life," adapted from the Drury Lane melodrama by Seymour Hicks and Cecil Raleigh, a Maurice Tourneur production starring Virginia Valli. "His People," the Isadore Bernstein story starring Alexander Carr. "The Calgary Stampede," starring Hoot Gibson and directed by Herbert Blache.

The twenty-four Blue Streak Western Features will include eight starring Jack Hoxie, "Two Fisted Jones," "The White Outlaw," "Bustin' Through," "The Demon," "Lightning Jack," "Looking for Trouble," "The Border Sheriff," and "Peace Medicine."

Art Acord will be starred in "Sky High Corral," "Out of the Flood," "Triple Action," "Rustlers' Ranch," "The Set Up," "The Scrappin' Kid," "The Terror," and "Western Pluck."

Josie Sedgwick and other western picture stars will appear in "The Call of Courage," "The Desperate Game," "the Blue Blazers," "Chasing Trouble," "Daring Days," "The Escape," "Bucking the Truth," and "The Boundary Line."

Minimum from United Artists Is 12

A MINIMUM of twelve and a maximum of fifteen features are announced by United Artists. These will be the productions of Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith, Rudolph Valentino, William S. Hart and others.

The group will include: Mary Pickford in "Little Annie Rooney," in which the star will return to the "ragged girl" type of role. It was produced under the direction of William Beaudine and will be

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Embassy Pictures Starts the Coast Production

Embassy Pictures, a new independent producing concern has been organized on the coast with strong financial support. Among those identified with the company are Frank R. Wilson and the Motion Pictures' Capital Corporation, with which Cecil B. De Mille and the Producers Distributing Corporation are affiliated; Sam Zierler, president of Commonwealth Film Company and Dr. W. E. Shallenberger, president of Arrow Film Company.

Four production units are to start, activities on the coast on the production program for next season. They are Forum Pictures, Inc., Baird-Beck Pictures Corporation, Ross productions, and a fourth as yet untitled.

The companies whose distribution facilities will be utilized in the distribution of product are, First National, Producers Distributing Corporation, Associated Exhibitors and another agency as yet not announced.

Leads Are Selected for "The Only Thing"

Conrad Nagel and Eleanor Boardman have been assigned to the leading roles by Metro-Goldwyn-Mayer for the next Elinor Glyn production, "The Only Thing," which will be directed by Jack Conway. Technical preparations are now under way for the production which will start immediately upon the completion of the cast.



Buster Keaton in scenes from his latest feature for Metro-Goldwyn release, "Seven Chances."



Gloria Swanson in scenes from her Paramount picture, "Madame Sans-Gene."

Oklahoma Exhibitors Convene

Little Revealed as Result of Sessions, Most of Which Were Executive

PRACTICALLY all sessions of the state convention of the M. P. T. O. of Oklahoma at Oklahoma City last week were executive so that matters affecting the exhibitors might be discussed intimately and, it is said, with considerable tartness. No representatives of national distributors were present at any time, but three independent film exchange managers delivered brief addresses by invitation. This was considered extremely significant.

President A. B. Momand of Shawnee presided. His administration was enthusiastically indorsed and he was formally elected to represent the organization at the Milwaukee convention. Others at the state meeting who will go as delegates are Vice-Preseident L. W. Brophy of Muckogee, John Brown of Tulsa, W. Z. Spearman of Edmond and C. A. Runyan of Barnsdall. Others in the membership are also expected to attend.

United States Senator Harreld made a short talk, reporting that a senatorial subcommittee was investigating the music copyright laws and promising his cordial help in promoting in a national way the interests of Oklahoma theater men. He was introduced by Attorney W. F. McLaury, counsel for the M. P. T. O.

It is known that the convention threshed over the problems of music tax, uniform contract, arbitration clause and non-thearit cals, but definite action taken, if any, was not disclosed.

Col. H. A. Cole, president of the Texas M. P. T. O., was present throughout the sessions. He reported procedure in certain Texas propositions similar to situations interesting Oklahoma exhibitors, and gave advice to the convention.

As a result of the convention's authorization, the board of directors appointed Harvey W. Ferguson, reputed to be the "highest powered" publicity man in thee southwest, to be general manager of the organization with headquarters in Oklahoma City. It is understood he was clothed with unusual powers and also guaranteed the board's backing in his every action.

Universal Buys Rights to "The Old Soak"

With the production schedule for next year completed in detail, Universal is already planning the 1927 program, a year and a half in advance, and as an initial move in this direction has acquired the screen rights to "The Old Soak," the Don Marquis play successfully produced on Broadway and on tour. A star to enact the character of Clem Hawkins on the screen is under contract but Universal is not in a position to make announcement of his name owing to agreements under which he is now appearing in a play on Broadway.



Quartet of production highlights from "The Night Club," a Paramount picture.

Tom Mix Back For New Tour

Fox Star Will Visit Key Centers in Twenty-One Day Trip Over U. S.

THE Tom Mix tour in Europe has come to an end and the Fox star is scheduled to arrive back in New York late this week on the Mauretania. But Mix has not finished touring. On the way back from Europe he planned an American trip that will take him to as many of the leading American cities as he can cover over a period of twenty-one days

The Mix tour here will be on the circus order with Max Roth, Joe Shea, Jerry Rudolph and Roy Crandall serving as advance men. Tom will have to make the first part of the trip without his famous horse. Tony is not scheduled to join him until he reaches Buffalo.

Mix has not planned to make personal theatre appearances in any city, but will travel in a private car and meet leading exhibitors and the leading authorities in the various cities.

The first stop on the Mix itinerary will be Boston, which is scheduled for May 11th. The following day he will arrive at Montreal and on May 13th at Toronto. From there the jump will be made to Milwaukee where the star will be on hand for the convention.

The balance of the program is as follows: Chicago, May 15th; Detroit, 16th; Cleveland, 18th; Buffalo, 19th; Pittsburgh, 20th; Washington, 21st; Baltimore, 22nd; Philadelphia, 23rd; Atlantic City, 24th; Cincinnati, 25th; Indianapolis, 26th; St. Louis, 27th; Kansas City, 28th; Omaha, 29th and Los Angeles, June 2nd.

Warners Call Coast Meeting

Conference Will Outline Complete Program of Warner and Vitagraph Product

WARNER Brothers have called a sales convention on Warner and Vitagraph product for 1925-26 to be held at Los Angeles May 12th to 16th. It will be attended by all sales managers now operating the Vitagraph exchanges throughout the United States and Canada, and the departmental heads of the Warner organization.

Sam E. Morris, general manager of Vitagraph, Herman Starr, of the Warner firm, Meyer Lesser, in charge of national advertising and Gus Schlesinger, foreign manager of Warner Brothers left for the convention Wednesday. Harry and Jack Warner are already in Hollywood shaping up the production programs of both Warners and Vitagraph.

Among the subjects to be discussed will be new product not heretofore mentioned, the exact number of pictures to be made under the Vitagraph trade mark and the complete lineup of the Warner forty.

The headquarters of the convention will be at the Ambassador Hotel, but many of the meetings will be held at the Warner studio. One of the objects in taking the convention to Los Angeles was to show the exchangemen the Warner plant and to review pictures finished on next season's program.

In addition to the delegates who departed for the coast, Warners will also be well represented at the Milwaukee convention. Sam and Abe Warner and Watt L. Parker, head of the advertising department leave for the convention city Saturday morning.

Johnny Hines Feature Has Premiere

A capacity audience turned out at the Hotel Plaza in New York Friday night for the premiere showing of Johnny Hines' latest feature, "The Crackerjack." Stars, executives and exchange men were in attendance and the picture was roundly applauded.

"The Crackerjack" is the last picture for Hines under his state right contract for East Coast Films. He has signed contracts with C. C. Burr whereby he will make a new series of feature comedies for First National release.

Associated Exhibitors Buy "Two Can Play"

Associated Exhibitors has purchased screen rights to "Two Can Play," a Saturday Evening Post story, and it will be added to the production lineup for the 1925-26 season. The story was written by Gerald Mygatt. It will probably be released in the Spring of 1926.

Nat Ross will produce the film and supervise its direction. Clara Bow and Allen Forrest have been engaged for the leading roles.

Schulberg Signs Sterling for Character Role

B. P. Schulberg has signed Ford Sterling for a character role in "My Lady's Lips," in which Clara Bow, Frank Keenan, Alyce Mills and William Powell are appearing. The picture is under the direction of James P. Hogan.



Action stills from "The Necessary Evil," a First National picture.

Sills to Make Exteriors in Ottawa Camp

Exterior scenes for Milton Sills' starring vehicle, "The Come-Back," will be filmed in and about the Hawksbury Lumber Company plant 150 miles from Ottawa and the work will be done with the cooperation of the Canadian government. The Canadian Department of Trade and Commerce has turned its laboratories over to the Earl Hudson unit and will work with them throughout the making of the lumbering scenes.

Raymond Peck is the head of the Trade and Commerce bureau and his assistant, Fred Badgley, is already actively engaged with First National officials in laying plans for the shooting of the picture. The exteriors will be shot on the Ottawa, Gatineau and Beauchene Rivers in the heart of the biggest lumbering operations in the east. Lambert Hillyer who will direct the picture leaves in a few days for the Ottawa camp.

Schenck Productions Move to New Quarters

Joseph M. Schenck Productions will move its home office next week from 1540 Broadway to the offices of United Artists Corporation at 729 Seventh Avenue. Schenck recently became chairman of the board of directors of United Artists, of which Hiram Abrams is president.

Emil C. Jensen succeeds Felix Feist as booking manager of Schenck Productions, and Beulah Livingstone remains as publicity director of the Norma and Constance Talmadge and Buster Keaton Productions, with Dorothy Reuter as assistant. The Norma and Constance Talmadge pictures will continue to be released by First National for at least another year.



Trio of stills from the First National picture, "Chickie"



Here is Doug Fairbanks in scenes from his latest United Artists production. "Don Q"

"U" Convention on in Chicago

Home Office Executives Will Discuss Coming Product With Exchange Men

UNIVERSAL managers and exploitation men from every exchange in the United States and Canada will gather with executives from the home office at an important sales convention to be held at the Hotel Drake in Chicago May 9th, 10th and 11th. The coming year's product and sales policies will be discussed at the meeting.

Carl Laemmle, president of Universal will head the home office contingent and will announce the second White List, Universal's 1925-26 output of fifty-four features. Other officials who will be present are R. H. Cochrane, vice-president; E. H. Goldstone, treasurer; Arthur S. Kane, contact executive, Ned E. Depinet, Ned Marin and Jules Levy, sales directors; Fred McConnell, short product manager; Paul Gulick, publicity director; George Brown, advertising director; Jerome Beatty, exploitation director and his assistant Joe Weil; Abe Stern, vice-president of Century Comedies and his sales manager H. M. Herbel; E. D. Leishman of the auditing department, Don Cobb of the sales promotion department and R. V. Anderson, sales manager of International News Reel.

The Universal managers attending the convention are S. Wittman, Albany; E. W. Kramer, Buffalo; M. Joseph, New Haven; M. Epstein, Washington; Joe Friedman, Detroit; C. W. Dickinson, Pittsburgh; Clair Hague, Toronto; D. Leduc, Montreal; C. R. Dippie, Calgary; R. Scott, Vancouver; G. F. Law, Winnipeg; J. Lieberman, St. John; M. E. Morey of the American Feature Film Company, Boston; L. W. Alexander, Chicago; George Levine, Milwaukee; Phil Dunas, Minneapolis; M. Gottlieb, Des Moines; H. J. Chapman, Sioux Falls; H. F. Lefholtz, Omaha; E. Gerbase, Denver; S. Henley, Salt Lake; R. C. Hudson, Butte; L. J. Schlaifer, Seattle; G. E. Jackson, Portland; C. A. Nathan, San Francisco; D. S. Mitchell, Los Angeles; R. McIleran, Dallas; G. L. Woods, El Paso; W. Richardson, New Orleans; R. B. Williams, Atlanta; J. R. Barton, Jacksonville; W. E. Sipe, Memphis; E. F. Dardone, Charlotte; W. P. Moran, Oklahoma City; L. B. Metzger, Kansas City; L. Hess, St. Louis; William Esch, Indianapolis; J. E. Daly, Charleston, W. Va.; Fred Strief, Cincinnati, and W. C. Herrmann, general manager of the Big "U" Exchange of New York City.

The following territorial exploitation men will be present: Robert Gary, Maurice Davis, Jack Meredith, Earle Griggs, Arthur Janisch, Al. Burks, Al Feinman, Charles Loewenberg, W. R. McCormack, Jack Hays, Harry Yost, Andrew Sharick, Louis Kramer, Mrs. Ann McMurdy, Jack Edwards, F. L. Babcock, Roland G. McCurdy, W. P. Getty, and H. M. Wilkes.

U. S. Navy to Cooperate in Filming Novarro Feature

United States Navy officers at Annapolis have signified their willingness to cooperate with Ramon Novarro in the filming of a feature in which Metro-Goldwyn will star him. The scenes will be made at the Naval Academy under the direction of William Christy Cabanne.

The story is an original in which the star will be seen as a midshipman, and was written by Carey Wilson. Harriet Hammond will appear opposite the star. It is planned to make scenes of the graduation exercises at the Academy in June.



Production highlights from the Paramount picture, "The Crowded Hour."

First National in Convention

Selling Plans For Year Discussed During Two Day Sales Get-to-Gether

AT a two days' sales convention of the eastern district of First National last week E. A. Eschmann took up with his branch managers the pictures to be released by the company during the new season. The sessions were attended by many of First National's executives who addressed the branch managers on various phases of the company's activities.

Mr. Eschmann presided at the conference. The delegates present were H. H. Buxbaum, Manager of the Eastern District, and the following Branch Managers, J. C. Vergesslich, New Jersey; Thomas B. Spry, Boston; Robert Smeltzer, Washington; M. H. Keleher, New Haven; A. J. Herman, Albany; F. J. A. McCarthy, Buffalo, and W. J. Heenan, Philadelphia. The Home Office was represented by E. A. Eschmann, A. W. Smith, Jr., Charles M. Steele, W. J. Morgan, S. W. Hatch, C. W. Bunn, S. W. Hand and Allan S. Glenn.

The invited speakers included Robert Lieber, president; R. A. Rowland, general manager; Samuel Spring, secretary-treasurer; E. Bruce Johnson, manager of the foreign department; C. S. Pinkerton, financial comptroller; Mrs. Florence L. Strauss, scenario editor; Robert Perkins, head of the legal department; and Johnny Hines, First National's new star, and his manager, C. C. Burr.

New Plays For Colleen Moore

First National Acquires Rights to Three Stories for Star Now Touring Abroad

FIRST NATIONAL has purchased three stories for production this fall with Colleen Moore as the star. The works are "Irene," the musical comedy success by James H. Montgomery, Harry Tierney and Joseph McCarthy; "Clarissa of the Post Road," by Grace Sartwell Mason and published in Saturday Evening Post; and "We Moderns," the play by Israel Zangwill.

Miss Moore, now fully recovered from the injury to her spine which she sustained several weeks ago while filming a scene for "The Desert Flower" in the Mojave Desert, is now on a vacation in Europe with her husband, John E. McCormick, Western representative of First National Pictures.

The star and her husband sailed on the Majestic from New York, May 2nd, having completed her work in "The Desert Flower" before leaving Hollywood for the east. During their stay in London, McCormick plans to take a number of scenes which later will be used in "We Moderns," the first of the new stories which Miss Moore will make. Before returning to this country in July they will visit England, Ireland, France, Italy, Germany, Austria, Switzerland and Belgium.

New Winnipeg Manager for First National

E. A. Eschmann has appointed J. C. James manager of First National's branch office in Winnipeg to succeed Frank Vaughan who recently resigned. James was booker in the branch office at Montreal before winning his promotion.

Jack Dempsey Completing "Manhattan Madness"

Jack Dempsey and his wife, Estelle Taylor, are in New York shooting final scenes on the Associated Exhibitors-Fine Arts production, "Manhattan Madness," after having completed preliminary work on the coast. The picture is being directed by John McDermott.

"Manhattan Madness" is based on an original script written by Charles T. and Frank Dazey and was filmed under the personal supervision of Oscar Price. In the cast supporting Dempsey and Miss Taylor are Bull Montana, Frank Campeau, Nelson McDowell, George Seigman, Bill Franey, Theodore Lorch, Tom O'Brien, Ed Kennedy, Glenn Cavender, Jack Deery, Dean Markham and Buddy Mason.

Dillon Starts Production on "Half Way Girl"

John Francis Dillon started production last week at the New York studios of First National on "The Half Way Girl," the new starring vehicle for Doris Kenyon. Lloyd Hughes arrived from the coast and is playing the leading male role, while Hobart Bosworth and Tully Marshall are late additions to the cast.

Pedrotti Bill is Defeated in California

Concerted action by the picture industry helped materially in the defeat of the Pedrotti bill in California which sought to abolish employment agencies and personal representatives for screen players. The bill died in committee.



Production highlights from "The Monster," a Metro-Goldwyn release.

Fox Purchases Rights to "The Winding Stair"

Fox has added the name of another brilliant author to the long list who will contribute stories to the 1925-26 program. Rights have been purchased to the A. E. W. Mason novel, "The Winding Stair" and it is slated for early production.

Mason has been turning out best sellers and successful plays for thirty years. He is an English author and his "Winding Stair" has had a great vogue there as well as in this country. Among others on the Fox list of noted authors are: H. G. Wells, Joseph Conrad, O. Henry, Richard Harding Davis, Winchell Smith, Peter B. Kyne, Channing Pollock, Frank Craven, Owen Davis, James Oliver Curwood and Jackson Gregory.

Warners Buy Product for Vitagraph Exchanges

Warner Brothers has started buying back their product held by franchise holders throughout the country and turning it over to Vitagraph exchanges. On May 4th the Vitagraph branches in Kansas City and Omaha took over the entire Warner product in those territories. The purchase was made from Film Classics, Inc., of which A. L. Kahn is president.

Fox Will Produce "Rime of Ancient Mariner"

Fox has added another literary classic to its list of current releases. The company will produce "The Rime of the Ancient Mariner," the poem written in 1797 by Samuel Taylor Coleridge. It has for its theme the lesson of human kindness to "man and bird and beast."



Scenes from the First National picture, "Fine Clothes."



Irene Rich in her Latest Warner Brothers' picture, "My Wife and I."

Zierler-Arrow Deal Announced

Commonwealth Film to Distribute 24 Arrow Specials in New York—Other Sales Reported

CONCLUDING one of the most important deals of recent development in the independent distribution field, Samuel Zierler of Commonwealth Film Corporation and W. E. Shallenberger of Arrow Film Corporation this week signed a contract under which the 24 Arrow special features will be released in Greater New York and Northern New Jersey by the Commonwealth corners.

The pictures constitute the Arrow feature output for the 1925-26 season. In the group are 8 Whitman Bennett productions, four directed by Whitman Bennett and four by Wilfred Noy; four Dallas M. Fitzgerald productions; four Arthur M. Beck productions: two W. E. Shallenberger productions; and two I. E. Chadwick productions.

De Luxe Feature Film Company of Seattle, Washington, will distribute "The Wizard of Oz," Chadwick Picture Corporation's first production for 1925-26. The contract with De Luxe, which was closed this week, includes the following territory: Washington, Oregon, Montana, Northern Idaho and Alaska.

W. Ray Johnston, President of Rayart Pictures, has announced the sale through Richmount Pictures this week of the serial, "Battling Brewster," and also the following features: "Lightning Romance," starring Reed Howes; "Midnight Secrets," starring George Larkin; six Whirlwind Westerns starring Jack Perrin; and "The Pell Street Mystery," starring George Larkin—all for the United Kingdom. David J. Mountain, President of Richmount, who is now in London, consummated the deals.

Paramount Signs Another Ziegfeld Girl

Paramount has signed another of the Ziegfeld girls. She is Louise Brooks, at present appearing with Leon Errol in "Louie the 14th" in New York. Miss Brooks signed a contract that makes her a member of the Paramount stock company at Long Island City. She will be seen on the screen for the first time in a minor role in "The Street of Forgotten Men," a Herbert Brenon production in which Percy Marmont, Mary Brian and Neil Hamilton are featured.

Tom Geraghty to Supervise Meighan Productions

Paramount has signed Thomas J. Geraghty, well known scenarist and production executive, to supervise Thomas Meighan's future productions.

Geraghty and Meighan have been associated before. Mr. Geraghty prepared the scenarios for "Back Home and Broke," and "Old Home Week," original stories for this star which were written by George Ade.

Serialization Tieup Effected by Warners

Warner Brothers have effected a tieup by which the best of their picture stories will be serialized and printed in installments in one thousand newspapers in all parts of the United States. This is a part of the extensive advertising and exploitation campaign to be carried on for the benefit of the exhibitors.

Arrangements have been made whereby the serialization of a story in a key center will coincide as closely as possible with first runs of the picture in that locality. None of the subjects to be serialized has ever appeared in serial form before. The serials are furnished to the newspapers in mat form or proofs and there will be about eighteen installments of each, each installment running approximately 1,000 words.

The first serialization of Kathleen Norris's "Rose of the World" has just been completed by the McClure Syndicate throughout its list of 168 papers.

George Melford is Casting Metropolitan Feature

George Melford, who will direct "Without Mercy," a Metropolitan production for distribution by Producers Distributing Corporation, has selected Vera Reynolds, Robert Ames and Dorothy Phillips for prominent roles in the picture. It is expected the remainder of the cast will be chosen within a few days and that camera work will be started within two weeks.

"U" to Make Western at Pendleton Round-Up

Universal has signed a contract with the Pendleton Round-up giving that company exclusive film rights to the leading round-ups of the west and will make a big production with the round-ups as a background as a starring vehicle for Norman Kerry. Edward Sedgwick will direct. The Pendleton Round-up is scheduled to take place September 16 to 19 and a large company will be taken there to make the picture.

Carol Dempster Has Lead in Griffith Picture

Carol Dempster will have the title role in "That Royle Girl," D. W. Griffith's first production for Paramount. Miss Dempster, whose screen work has been confined exclusively to Griffith productions will start "That Royle Girl" immediately following "Sally of the Sawdust," in which she aolso has the title part.

F. B. O. Buys "Keeper of Bees"

F. B. O. has purchased screen rights to "The Keeper of the Bees," the last novel written by Gene Stratton-Porter before she met death in an automobile accident in Los Angeles last December. Shooting on the story will start in the near future.

The story is now running as a serial in McCalls and will be printed in book form in the immediate future. James Leo Meehan, Mrs. Porter's son-in-law, will direct the coming production.

Hammons is Completing Release Program

IMMEDIATELY upon his return from England last week, E. W. Hammons, President of Educational Film Exchanges plunged into the work of completing final arrangements for the program of releases to make up Educational's schedule for 1925-26. His announcement is expected in the near future. Hammons attended the annual conference with his London associates.

Schulberg to Release Last Two Features

B. P. Schulberg will release the last two of his features on the 1924-25 program late in May and early in June. They are "Faint Perfume," from the Zona Gale novel, and "My Lady's Lips," the John Goodrich story. The exact release dates have not yet been fixed.

Gasnier directed "Faint Perfume," which has in its leading roles Seena Owen, William Powell, Alyce Mills, Mary Alden, Russell Simpson, Philo McCullough, Jacqueline Saunders, Betty Francisco, Ned Sparks, Joan Standing, Barbara Tennant and Dicky Brandon.

James P. Hogan directed "My Lady's Lips," and the cast includes Clara Bow, Frank Keenan, Alyce Mills, William Powell, Ford Sterling, John Sainpolis, Gertrude Short and Mathew Betz.

"Wildfire" Release Set for May 10th

"Wildfire," the Vitagraph feature starring Aileen Pringle has been set for release May 10th. It is a racetrack melodrama adapted from the stage play by George V. Hobart and George Broadhurst, in which Lillian Russell starred. T. Hayes Hunter who was stage manager for the original presentation also directed the picture.

Holmes Herbert has the leading male role in "Wildfire," while others in the cast are Edna Murphy, Edmund Breese, Tom Blake, Lawford Davidson, Will Archie, Antrim Short, Edna Morton, Arthur Bryson and Robert Billoups. The picture was produced by Distinctive Pictures Corporation.

Young Millionaire is Given Role in "Big Parade"

Harry Crocker, scion of a millionaire family in San Francisco, has been cast for a minor role in "The Big Parade," the Laurence Stallings original screen story to be produced by King Vidor for Metro-Goldwyn.

The principals in the cast are Renee Adoree and John Gilbert. Others previously selected for the cast include Mitchell Lewis, Robert Ober, Tom O'Nryen and Carl Dane.

English Star Signed by Wiehl Pictures

Wiehl Pictures Corporation has signed Rosalie Reitter, well known English star, for a series of six special productions, according to announcement by Fred Wiehl. The title of the pictures will be announced in the near future.

Universal Grooming Two Players for Stardom

Two actors are being groomed for stardom by Universal, both having been selected because of their work in several pictures of that company as possessing the qualifications for stellar honors on the screen. The actors are Fred Humes and Edmund Cobb, and both will be given their first opportunities in two-reel westerns, the training ground on which several Universal players, Hoot Gibson among them, started to scale the ladder to stardom.

Humes has been a member of the Universal fold for some time. He realized his big chance when given a part in "Lorraine of the Lions." He was born in Cheynne, Wyo. Cobb comes from Alburquerque, New Mexico, and was a cowboy before entering pictures with Universal.

Grainger to Open New Fox Office in Milwaukee

James R. Grainger, general sales manager of Fox Film Corporation will open a new branch office for the company at Milwaukee on May 12th. The opening will be attended by prominent exhibitors of that city and the surrounding territory.

J. Lorentz, formerly in charge of Fox sales in the Milwaukee territory out of Chicago has been appointed manager of the new branch. Grainger is at present attending two Fox conventions in Canada. Following the Milwaukee opening he will make a flying trip to the Chicago, Cincinnati, Pittsburgh and Detroit offices of the company.

Van Loan to Write Series for Bill Cody

Jesse J. Goldburg, president of Independent Pictures Corporation has closed a contract with H. H. Van Loan whereby the latter will write a series of five original stories for production by Independent starring Bill Cody. Van Loan has been writing original screen stories for about ten years and they have been produced by all the leading companies.

Marshall Neilan Buys Garson Studios

MARSHALL NEILAN Productions has purchased the Harry Garson Studios on Glendale Boulevard in Hollywood and immediately started improvements in the plant to accommodate four producing units. The changes include additional stages and lighting equipment. Neilan will be the director general and will also direct one unit in person.

The first of the Neilan productions will be the Adela Rogers St. Johns' novel, "The Sky Rocket," a Hollywood story which calls for a large cast and elaborate settings. Screen rights have also been acquired to the Cosmo Hamilton novel. "The Garden of Edenbridge," and the Arthur Somers Roche novel, "The Man With a Shady Past."

The choice of additional suitable stories is now engaging the Neilan scenario staff, which has already taken quarters in the new Neilan studio. The choice of other directors has not yet been announced.

Jans Signs Owen Moore and Constance Bennett

Herman F. Jans, president of Jans Productions, has engaged Owen Moore and Constance Bennett to play the leading roles in "Married?" an adaptation of Marjorie Benton Cooke's novel of that title which the Jans company will offer on its 1925-26 schedule of releases for the independent market.

The balance of the cast is being assembled by George Terwilliger the director and Ben Slivey, who is in charge of production for the Jans organization.

Following "Married?" Jans Productions will produce "Ermine and Rhinestones," by Louise Winter, and then "The Roaring Forties," "Indiscretion," "Other Men's Wives" and "A Man's World.'

Gotham Completes Cast for "Overland Limited"

Gotham Productions has completed the cast for "The Overland Limited," first of a series of twelve productions the company will release through Lumas Film Corporation. Malcolm McGregor and Alice Lake will have the leading roles in this railroad drama, while in the supporting cast will be Ralph Lewis, Buddy Post, Ethel Wales, Jack Meljon, Emmet King and Olive Bordon. Frank O'Neil will direct.

The "Overland Limited" was written for the screen by James T. Tynan, author of the picture versions of "The Great Divide" and "The Shooting of Dan McGrew." The new picture will go into production at once.



John Lowell and Evangeline Russell in scenes from "Red Love," a Davis Distributing Division release.



FRED THOMPSON
Western Star, Signs New Contract

F. B. O. has signed Fred Thomson, western star to a new contract under which he and his wonder horse, Silver King will make another series of Super-Westerns for that company. The new Thomson series will be made from novels and stories from the pens of some of the best known authors.

F. B. O. have in Thomson a man of unusual stunt ability, as in 1910, 11 and 13 he held the world's all around championship title with a point score of 7,577. His brother is the present champion with the second highest point score ever made, 7,519.

Silver King who stars with Thomson is a thoroughbred Irish hunter which was purchased by Thomson on his way home from the war from a New York riding academy where he was regarded as too vicious to ride. Several months ago the horse was insured for $100,000.

"The Bandit's Baby," by Leete Renick Brown, is serving Thomson as his next vehicle. Shooting on it is scheduled to be completed next week by director Del Andrews who also directed Thomson in "That Devil Quemado," the star's last picture. Andrews has directed a number of successful pictures, among them being "Galloping Fish" and the "Go Getters" series.

Fox Holds Annual Convention

Representatives From All Over Globe Discuss Sales Methods for Product

FOX representatives from all quarters of the globe gathered last week for the twelfth annual sales convention of the organization which came to a close at the New York studios on April 30th. It was voted the most enthusiastic and successful convention ever held by the company.

All of the United States and Canada exchanges were represented by district and branch managers and a number of salesmen and special representatives were on hand from different parts of the globe. William Fox returned for the occasion after a three month's absence at his west coast studios where he has been in active supervision of the casting and production of the big specials for the coming season.

Winfield R. Sheehan, vice-president and general manager of the company was present at all sessions, as was James R. Grainger, general sales manager, who has his first opportunity of getting in to touch with the complete personnel of the big field organization. Wild enthusiasm marked the announcement of the ambitious program for the 1925-26 season.

Following the conclusion of the New York convention Grainger left for Canada to attend conventions in Montreal and Winnipeg. The Montreal sessions were held from May 3rd to 5th and were attended by W. C. Gehring, branch manager of Montreal; R. G. March, branch manager at St. Johns; J. P. O'Loughlin, Toronto branch manager and members of the various sale staffs.

The second convention for Western Canada is scheduled for Winnipeg, May 8 to 10. Branch managers attending will be J. H. Wilson, of Winnipeg, J. H. Huber of Calgary and G. M. Ballentine of Vancover.

Lillian Rich Heads Cast for "Seven Days"

Through the courtesy of Cecil B. De Mille, Lillian Rich has been loaned to Al Christie to head the cast of "Seven Days," his first production on the 1925-26 schedule for Producers Distributing Corporation. Scott Sidney who will direct has assigned the following players to important roles: Lilyan Tashman, Rosa Gore, Creighton Hale, Hallam Cooley, William Austin, Eddie Gribbon and Tom Wilson.

"Seven Days" was written by Mary Roberts Rinehart under the title of "When a Man Marries" and was adapted to the stage by Avery Hopwood. Frank Roland Conklin has prepared the screen treatment and the story will be filmed at the Westwood Studios of the Christie organization, as well as at the Sunset and Gower studios. Production was scheduled to start May 6th.

Lionel Barrymore Special is Completed

Whitman Bennett completed photography last week on "A Man of Honor," third of the Lionel Barrymore special productions on the current program of Chadwick Pictures Corporation. It is scheduled for release June 1st.

The cast of "A Man of Honor" includes Mildred Harris, who has the feminine lead; Isobel De Leon, Winifred Barry, Dorothy Kingdon, Jean Del Val, Albert Mack and J. Moy Bennett. It was adopted for the screen by Lawrence Marston and will be the seventh release of the Chadwick Nine.

Schildkraut and Eltinge in P. D. C. Features

Joseph Schildkraut and Julian Eltinge have been signed to star in pictures to be released by Producers Distributing Corporation. Schildkraut will in the near future terminate his engagement in "The Firebrand" at the Morosco Theatre in New York and depart for Culver City to play the leading role in "The Road to Yesterday," the first personally directed Cecil B. De Mille production for Producers release.

Schildkraut is now rated among America's most distinguished actors. He has starred in such Theatre Guild successes as "Lillom" and "Peer Gynt."

Julian Eltinge, world famous female impersonator has signed a contract to appear in the big Al Christie feature that will be produced immediately following the completion of "Seven Days." The title of the new production has not yet been revealed.

Complete Camera Work on Fairbanks Picture

Douglas Fairbanks has completed camera work on "Don Q," his new starring production for United Artists, and the film is now being edited and titled.

The date of the picture's premier has not yet been decided upon. Fairbanks is said to be considering simultaneous premiers in New York, London, Paris and possibly Sydney and Toki. Available theatres naturally, will have much bearing upon this plan.

He intends starting production within a short time on another picture, though he has not yet announced the story he will make.

Craft Will Direct for Independent Pictures

Independent Pictures Corporation has signed William J. Craft to direct pictures for them for the coming year. He will direct a part of the Cody and Custer series for the company and will have supervision of the other units. Craft is one of the veteran directors in the industry. He lately completed a contract with Universal.

F. B. O. to Hold Annual Sales Convention

THE annual sales convention of Film Booking Offices will be held at the Drake Hotel in Chicago May 9th and 10th with Harry M. Berman, general salesmanager, presiding. The convention is called for a discussion of the sales policies of F. B. O. for the Fall and Winter program. Major H. C. S. Thomson will journey from the company's New York Headquarters to be present at the conference, which will bring together district and branch managers from all parts of the United States.

Among the New York executives and officials who will attend are J. I. Schnitzer, vice-president and general manager; Colvin Brown of the executive committee, Nat G. Rothstein, director of publicity, advertising and exploitation and Lee Marcus and Al Boasberg of the sales promotion department.

In and Out of Town

MAJOR H. C. S. THOMSON, managing director of F. B. O., arrived in New York this week from a visit to the Coast.

MAX BISCHOFF, architect of the UFA theatres in Germany, is in this country to study theatre construction methods.

AL WILSON, serial producer and aviator, arrives May 9 from the Coast.

CECIL WOODS, of the Peacock Motion Picture Corps., with headquarters at Shanghai, recently returned from a trip to China.

A. W. SMITH, JR., assistant to E. A. Eschmann, left New York May 1, to attend a conference of First National branch managers at New Orleans.

THOMAS A. CURRAN, Rayart special representative, is making a trip over the Southern and Western territories.

MAE MARSH sailed last week on the Leviathan for England. where, it is understood, she will star in "The Rat."

B. P. SCHULBERG of Preferred arrived from the Coast this week.

CHARLES C. PETTIJOHN, general counsel for the Hays organization, left this week for Chicago.

FELIX FEIST, sales manager for Metro-Goldwyn, is on a sales trip to the key cities that will terminate in June.

"Birth of a Nation" to Be Released Abroad

"The Birth of a Nation" is to be shown in the immediate future in Ireland, Germany and Italy. Arrangements for releasing the picture in these countries were completed with Harry E. Aitken, vice-president and general manager of the Epoch Production Corporation who has just returned from Europe on the Homeric.

The first presentation in Ireland will be in Belfast, after which it will be shown in every other city in the country. Its presentation in Germany and Italy will be on a spectacular scale as it has never been shown in those countries.

Fox Changes Release Date on "Everyman's Wife"

Fox has changed the release date on "Everyman's Wife" from May 17th to June 7th. The picture was directed by Maurice Elvey from a story by Ethel Hill and Enid Hibbard. Elaine Hammerstein, Herbert Rawlinson, Robert Cain, Dorothy Phillips and Diana Miller have the leading roles.

Knickerbocker Absolved in Damage Suits

A decision of the Court of Appeals absolves the Knickerbocker Theatre Company from liability in the actions that grew out of the collapse of the Knickerbocker in Washington, D.C., in 1922.

"Black Cyclone" Wins Commendation

The General Committee of the National Board of Review has given its unqualified commendation to "Black Cyclone," Hal Roach's latest feature production for Pathe which features Rex, the equine star of "King of Wild Horses."

The reports handed down by the committee says of the picture: "This is a remarkably interesting photoplay, with horses in a wild state on the range for its principal actors. It has thrill, love, adventure—all the qualities of intense dramatic action. Pictorially it is often superb."

"Black Cyclone" has been definitely booked to open the Capitol Theatre, New York, May 17th. An elaborate presentation is being planned for this world premiere showing.

Warners to Make "Black Diamond Express"

"The Black Diamond Express" will be a Warner Brothers production made under the Vitagraph trade mark and released on the Vitagraph progam for 1925-26. A picture of the same title was the first made by Vitagraph and the first motion picture to be publicly exhibited in the United States.

A peculiar feature of the coming production will be on the inclusion of the original film was just a few hundred feet in length and showed a train approaching from a distance and moving to what is now known as a close-up. The Warner production will be a great melodrama in which the original picture will serve to show the contrast between motion pictures of that and the present day.

Gertrude Short is Added to Schulberg Cast

Another addition has been made to the cast of "My Lady's Lips," the John Goodrich story which James P. Hogan is directing for B. P. Schulberg. Gertrude Short has signed for an important role. Others in the cast are Clara Bow, Frank Keenan, Alyce Mills, William Powell, John Sainpolis and Mathew Betz.

Metro - Goldwyn - Mayer Purchase Stories

METRO - GOLDWYN - MAYER has purchased screen rights to two additional stories for the coming program. They are "Bardelys the Magnificent," the Rafael Sabatini romance, and "When We Were Twenty-One," the Henry V. Namond stage success in which Nat Goodwin starred a number of years ago.

John Gilbert will play the leading role in "Bardelys the Magnificent," which will be a special production and the fourth of the Sabatini novels to reach the screen. The others were "Scaramouche," "The Sea Hawk" and "Captain Blood."

Nat Goodwin played in "When We Were Twenty-One" at the peak of his popularity and scored one of his greatest successes in it. No cast or other particulars regarding the coming screen production has yet been divulged.

Exhibitors Service Bureau



Manager C. B. Stiff of the Tivoli theatre, Chattanooga, lined up an unusually strong array of window displays and such co-operative effort on "Madame Sans Gene" (Paramount), including the splendid window shown here. This featured one of the gowns worn in the production, which in turn was copied after the original in a French museum.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

Edward L. Hyman, Mark Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr., Finkelstein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Metropolitan theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines, theatre, Des Moines, Iowa.

W. C. Quimby, Managing Director, Strand Palace and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS.						
Devil's Cargo	—	1	6	4	78	7,980 ft.
New Lives for Old	—	2	5	3	73	6,796 ft.
Thundering Herd, The	—	1	5	8	85	7,187 ft.
FIRST NATIONAL.						
Sally	—	—	4	6	88	8 reels
FOX.						
Dick Turpin	—	1	6	3	76	6,716 ft.
METRO-GOLDWYN.						
Great Divide, The	—	1	10	1	70	7,811 ft.
PROD. DIST. CORP.						
Charley's Aunt	—	1	3	15	92	6 reels

George E. Brown, Imperial theatre, Charlotte, N. C.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Manager Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Thomas D. Soriero, Supervisor of theatres, Universal Pictures Corp.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

See Complete "Check-up" June 13

Six-Sheet Basis of Vivid "Dante's Inferno" Lobby

MANAGER EARLE SETTLE of the Capitol, Oklahoma City, used the six-sheet on "Dante's Inferno" for a lobby display, with excellent results. Pasted on muslin and placed in a shadow box with 12 50 watt lamps reflecting through the six sheet, the effect was striking. All lights, both in the lobby and on the marquee were dyed red. At night the entire building was flooded with two 1,000 watt spots with red torches burning on top of the canopy. Taken as a whole, the exhibit was most expressive of the weird atmosphere of the photoplay.

The usual billing was supplemented by the use of 100 special cards placed in vacant store windows a week in advance of opening. Twenty-five ¼-sheets were used on front of street cars and oil paintings were displayed in prominent windows.

Composer at Strand During Showing of "Declasse"

The personal appearance of Charles Wakefield Cadman, the composer-pianist, at the Brooklyn Mark Strand theatre on the program which had "Declasse" as the feature film, offered the opportunity for a striking stage number. Managing Director Edward L. Hyman, who sends his stage presentations out over the air each Sunday night at nine o'clock through Station WNYC, decided to arrange a group of Cadman compositions for the theatre audiences and the invisible listeners-in.

The incident, presented in an elaborate special set painted by P. Dodd Ackerman, and with a special announcement trailer preceding it, was made up as follows, with Charles Wakefield Cadman at the piano: "Wolf Dance" by the Mark Strand Ballet Corp; "Land of the Sky-blue Water," Amund Sjovik, bass-baritone; "The Shadowless Hour," Edna Burhans, soprano; "My Desire," Richard Bartlett, tenor; "Love Like the Dawn Comes Stealing," Dorma Lee, contralto; "Welcome Sweet Spring," Charlotte Bergh, coloratura soprano; "Spirit of Spring," Mark Strand Mixed Quartette and the Mark Strand Ballet Corps.

The publicity campaign was begun a week in advance and as Cadman is excellent "copy" with music editors a great deal of space was secured.



Lobby centre piece for "The Air Mail" (Paramount) by Manager H. J. Gould of the Hippodrone, Fort Worth, Texas. The little plane above circled about, while that on the board appeared to be coming through the clouds.

Marquee Sign of Rags for "Ragman" Showing

DURING the run "The Ragman" at the Joie, Fort Smith, Manager J. P. Read had an unusual display on his marquee. The title of the photoplay was made of old clothes cut out to form the lettering and suspended by a heavy wire. This together with a six-sheet cut-out of "Jackie" which was illuminated at night by a spot, made a striking display.

Stills on mat board were exhibited in the foyer of the theatre several days in advance of showing. This was augmented by teaser slides, trailers, etc.

Colorful "Chu Chin Chow" Lobby in Charlotte

Manager Chas. H. Amos conceived a very effective lobby for "Chu Chin Chow" at the Alhambra, Charlotte, N. C. The color scheme was orange, black and yellow, consisting of a huge Oriental lantern suspended from the ceiling directly above the box-office. The title was cut-out and backed with yellow crepe paper, illuminated by concealed electric lights

On each side of the lobby, facing in toward the lantern, was an immense crescent painted with Oriental figures. Under each crescent, standing on the floor of the lobby, was a cut-out of Betty Blythe as the beautiful slave girl, each depicting a different scene from the photoplay. A framed still in front of ticket window and panels of stills completed the display.

Newspaper space was slightly increased and billing started a week in advance with oil paintings and 10 gold insert frames placed in prominent windows. The attraction also received a special announcement over the radio.



Here is a window display which can be gotten up in practically any town or village, however small, at trifling expense. It is a tie-up effected by the Merced theatre, Merced, Calif., with his local telephone exchange in connection with his showing of "Daughters of the Night" (Fox), a telephone picture.



Manager J. L. Cartwright arranged this lobby display on "The Roughneck" (Fox) at the Rialto theatre, Chattanooga. It consists of four cut-outs of Hawaiian girls pointed on compo board, with a background of a painted scene showing a man and woman looking out to sea where a boat is anchored with three men coming ashore. Palms bordered the display.

Sasseen Lines Up Windows to Aid "Forty Winks"

Manager Chas. E. Sasseen secured four excellent window displays on "Forty Winks," playing the Criterion, Enid, Okla.

One with a jewelry store displayed alarm clocks with cards and stills. A ladies' ready-to-wear shop had an attractive exhibit with a large mat specially painted. Small cut-outs were also used by this firm. A book store had a window full of kodaks with advertising copy on the picture. The fourth window display was with a furniture company who displayed a handsome bed in their window with card announcing photoplay.

Catchlines were used in all the windows, tying-up the merchandise with the picture. For instance in the furniture store's window was a card reading: "You can get 'Forty Winks' in a bed like this."

In addition to the regular billing and newspaper advertising, the changeable sign and new inside lobby advance three-sheets gained considerable publicity for "Forty Winks."

"Sinners in Silk" Windows Put Over in Kokomo

Elaborate window displays of lingerie and silk hose in the most prominent shops in Kokomo, Ind., each of which featured special display cards upon which were mounted stills from the picture, recently exploited the showing of "Sinners in Silk" at the Victory theatre.

Charles Glickauf, Metro-Goldwyn exploiteer, backed up these displays with a vigorous press campaign, achieving 75 inches of extra advertising space in addition to the 176 inches normally attained. The town was well posted and a slide was used in the theatre. Other window displays featured ladies' ready-to-wear garments and toilette articles, and there was a special lobby display as well.

"Cheaper to Marry" Week Put Over in San Diego

A "Cheaper to Marry" week was recently celebrated by a retail hat dealer in San Diego, California, where this picture played at the Plaza theatre. This "Cheaper to Marry" week was a feature of an elaborate and energetic campaign waged by H. D. McBride, Metro-Goldwyn exploiteer. Every married man calling at this hat store with his wife during the week of the showing was offered a discount. Newspaper advertising exploited the discount.

A teaser campaign was run in the press, and proved effective. A special story and photograph on the new "knee garter" now being worn instead of a marriage ring found ready space, and one thousand cards reading "It's Cheaper to Marry" were attached to the radiators of all autos. The three leading and most popular restaurants, the Waldorf, the Golden Lion and the Cabrillo, consented to attach specially printed cards exploiting the picture to their menu cards. These cards were also inserted in the key boxes of the Waldorf Hotel.

A tie-up with the five Southern Service Company laundries netted the distribution of 6,000 inserts. Three windows were secured from the Monarch and Owl drug stores, in which stills and specially prepared cards were exhibited. Other window displays were contributed by jewelers, hat dealers, cigar and hardware stores. One hundred 1-sheets were posted and slides and trailers were used in the theatre.

Gilbert E. Gable presents

The SKY RAIDER

WITH

JACQUELINE LOGAN

AND

CAPT. NUNGESSER



Variety says; "Receipts for the Rialto (Washington) were boosted close to $5,000.00 over the preceding week, in a house that has to sell each patron it attracts to the box office because it is out of the 'drop in' district."

From the story "The Great Air Mail Robbery" by Jack Lait

Directed by T. Hayes Hunter

ASSOCIATED EXHIBITORS

Physical Distributor Pathe Exchange, Inc John S. Woody, President Foreign Representative Sidney Garrett

Chinese Atmosphere Given for "East of Suez"

THE miniature Chinese display used in the lobby of the Noble theatre, Anniston, Ala., a week prior to the opening of "East of Suez," was an excellent visualization of the title. Manager Roy L. Smart's doorman, Clarence Saunders, made the entire exhibit at very little cost.

The display was built in three sections. The background was made up of old Chinese shades in front of which were placed cut-outs from 11x14's; purple and yellow sateen drapes on sides, and an odd-shaped top-piece on which was painted the title and date.

An 18-inch banner decorated the three sides of the marquee, and in keeping with rest of the lobby, was of Chinese design. Each lamp around the edege of the marquee was covered with a Chinese lantern, while in the lobby and the theatre itself a small quantity of incense was kept burning to intensify the oriental atmosphere of the photaoplay.

Scene From "Great Divide" in Imperial's Lobby

The lobby at the Imperial, Asheville, did much to increase interest in "The Great Divide." Manager A. S. Grist arranged an interior scene of a log cabin, complete with stove, bed, table, guns on wall, furs, etc., in keeping with the one shown in the photoplay.

The marquee was decorated with banners made on scrim, showing the sun setting between two mountains with the title "The Great Divide." Two cut-outs, one of Alice Terry and the other of Conway Tearle, in front of theatre, completed the display.

In addition to the above the picture was exploited through the usual channels.



Tiny, the Dinosaur, the street ballyhoo for the trade showing of "The Lost World" (First Nat'l) at the Palace theatre, London.

Porter Put on Street as "Excuse Me" Ballyhoo

When "Excuse Me" played recently at the Strand theatre in Steubenville, O., C. C. Deardourff, Metro-Goldwyn exploiteer, put a man on the street dressed as a Pullman porter. This man carried in one hand a travelling bag on which was printed in large letters "Excuse Me."

Miller's Display Piece on "Sackcloth and Scarlet"

THE lobby display by Manager F. J. Miller on "Sackcloth and Scarlet" consisted of a huge fancy beaverboard cutout, the center of which was cut out in the shape of a large heart and backed with bright scarlet cloth and burlap. In the center of the heart was a cut-out from the three sheet of Caldwell and Miss Sebastian. Although minimum in expense, the display attracted the maximum of attention.

The regular newspaper advertising and billing was used, with prominent shops displaying, a week in advance, attractive 8x10 still boards. One and three sheets and framed insert cards were also placed in store windows in the downtown section.

"Salome of Tenements" is Tied Up With Exhibit

"Salome of the Tenements" was the recipient of novel exploitation when Manager Jack T. Turner of the Galax theatre tied up with an exhibition of Russian paintings held in one of Birmingham's leading shops under the auspices of the local art clubs. In return for representation in the store's ads, and a special window display, a slide was run at the Galax regarding the exhibit.

The Jewish community was reached through the mailing of 2,000 letters to a list secured from the Y. M. H. A.

The lobby display, inspired by a mat in the Press Book, was made up of beaver board, hand painted and attractively decorated with the title, featuring Jetta Goudal with stills and photos from the picture.



With the caption line, "Spring styles as worn in Zane Grey's 'Thundering Herd,'" this window display of Indian costumes was tied up with the showing of "The Thundering Herd" (Paramount) at the Majestic theatre, Tulsa, Okla. The trophies and relics were obtained from Pawnee Bill by J. W. Clark, publicity man for the theatre.



We often hear of an exhibitor "crashing" into a circus parade, but not so often do we get actual photographic proof. Here is a sedan, bannered for "The Dressmaker from Paris" (Paramount), on top and sides, which Manager J. J. Madden of the Wells theatre, Norfolk, Va., slipped into a circus parade.

"Air Mail" Hooked Up with Model Building Contest

The "Air Mail", playing the Hippodrome, Fort Worth, was the recipient of a forceful campaign put over by Manager H. J. Gould.

Tying-up with the Fort Worth Press, Manager Gould launched an Aeroplane Building contest inviting all boys of Fort Worth to take part. Models, not over 3 feet in length, were to be turned in at the theatre, the prize winning ships to be judged by a squad of real aviators. Awards as follows—$5.00 in gold for first prize, $3.00 second and $2.00 third. This stunt met with overwhelming response, several splendid models being submitted. The winning ships were used in the lobby display.

The lobby exhibit was a real attention getter. An aeroplane, specially built, was placed in the center of a huge board carrying stills and title of photoplay. The aeroplane appeared to be coming through clouds. Small "ships", suspended from top of lobby circled around continuously, adding much to the atmosphere.

An outstanding unit of Manager Gould's campaign was the tie-up he effected with the Press on the Third Annual Marble Tournament staged by that newspaper, the winner to be given a free trip to Atlantic City to compete in the National Marble Tournament of the U. S. On the opening day of the picture, the newspaper printed a front page story inviting all boys and girls under 15 years of age to attend a special Saturday morning matinee of the "Air Mail" at the Hippodrome.

Oil Paintings Carried on Streets for "Greed"

When "Greed" played recently in Portland, Me., at the Jefferson theatre, Phil Kahn, Metro-Goldwyn exploiteer, popularized the showing by having oil paintings of scenes from the picture carried in the streets. These paintings were labeled with annoucements of the run in inconspicuous lettering which aroused the curiosity of passers-by, who took pains to find out why such paintings should be carried about the streets. This feat exploited the showing effectively.

Cross word puzzle contests were run in the Portland Evening Express and in the Portland Press Herald, both contests proving popular. Four window displays helped exploit the run and there was a specially built flasher box on display in the lobby. Two hundred window cards were used, and two hundred and fifty 1-sheets, eighteen 3-sheets, twelve 6-sheets and six 24-sheets were posted.

Strong Press Campaign in Fargo for "Greed" Run

A vigorous press campaign, beginning with teasers ten days before the opening and expanding in space until the day of the premiere, recently helped exploit the showing of "Greed" at the Orpheum theatre in Fargo, North Dakota. The Stone Piano company contributed a window display and a bird store donated another. Two thousand heralds were mailed out to a selected mailing list, and two hundred window cards were used. Four 24-sheet were posted and four 3-sheets. The Fargo Forum, in addition, used the "Greed" cross word puzzle from the exhibitor's service book. Special stories found space in all the newspapers.

Morris Abrams, Metro-Goldwyn exploiteer, received active co-operation from E. A. Phillips, manager of the Garrick and Orpheum theatres in Fargo throughout the campaign.

Gilbert E. Gable presents

The SKY RAIDER

WITH

JACQUELINE LOGAN

AND

CAPT. NUNGESSER



Variety says; "Celebrities do not mean much in this town. (Washington). The fact that Nungesser got so much attention speaks well not only for the French ace but also for the film."

From the story "The Great Air Mail Robbery" by Jack Lait

Directed by T. Hayes Hunter

ASSOCIATED EXHIBITORS

Physical Distributor Pathe Exchange, Inc. John S. Woody, President Foreign Representative Sidney Garrett

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

CLASSIFIED SERVICE

A classified ad in MOTION PICTURE NEWS offers the full resources and circulation of the NEWS to the advertiser at a ridiculously low figure.

Whether you want to reach executives, branch managers, salesmen, or theatre managers, you can accomplish this quickly and economically through the NEWS Classified Columns.

Wanted

MUSIC ROLLS EXCHANGED.— Exhibitors in any part of this country who operate Wurlitzer Electric Pianos or Motion Picture Orchestras by music rolls can exchange rolls with us regularly at either 75 cents or $1 per roll and postage. Write us for full details, stating what style you have. D. L. Whittle Music Co., Dallas, Texas.

MOTION PICTURE OPERATOR.— Fifteen years' experience; would like to locate where real projection is appreciated. My reference: "Birth of a Naton," "Way Down East" and other Broadway productions. A. Barney, Fulton Hotel, 46 Eighth Ave., New York.

ORGANIST, playing Robert-Morton and Wurlitzer exclusively, desires change of location; highest standards; specialty of cuing; beauty of registration; south preferred. Box 250, Motion Picture News, New York City.

ORGANIST. — Concert; feature; experienced; only fine instrument considered; employed; open until October. Address, Box 230, Motion Picture News, New York.

ART DIRECTOR, scenic artist of established reputation, solicits engagement with organization who demand high class scenic prologues. Will go anywhere. Milo B. Denny, "Den," 5701 Cherokee Ave., Tampa, Fla.

EXPORT POSITION WANTED.— Well educated young man, twenty-three, thoroughly versed in salesmanship and office routine, wishes connection with motion picture distributor in export branch, either home office or travel. Speaks and writes English, Spanish, Portugese and French; traveled extensively, Central and Latin Americas, Venezuela and Columbia. Now in export business; highest references. Box 980, Motion Picture News, New York City.

WANTED to lease motion picture theatre in Connecticut. Fully equipped. Small town preferred. Box 220, Motion Picture News, New York City.

EXPERIENCED ORGANIST and piano orchestra leader wishes engagement. Has large modern library and ten years' picture experience. Can coach singers and choruses. Has business ability. Box 990, Motion Picture News, New York City.

For Sale

Best paying laboratory in Middle West. Best of lights; office and laboratory equipment. Address Box 200, Motion Picture News, New York City.

For Sale

FOR SALE. — Modern movie; priced for quick sale account of illness; wonderful bargain; county seat of 10,000. Box 240, Motion Picture News, New York.

FOR SALE.— Poster Exchange and Theatre Supplies; in midwestern city; good location and now on a paying basis. Write C. A. B., Motion Picture News, Chicago, Ill.

Season's Product Line-Up

(Continued from Page 2242)

Charlie Chaplin in "The Gold Rush"; to be released August 16th; Douglas Fairbanks in "Don Q," to be released August 30; D. W. Griffith's "Sally of the Sawdust," based on a play by Dorothy Donnelly, to be released October 11th; Rudolph Valentino in "The Bronze Collar," to be released September 27th; and William S. Hart in a western romance under a title to be announced later, and for release October 25th.

Twenty Under Vitagraph Banner

THE Vitagraph production schedule for the coming year, which was announced to embrace twenty features, probably will be continued as originally outlined under the new organization formed by that company and Warner Brothers. Definite announcements regarding the Vitagraph product, however, will not be made until after the Milwaukee convention of the M. P. T O. A.

Warner Schedule Calls for 40

AMONG the Warner Forty pictures will be: Two starring John Barrymore; two directed by Ernst Lubitsch; three with Syd Chaplin; three with Rin-Tin-Tin; four with Monte Blue; four with Marie Prevost; four with Irene Rich; two with Lowell Sherman; three with Matt Moore and Dorothy Devore.

Production material already bought, with other plays, books and stories to be added: "The Pleasure Buyers," by Arthur Somers Roche; "The Passionate Quest," by E. Phillips Oppenheim; "The Gay Ones," by Charles Hanson Towne; "Rose of the World," by Kathleen Norris; "The Golden Cocoon," by Ruth Cross; "Compromise," by Mrs. Jay Gelzer; "The Inevitable Millionaires," by E. Phillips Oppenheim; "The Love Toy," Anonymous; "Thou Shalt Not," by Stephen McKenna; "The Wife Who Wasn't Wanted," by Gertie Wentworth James; "A Waltz Dream," by Hans Kraely, a Lubitsch production; "The Silence of the Desert," by Darryl Francis Zanuck; "Satan in Sables," by Bradley King; "The Man on the Box," by Harold McGrath; "The Verdict of Faro Mountain," by Rex Beach; "Bunker Bean," by Harry Leon Wilson, dramatized by Lee Wilson Dodd; "Bobbed Hair," by twenty authors; "Hell-Bent-Fer-Heaven," by Hatcher Hughes; "The Limited Mail," by Elmer E. Vance; "McFadden's Flats," by Gus Hill; "The Man Who Waited for Love," magazine story serialized by Flavia Chaudoin DaFoe; "Below the Line," by Charles A. Logue; "Why Girls Go Back Home," by Catherine Brody; "Son of the Wolf."

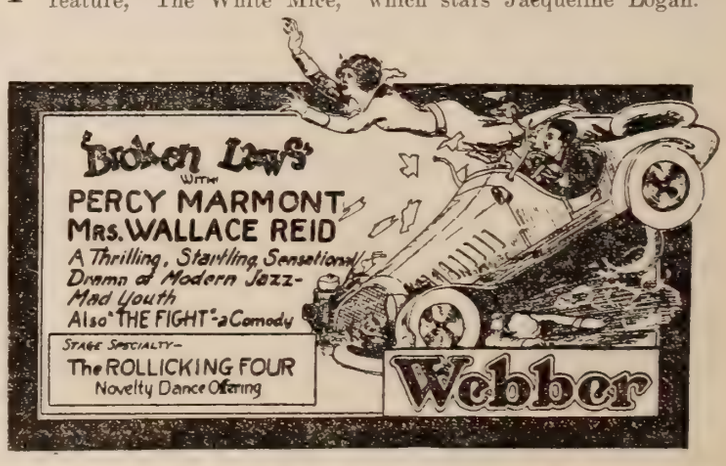
Stars and players who will appear in Warner pictures: John Barrymore, Marie Prevost, Monte Blue, Syd Chaplin, Irene Rich, Kenneth Harlan, Patsy Ruth Miller, Matt Moore, Louise Fazenda, Clive Brook, Huntly Gordon, Lowell Sherman, John Roche, Dorothy Devore, John Patrick, Willard Louis, June Marlowe, John Harron, Gayne Whitman, Don Alvarado, Rin-Tin-Tin, Helene Costello, Dolores Costello.

Directors: Ernst Lubitsch, Harry Beaumont, William Beaudine, Millard Webb, James Flood, Roy Del Ruth, Herman Raymaker, Alan Crosland, George Hill, Fred Newmeyer.

Scenarists: Hope Loring and Louis Lighton; Hans Kraely, Darryl Francis Zanuck, Julien Josephson, Bess Meredyth, Charles A. Logue, C. Gardner Sullivan, "Chuck" Reisner.

Sering D. Wilson Lists One

THE list compiled by Sering D. Wilson & Co., Inc., includes one feature, "The White Mice," which stars Jacqueline Logan.



Striking action featured this hand drawn double-column newspaper ad on "Broken Laws" (F. B. O.) at the Webber theatre, Denver.

I·N·T·R·O·D·U·C·T·I·O·N

COLORED pages and extravagant phrases do not make pictures. A series of titles and the names of a stock company cannot, alone, be an assurance of box-office success.

Competition is keen in entertainment today; the public is crying for something *important* — pictures that have behind them something besides the blemishing stigma of "just another movie."

So many pictures pass along in the pageant of entertainment each season nowadays, that there must be something outstanding in the nature of each subject to make it the most important entertainment event in any town at any time.

The pictures that will be successful in 1925 - 26 are those that have a *ready-made audience waiting for them.*

How is this ready-made audience to be assured, aside from the one assurance of stars whose drawing power is unquestioned?

Paramount believes the answer to that question is in the Golden Forty, announced in these pages.

Paramount sincerely believes this Golden Forty to be the greatest audience - pullers of this or any season, not only as a group but individually, picture by picture, subject by subject.

They are pictures that will, we believe, appeal to every possible audience that the film theatre can attract.

Each subject is based on no haphazard selection of material, but on a popular idea, a great serial, a great book, a great play, with each story suited to star and director.

In securing these great properties of stage hits and best sellers, Paramount has taken advantage of the trend of public taste as already proven by the public itself. Books that sell in the millions, plays that attract audiences for a year and more, will assuredly make film stories that have a guaranteed audience waiting for them. The public interest in the stories of the Golden Forty already has been *proven.*

Paramount not only invites but urges the closest scrutiny of every picture in these pages.

Paramount technical quality, Paramount directors, Paramount stars, Paramount casts speak for themselves. But above and beyond that, an analysis will show and the future will prove that the subjects themselves constitute the *important* motion picture material that the exhibitor must certainly have this season if he is to run his theatre at a profit.

FIVE MEN IN A ROOM

FIVE motion picture men gathered in a room.

Each is the outstanding expert in his particular branch of the business.

The branches are: Scenario, Production, Sales, Exploitation, Public Opinion.

10. The scenario expert submitted to the meeting the ten choicest stories available from the whole world's supply of fiction. Every play, novel and original manuscript of any merit whatever had been read by his trained assistants. The *ten* pieces of material selected were unquestionably the best in existence.

5. The production expert studied these ten stories. With the foremost players and directors at his disposal, he could make the kind of picture each demanded. He announced that all ten stories would make good pictures, and *five of them* would make big, elaborate specials conforming to the highest standards of the screen.

3. The sales expert, with his intimate knowledge of box-office, analyzed these five potential specials. He liked all five of them. He added, however, that *three of the stories* were so exactly the type of material that every exhibitor in the country is eager to get, that they stood out above the others.

2. The exploitation expert declared that *two* of these three stories embodied such new and interesting ideas that nation-wide exploitation campaigns could be built around them, making them gold mines at the box office. He outlined the plans for these two campaigns.

1. The expert who knows to the minute the public's tastes at the box office, gleaned from continuous national investigations, stated that one of these two stories was on a subject that is the rage of the hour among all classes of people.

This one story, having been enthusiastically endorsed by all five men, was selected for production as a motion picture.

* * * * *

40. Forty such meetings were held over a period of six months. The same procedure was followed at each meeting, and at each meeting one superfine, guaranteed box office success was chosen.

These forty success-assured special productions are the kind of pictures you will find in the Golden Forty Paramount Pictures.



Adolph Zukor
Jesse L. Lasky
present

RICHARD DIX in "California or Bust"

By BYRON MORGAN







RICHARD DIX
in
"California or Bust"

Supported by ESTHER RALSTON

A FRANK TUTTLE PRODUCTION





RICHARD Dix is no longer the "fastest coming star of the screen". *He has arrived.* He is a full fledged star of the most exceptional drawing power. Folks like him and they want to see him. He is not only young, virile, good looking, magnetic, but he is every inch an actor, a comedian of distinction, and in addition, able to portray the deeper emotional roles. Paramount is proud of Richard Dix and knows that exhibitors are proud to show his pictures.

In "California or Bust" he has an ideal role in a fast moving romantic automobile comedy drama, in which he plays the part of a young clerk who wins an automobile at a charity bazar, the very machine which has revolved around a sensational breach of promise suit. Whe he starts on his cross country vacation and meets with a pretty young stenographer who is touring in a battered Ford, the mistaken identity theme, the chase the melodrama, the romance and the thrills begin to pile up in a marvelous plot of love and comedy. Better than "Manhattan", better than "Too Many Kisses, "California or Bust" is going to make new records as one of the outstanding hits of the Golden Forty.

A Paramount Picture

Written especially for the star by BYRON MORGAN

Screenplay written by TOWNSEND MARTIN









ADOLPH ZUKOR & JESSE L. LASKY PRESENT
A SUPERB PICTURIZATION OF

HAROLD BELL WRIGHT'S *new novel*

"A SON OF HIS FATHER"

TO BE DONE IN THE *Paramount* STYLE

with WARNER BAXTER, RAYMOND HATTON, BESSIE LOVE, *and other artists*

In his sphere, Harold Bell Wright is the most popular living author in America. In the past eight years, his books have sold over 10,000,000 copies, reaching 56,000,000 readers, more than half of the population of the United States!

Next to the Bible, Harold Bell Wright is the best-seller in the world! His books go everywhere, big cities and byways, into countless homes where Wright is the only author read. You have ready-made audiences for Wright as soon as you announce his name!

Harold Bell Wright's latest and greatest novel is "A Son of His Father," an action-romance of the Arizona Desert. It is now running in McCall's Magazine (circulation 2,250,000 readers), the first Wright book ever to be serialized.

In filming the Zane Grey stories, Paramount has set a high standard for outdoor pictures never before known in the industry. The same high standard will be adhered to in placing Wright's splendid sold-to-the-public-in-advance story upon the screen!

A Paramount Picturization of

THE NEWEST!
THE LATEST!
THE GREATEST!



HAROLD BELL WRIGHT'S *story*

"A SON OF HIS FATHER"



THE public, which is turning away from the gaudy flapper to the age-old ideal of wholesome American manhood and womanhood, will find honest joy and real refreshment in "A Son of His Father." It is the most vigorous, the most stirring, and the most appealing of the famous line of novels which have made Harold Bell Wright pre-eminent. And Paramount is producing the picture with all the high talent, painstaking care, elaborate settings, and atmosphere of class that only Paramount outdoor pictures possess.

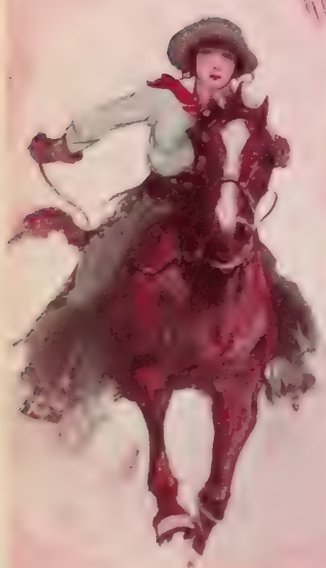
The setting of "A Son of His Father" is the fascinating story of the changing west as it noticeably shifts even in the little lapse of time between a son and his father.

The story in brief: Nora O'Shea, a pretty Irish girl, comes to Arizona, after the death of her mother, from Ireland to join her brother. Larry, a cowboy on young Jack Morton's ranch. Morton, a college man, handsome, but rather wild, has just gambled away his ranch to a man in the employ of Zobetzer, wealthy enemy of the Morton's and an unscrupulous man suspected of being a cattle-rustler.

Larry O'Shea, who has left Morton and caught on with a gang of smugglers, fails to meet Nora at the station, and Morton takes her in charge. Later Zobetzer attempts to kidnap the girl, but relents when he learned she befriended his little grandson on the train coming out.

The capture of Nora by smugglers, her thrilling rescue by Morton, the brave death of Larry, the love of Morton and Nora, and the recovery of his ranch by Morton, form the basis for a plot that is packed with excitement and action every second.

And remember — Harold Bell Wright's 56,000,000 readers are waiting to see "A Son of His Father" on the screen *as Paramount is producing it!*






Adolph Zukor, Jesse L. Lasky present
GLORIA SWANSON
in
"Stage Struck"
Her greatest role combining the comedy and speed of "Manhandled" the gowns and luxury of "Society Scandal" the drama and fire of "Sans Gene"
An
ALLAN DWAN
PRODUCTION
A Paramount Picture



Gloria in another great characterization like "The Humming Bird" and "Manhandled". The story of a small town girl with the universal lure to become an actress in the great city. She believes what the gossips say as to how girls get their names in electric lights and she is willing to go. Eventually she lands on Broadway, and finds that it's not so easy—the millionaires not so ready to allow her to drop into their laps. She finally wins her way—but on merit and with her career comes the great love she had dreamt of. It's box-office from every angle—star, director, story, plus a great title.

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

GLORIA SWANS

IN

"Stag

A Paramount Picture

An ALLA


LLY PIPER
GREAT STAGE STAR
SON
e Struck"
DWAN Production

GLORIA SWANSON
IN STAGE STRUCK

An Allan Dwan Production

by Frank R. Adams



IN "Stage Struck", Gloria Swanson returns to the type of production that registered her first great popularity and which branded her as one of the greatest character actresses of all time.

We have had a steady demand from exhibitors all over the country for more productions on the order of "Manhandled". This has been expressed in practically every exhibitor comment that has reached us since that production was released.

"Stage Struck" tells a most wonderful story. It has been the dream of every young girl to grow up to be a great actress—to go on the stage. Gloria Swanson takes this human theme and develops it into one of the greatest box-office attractions of her career. Those who witnessed her characterizations in "Manhandled" of Charlie Chaplin and others will realize the field that is open to her in "Stage Struck" where from Bernhardt down, in the interpretations that she will give, she will mimic practically every great character of stage and screen.





Nothing more human, nothing with a greater box-office appeal has ever been assigned to Gloria Swanson than this tremendously human story of the girl from the small town whose ambition led to the stage, prepared to pay any price to gain her end, and who in finding after all that the world responds to talent and nothing else but talent, also found the true love and true happiness that she had sought so long.



A Paramount Picture





Adolph Zukor
Jesse L. Lasky
Present

Bebe Daniels

IN

"THE WILD WILD GIRL"

The Rebellion
of a Society Girl

by Steuart Emery
Directed by Edward Sutherland

A Paramount Picture

Bebe  Daniels

in "THE WILD WILD GIRL"

FROM THE LIBERTY MAGAZINE SERIAL

HERE is a wonderful story for Bebe Daniels, the Bebe of "Miss Blubeard" and "The Manicure Girl". In it she plays the part of Rowena Vanderhaydin who, by the time she is grown, has caused her parents more trouble than both her prim and proper sisters. At last she tells them she is all fed up on their way of living and means to toss a tooth brush and an extra frill into her suitcase and go where "women are women and don't have to be ladies".

Rowena craves action and she certainly gets it when she goes to work in a department store. She can handle the clerks alright but one night, Arthur, the dude floorwalker, is very persistent and Rowena threatens to use her fists.

Bunny Moore, another wild, wild child, has been disowned by his rich old uncle and is driving a taxi-cab for a living. Moore sees the crowd, stops his taxi and steps out in time to hear Rowena's remark to Arthur and to see Arthur lounge toward the girl. Moore's fist shoots out and Arthur goes to sleep right there on the sidewalk.

And then the fun starts. What happens in the life of the big city when this wild, wild pair gets together is enough to fill seven reels with a thousand gasps and laughs and thrills and an extra portion of pleasant romance. Bebe will wear the very latest modes and be in her element in this fast light comedy. It is modern, metropolitan, fresh, original, vastly, entertaining — the sort of quick-moving joy-romance that audiences are enthusiastic about these days. It is as up-to-date as to-morrow's newspaper and lends itself to a spectacular production that will be great news for any box-office. All in all, a de-luxe knockout.

Directed by EDWARD SUTHERLAND

A Paramount Picture



ADOLPH ZUKOR AND
JESSE L. LASKY PRESENT

Raymond Griffith

A Paramount Picture



RAYMOND GRIFFITH would be the last man in the world to hail himself as the new comedy king. But the truth is, exhibitors and public are doing it for him. The fact won't be downed that he is a real comedian of a different sort, a new method, a comedian who has already become a great box-office draw.

Paramount is therefore proud to announce a complete comedy unit to produce the highest type and most popular feature comedies it is possible to make. Raymond Griffith and his Paramount comedy unit are going to be worth a whale of money to exhibitors of every class of theater in the world, and don't let anyone tell you different.

"When Knights were Bold"

ADOLPH ZUKOR & JESSE L. LASKY
PRESENT

Raymond Griffith

IN



RAYMOND GRIFFITH combines class with humor, good looks with the agility of a Fairbanks. He and his high hat are fast becoming as well known as Harry Lloyd and his spectacles. Much of the humor that Griffith injects into his pictures is spontaneous and out of his own head, so that it is always safe to predict that he will embellish any plot handed him so that it is many times as effective at the box office as is the original. Griffith broke into motion pictures as a writer of "gags" for Harold Lloyd and others; he is putting his best "gags" into his own pictures now. "When Knights Were Bold" is the famous play by Charles Marlow that some of the most notable stage comedians in history have won honors in. It abounds in humor, both high and slapstick, and it tells a romantic love story besides.

It is a wonderful combination of the "Connecticut Yankee at King Arthur's Court", motif and "Captain Applejack" motif and a strictly modern love story, with the marvelous comedy talents of Raymond Griffith to make it a screen classic of humor!

Mr. Griffith is being provided with a complete comedy producing unit. Nothing will be spared to make these feature comedies the highest class in the business. The public has shown its appreciation of *real* comedians and *real* comedy pictures and has already registered emphatic approval for the new king of comedy, Raymond Griffith.



"When Knights were Bold"

A Paramount Picture


ADOLPH ZUKOR
JESSE L. LASKY
PRESENT
An honest and exciting analysis of married life today
BY SADA COWAN
DIRECTED BY
HOWARD HIGGIN
A Paramount Picture
"THE TROUBLE WITH WIVES"
WITH
ADOLPHE MENJOU
AS THE HUSBAND,
FLORENCE VIDOR
AS THE WIFE,

"The trouble with my wife is—"

HOW often you've heard men start out that way and launch into a serio-comic rigamarole about the frailties and foibles of the poor dear ladies that leaves you undecided whether to laugh or shed a tear of sympathy. Well, here's a picture comedy that tells frolicsomely just what the trouble with wives is, and what's to be done about it. Sada Cowan, who wrote "Bluebeard's 8th Wife" for the screen, is the author. Howard Higgin is directing.

Adolphe Menjou will be seen as The Husband; Florence Vidor will play The Wife. The rest of the cast will be of similar strength. A national exploitation campaign will sell the picture in advance to the public.

Remember—no preaching, no heavy drama, no propaganda. Just a rollicking comedy that takes marriage apart and shows what makes it tick, or fail to tick.

a Paramount Picture





"THE TROUBLE WITH WIVES"




"RUGGED WATERS"
An IRVIN WILLAT PRODUCTION
A "COUNTRY GENTLEMAN" SERIAL AND THE BEST SELLING NOVEL OF 1925
by Joseph C. Lincoln
JOSEPH C. LINCOLN'S Cape Cod novels sell into the hundreds of thousands, and he is as popular in his particular field as Zane Grey is in his. "Rugged Waters" is Lincoln's newest and greatest novel. Like one other Lincoln classics, "Rugged Waters" is packed with heroic action, quaint humor and wholesome romance. It is a spectacular romance-drama of the life-saving service, the sort of actionful outdoor story that Willat produces so well.
To be produced with a specially chosen cast, the first selections of which are
LOIS WILSON AND WARNER BAXTER
a Paramount Picture
HARRY ETCHELLS



An IRVIN WILLAT production

DIRECTOR OF "NORTH OF 36"

by Joseph C. Lincoln *Screenplay by James Hamilton*

ONE of the best-selling novels in the country at this moment, rich in Lincoln's humor and quaint Cape Cod characters. A story of the storms and dangers of the New England coast, of a life-saver and his battle to keep the record of his life-saving station clean, though ambition and love and even honor tempt him to forget that duty. It begins with a terrific storm in which two men stand out prominently in the coast life-saving service. One of them, Calvin Homer, in temporary command of his station, leads his crew in a heroic rescue and qualifies to become a permanent commander. The other, Bartlett, older and belonging to another crew, has to be rescued himself, but in such spectacular circumstances that he becomes a national hero and is given the command that Homer expected and deserved. This man's terrible experience in the recent storm has shattered his nerve, and his acts as commander threaten not only to destroy the reputation of the station but also endanger many human lives. Homer's struggle to keep the station up to its mark in spite of a weak commander is complicated by two girls, one of whom, Myra Fuller, represents his ambition, and the other — the commander's daughter Norma — love and loyalty.

Calvin rescues Norma from drowning and, with her limp body in his arms, kisses her passionately. She responds and leaves him, believing they are engaged. Calvin writes a letter to Myra Fuller, telling her he loves another woman, but hasn't the nerve to send it.

In a storm a ship goes on the rocks, and Bartlett, stricken dumb with cowardice, refuses to allow the life boats to go out. Calvin, in a rage, usurps command and supervises the thrilling rescue of the crew of the wrecked vessel. Bartlett is taken sick and Norma, coming to care for him, encounters a garrulous villager who tells her that Calvin Homer mutinied against her father and that, moreover, Calvin has jilted Myra Fuller. Norma is turned against Calvin.

As a result of this, Calvin, now in temporary command of the station, in the midst of a winter of almost continuous shipwrecks, plunges into his work so hard, to forget Norma, that he is soon on the verge of a breakdown. There is another big wreck, and Bartlett, delirious and raving, rushes out of the house, into a lifeboat, and starts rowing out to the wreck amid the crashing breakers. Calvin, also ill, rushes after him and recues him at the risk of his own life.

Calvin becomes desperately ill, so bad that he cannot be told that Bartlett has died. In his delirium, Calvin talks of Norma, and his kindly old nurse goes to Norma and clears matters up. The whole story of the struggle is full of humor, heart interest and thrills, with a most heroic finish.

There is back of this picture the prestige of a real (not just an unproven) best seller by one of America's most popular authors. "Rugged Waters" is one of the most important and outstanding sold-to-the-public-in-advance productions of all the Golden Forty.

"RUGGED WATERS"

A Paramount Picture

Special Announcement



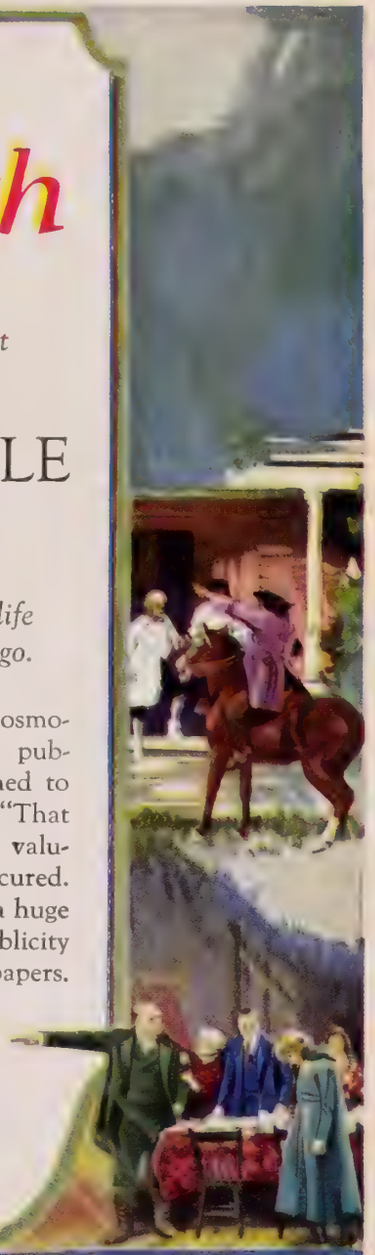
D. W. Griffith

will produce, as his first picture for Paramount

"THAT ROYLE GIRL".

Edwin Balmer's story of life in the jazz-zone of Chicago.

NOW running as a serial in Cosmopolitan, it will soon be published as a novel and is destined to sure success as a best seller. "That Royle Girl" is one of the most valuable screen properties ever secured. Its release will be backed up by a huge exploitation, advertising and publicity campaign in the Hearst newspapers.



TRADE MARK
Paramount Pictures
PRODUCED BY
FAMOUS PLAYERS-LASKY CORP
ADOLPH ZUKOR-PRESIDENT
NEW YORK CITY

Paramount Pictures

THERE is a point in the life of every great artist when, if he is free from cares, he can produce his greatest works.

Everything that has gone before, however distinguished, served but as preparation for what is to follow.

Some critics feel they can pick out the place where Shakespeare's art reached its richest period.

So it is with that master director, David Wark Griffith, who will soon be at work on a series of Paramount Pictures.

In complete freedom from all worry and with all the resources of the world's foremost film organization at his disposal, D. W. Griffith is now in the golden age of his art.

Every photoplay he makes will have back of it every resource of Paramount, to the end that exhibitors and public may be afforded the finest examples of this master craftsman's art.

There is no bigger box-office name in the directorial ranks of motion pictures today than that of D. W. Griffith. The new combination of the name of Paramount and D. W. Griffith is one that is fraught with many potentialities of good for the exhibitor who is seeking for a combination of the most popular box-office draw and the highest standard of motion picture quality.

A SPECIAL D. W. GRIFFITH PRODUCTION

"THAT ROYLE GIRL"

"THAT ROYLE GIRL" is a picturization of the Cosmopolitan Magazine serial by Edwin Balmer, the well-known Saturday Evening Post writer and novelist. You will not have the pleasure of screening a stronger or more unusual piece of dramatic material this season.

"That Royle Girl" is a story of today, a love-drama of the Chicago jazz zone. It is an amazingly truthful picture of life in circles that border on the underworld of a great American city, — circles where money and morals are "easy come, easy go," where the people divide their lives between cabarets and automats and go to their duplex apartment "homes" only to sleep,— circles that live for most people only in the headlines of the newspapers.

The story mingles love, jazz and a murder-mystery, with a hero reminding you of Meighan in "Manslaughter" and a heroine the public will take to its heart.

"That Royle Girl" is Joan Daisy Royle, daughter of a baby-faced, peroxide-blonde mother and a handsome, educated, but swindler father. Up to the time she is twenty, Joan has led a hectic life, jumping around with her parents from one hotel or apartment to the other, just one step ahead of the bill collector and the police. She has developed into a wonderfully attractive girl, especially appealing to men. She is worldly-wise, loves pleasure and excitement, but there is something fine, deep down within her.

She meets Fred Ketlar, handsome, a nifty dresser, a typical wise city sheik. Fred is leader of the jazz band at Chicago's leading cabaret, the "Echo." He lives in the apartment under the Royles, being separated from his wife, Adele Ketlar. The wife lives in an apartment in another section of the city. Fred is ambitious to become a composer. This attracts Joan at once. She sees in Ketlar a potential Mozart and resolves to help him climb the musical ladder. Fred becomes infatuated with her. They "do" Chicago night life together. One night Joan walks alone along the street where Fred's wife lives. She looks up and sees the shadows of Adele Ketlar and a man against the shade. She returns to the Royle apartment, and Fred appears. Then comes the shocking news, that Adele has been murdered that night. Joan and Fred are questioned by the police, and later by Calvin Clarke, state's attorney. Clarke is a stern, honest, rather narrow-minded New Englander of about thirty. Like the police, he believes Joan is Fred's mistress and that they conspired to kill Adele Ketlar. All his tradition and training react against a flippant, beautiful, worldly girl like Joan, and yet he is at once attracted to her. He fights against this. He is resolved to hang Ketlar and disgrace "that Royle girl."

Fred Ketlar hires an unscrupulous lawyer named Elman. Elman sees the value of Joan's beauty and sex appeal. She is his best bet for influencing the jury and saving his client. He furnishes Joan with the biographical dope on Clarke and persuades her to cultivate the man and study him. She does this. Something about his honesty and belief in the sanctity of the home and other things life has denied her, appeals to the girl's better nature. But she defiantly tells Clarke she is going to beat him and save Ketlar.

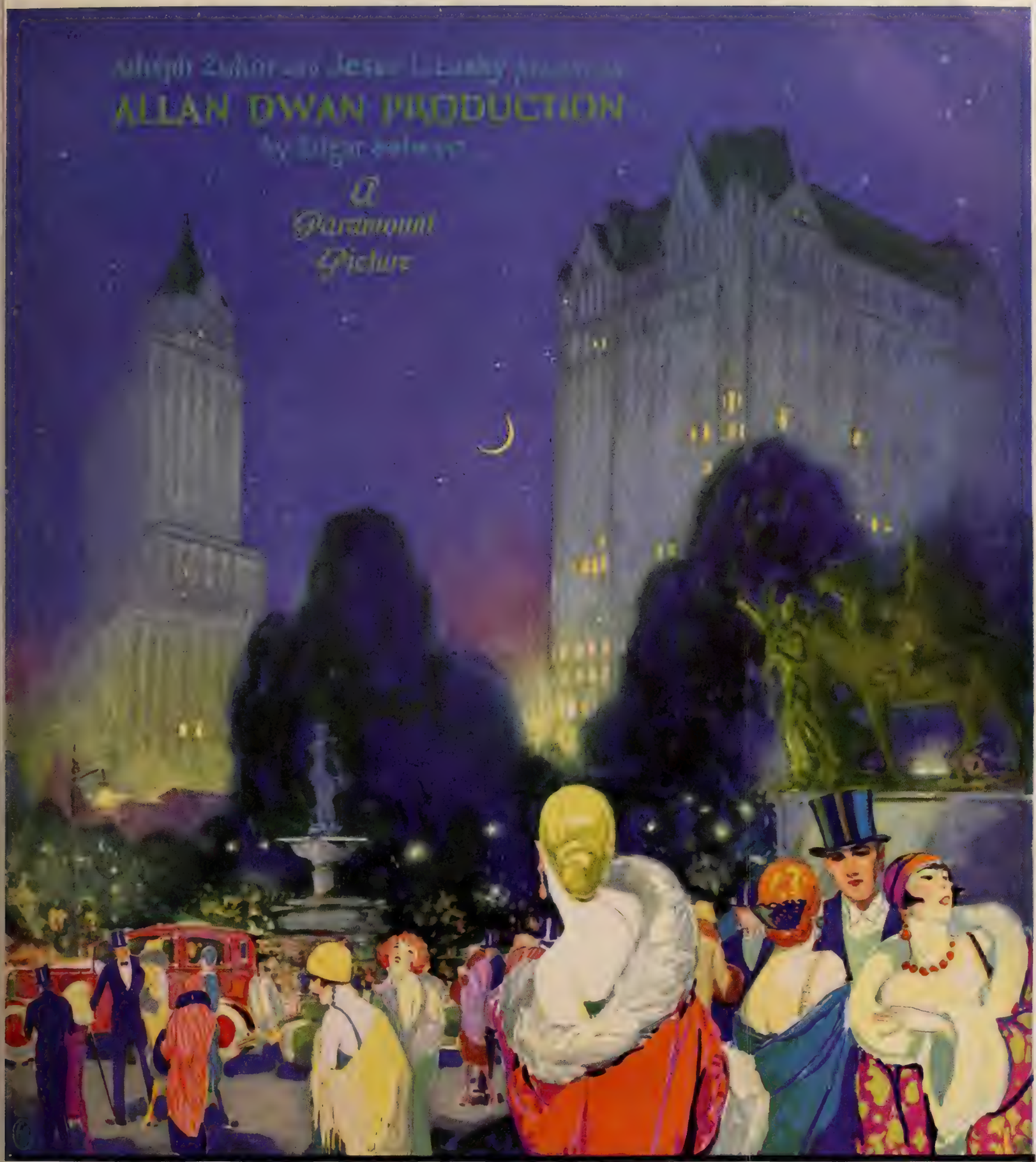
On the street one night while Clarke is with Joan, a mongrel type of criminal accosts Clarke in the shadows and whispers with a husky sneer, "Take a good look at George Baretta." Baretta who is wanted for murder, is head of a gang of gunmen Clarke has been trying to "get." Baretta's gang had drawn Adele Ketlar into the net of their activities just before her death, though Clarke does not know this.

At the trial of Fred Ketlar for murder, Joan tells lies valiantly for the jazz king and uses her charms upon the jury. Clarke, fighting between his duty and his infatuation for Joan, shoots her story full of holes and presents a very damaging case against Ketlar. The case goes to the jury, and Ketlar's life is in the balance.

Suddenly comes the news that Baretta, fatally wounded in a gang fight, has been revealed as the murderer of Adele Ketlar. Clarke immediately moves for the dismissal of the case against Ketlar. A mob of cabaret girls and jazzbo admirers of Ketlar's are on hand the day he is freed. Joan is there too. Clarke is sick at heart, thinking now the girl will go away with Ketlar, away forever.

Joan leaves with Ketlar. Ketlar is jubilant and has a big celebration with his friends together, rowdy and drunken. Joan is quiet, thinking of the contrast between Ketlar and Calvin Clarke. She sees now that Ketlar isn't a potential Mozart, that at heart he is no good. She refuses Ketlar's attempts at love-making, his demand that she marry him at once. She refuses to go away for a week-end with him, as he pleads. He is angry. He transfers his affections to Lola Nessen, a cabaret girl, who has always loved him and hated Joan.

Clarke, seeking Joan frantically, finds her and pours out his love. She goes to his arms.



"NIGHT LIFE OF NEW YORK"

with

DOROTHY GISH, ROD LA ROCQUE, ERNEST TORRENCE, GEORGE HACKATHORNE, HELEN LEE WORTHING



"NIGHT LIFE OF NEW YORK"

AN ALLAN DWAN PRODUCTION

with

ERNEST TORRENCE DOROTHY GISH ROD LA ROCQUE

GEORGE HACKATHORNE HELEN LEE WORTHING

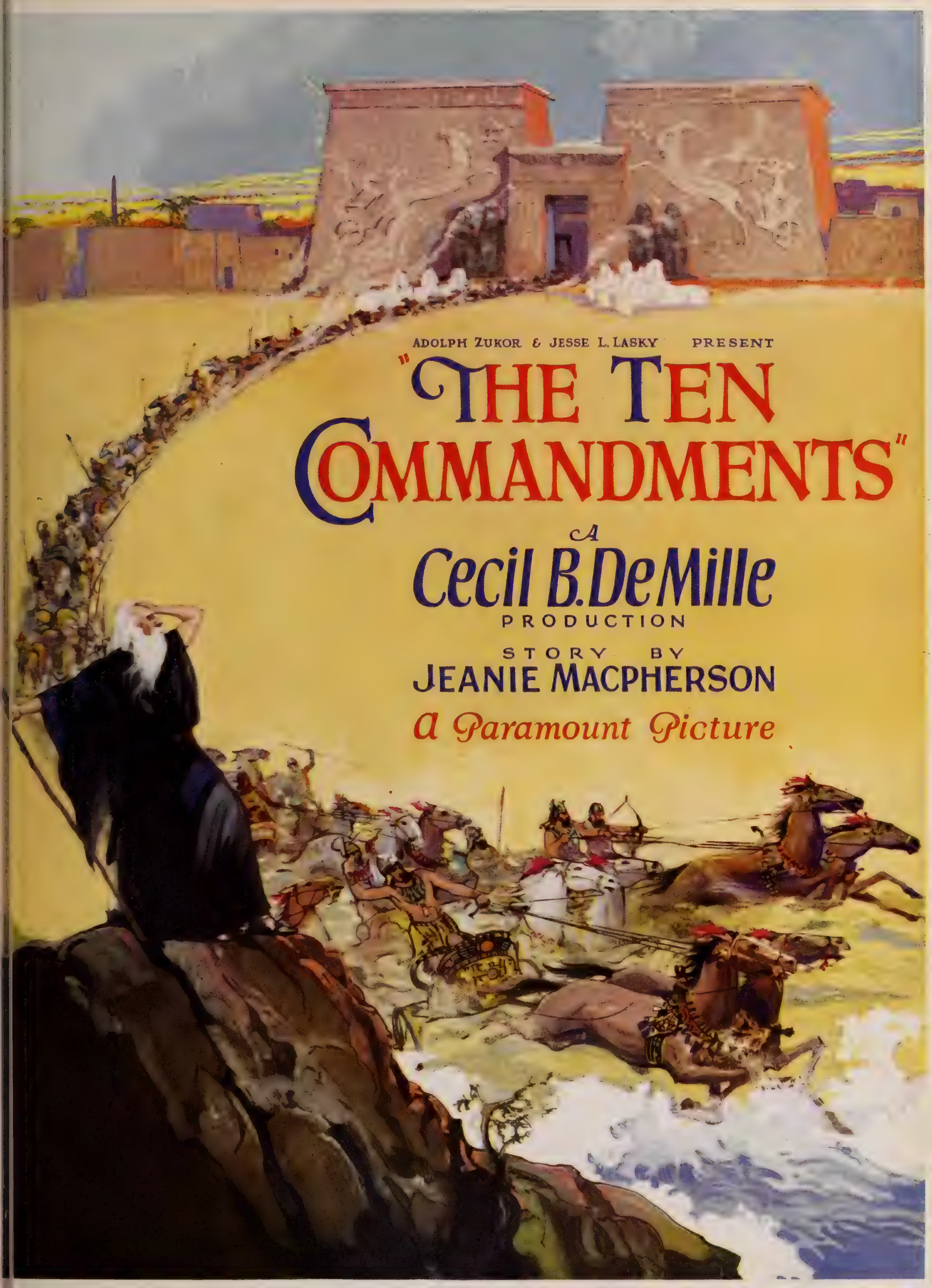
JOHN BENTLEY, a former New Yorker who went west, married and made a fortune, retains a grudge against New York, and has always fobidden his son, Ronald ever to go there. Ronald, therefore, is crazy to hit Broadway. The young man, useless in business, is continually painting the old home town red. After an escapade with a one-night-stand actress, old Bentley decides that the only cure for the boy is to give him a fling at Broadway. So he arranges to get his son a New York job and to see that he gets into as much trouble as possible so that he will quickly sicken of the metropolis.

RONALD hits New York and the fun begins. A mix-up with a telephone girl, an acquaintanceship with all the night life of the city, the purchase of a taxi-cab, and the getting involved with a gang of yeggmen are all but incidents in this young man's New York career. The picture is big city life to the last detail, and contains New York material that has never been shown in pictures before. Dorothy Gish as the telephone girl, La Rocque as the youth, Ernest Torrence, George Hackathorne and others make up a remarkable cast of names for a spectacular Allan Dwan production, lavishly produced.

by Edgar Selwyn

A Paramount Picture




ADOLPH ZUKOR & JESSE L. LASKY PRESENT
"THE TEN COMMANDMENTS"
A
Cecil B. DeMille
PRODUCTION
STORY BY
JEANIE MACPHERSON
A Paramount Picture





THOU SHALT HAVE NO OTHER GODS BEFORE ME



THOU SHALT NOT WORSHIP ANY GRAVEN IMAGE



THOU SHALT NAME OF THE



THOU SHALT NOT KILL



THOU SHALT NOT COMMIT ADULTERY



THOU SHALT





OT TAKE THE
ORD IN VAIN



NOT STEAL



REMEMBER THE SABBATH
DAY



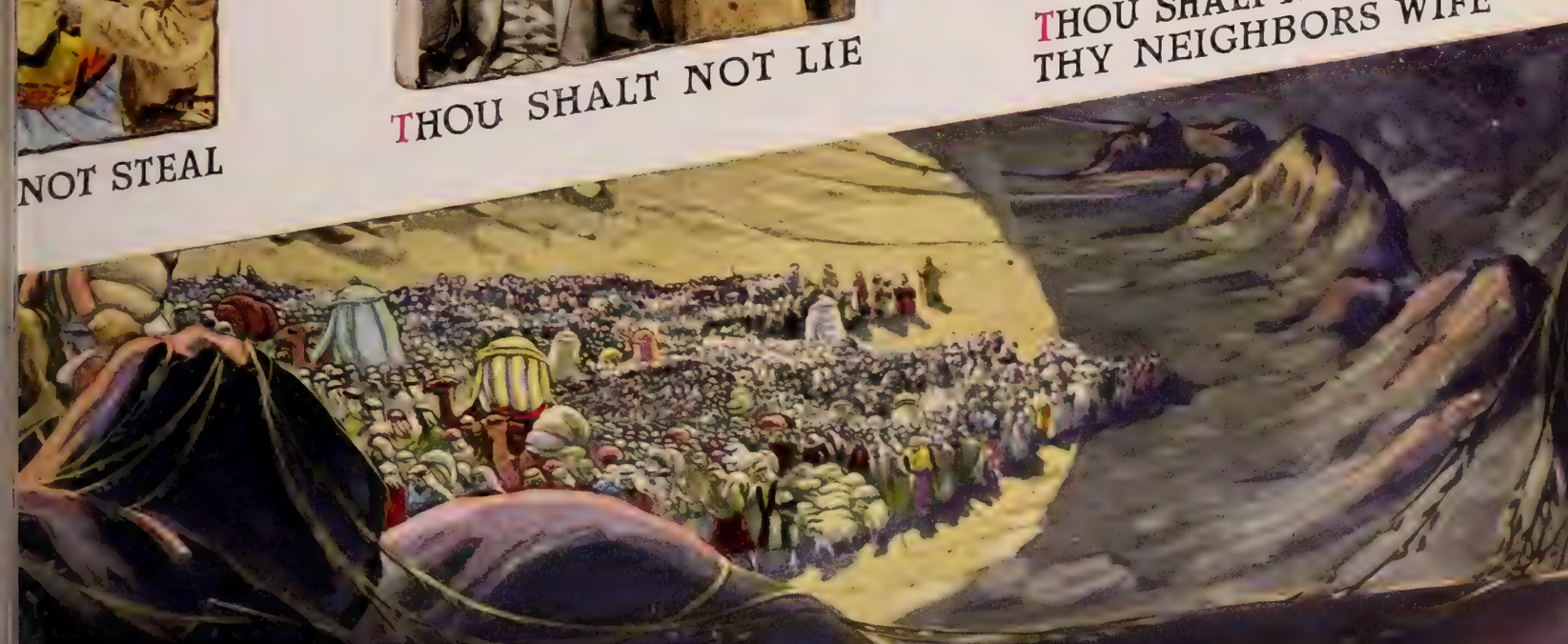
THOU SHALT NOT LIE

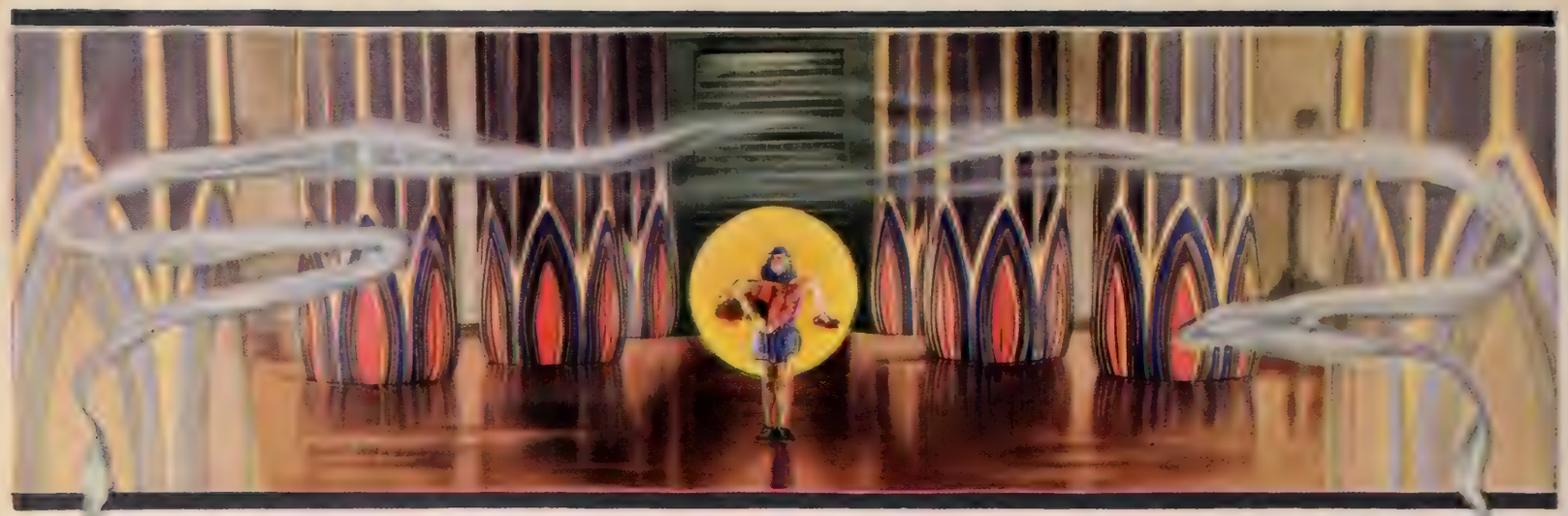


HONOR THY FATHER
AND MOTHER



THOU SHALT NOT COVET
THY NEIGHBORS WIFE





62 Weeks in New York

31 Weeks in Los Angeles

30 Weeks in Sydney Aus.

20 Weeks in Chicago

20 Weeks in Philadelphia

16 Weeks in Melbourne

16 Weeks in London

14 Weeks in Paris

14 Weeks in Boston

10 Weeks in Auckland N.Z.

8 Weeks in San Francisco

8 Weeks in Cleveland

5 Weeks in Detroit

5 Weeks in Cincinnati

5 Weeks in Washington

4 Weeks in Brooklyn

4 Weeks in Kansas City

4 Weeks in St. Louis

4 Weeks in Berlin

Long Runs Everywhere

Millions more are waiting to see "The Ten Commandments"!



with
RICARDO CORTEZ
GRETA NISSEN
SUPPORTED BY
WALLACE BEERY
RAYMOND HATTON

by Sada Cowan
directed by Howard Higgins

A Paramount Picture

"IN THE NAME OF LOVE"



"IN THE NAME OF LOVE"

THE CAST

Marie Dufrayne	Greta Nissen
Raoul Melnotte	Ricardo Cortez
Marquis de Beausant	Raymond Hatton
M. Glavis	Wallace Beery
Mother Dufrayne	Lillian Leighton
Mother Melnotte	Edythe Chapman
Damas Dufrayne	Richard Arlen

Directed by Howard Higgin

THIS picture has been completed at the Lasky studio, and we absolutely guarantee that it is a high class special in every sense of the word. It combines comedy with a romantic love story and elaborate settings in a way that cannot fail to please.

"In the Name of Love" was written for the the screen by Sada Cowan, who adapted "Bluebeard's Eighth Wife". This modern story was suggested by the love-classic "The Lady of Lyons", by Bulwer-Lytton, one of the real literary giants of the last century. Howard Higgin directed the special production unit which filmed this picture under the direct supervision of Jesse L. Lasky.

Ricardo Cortez was never so handsome and dashing as he is as the hero of "In the Name of Love". His role is that of a young Frenchman who, leaving his lovely boyhood sweetheart, Greta Nissen, behind, goes to America to make his fortune. She promises to wait for him. Ten years later he returns to France, his fortune still unmade. She, however, has grown rich and snobbish. Hosts of men make love to her, but her heart is set upon meeting a Prince of Como, who is visiting France. She will have nothing to do with Ricardo.

Wallace Beery and Raymond Hatton, who have also been ilted by the coquettish Greta, suggest to Ricardo that he masquerade as the Prince of Como, marry Greta, and then humiliate her. Ricardo carries this plan through. She weds him. But she finds out the trick he has played and is furious. Her impetuous brother, discovering the fraud, attacks Ricardo and is about to kill him when Greta, realizing that she loves the masquerader in spite of everything, saves his life.

The whole country will be raving about the beautiful newcomer, Greta Nissen, when this picture is shown. Beery and Hatton are even funnier as a comedy team in "In the Name of Love" than they were in "Adventure".

And think of the exploitation possibilities in that title!

A Paramount Picture


The strange story of a Bowery Cinderella and a beggar who lost himself for love
ADOLPH ZUKOR AND JESSE L. LASKY PRESENT A
HERBERT BRENON PRODUCTION
"The Street of Forgotten Men"
A Paramount Picture
—of the Liberty Magazine Story by George Kibbe Turner
The Miracle Man Picture of 1926



"The Street of Forgotten Men"

with PERCY MARMONT, NEIL HAMILTON, MARY BRIAN

IF there's ever to be another "Miracle Man," this is it! The story is even stronger than the Tucker-Meighan classic.

The Street of Forgotten Men is the dirty Bowery alley whence the professional beggars of New York sally forth to prey upon the silken Fifth Avenue crowds. Among them is Easy Money Charlie, really young and handsome, but concealing it with a fake plaster arm and ragged clothes. Charlie is hard, cynical, getting rich on his graft. A piece of female driftwood sends for him. She is dying and begs Charlie to look after her daughter, a little girl of eight, inmate of an orphan asylum. In the emotion of the moment, Charlie weakens. He promises. The mother dies, and Charlie sends for the little girl.

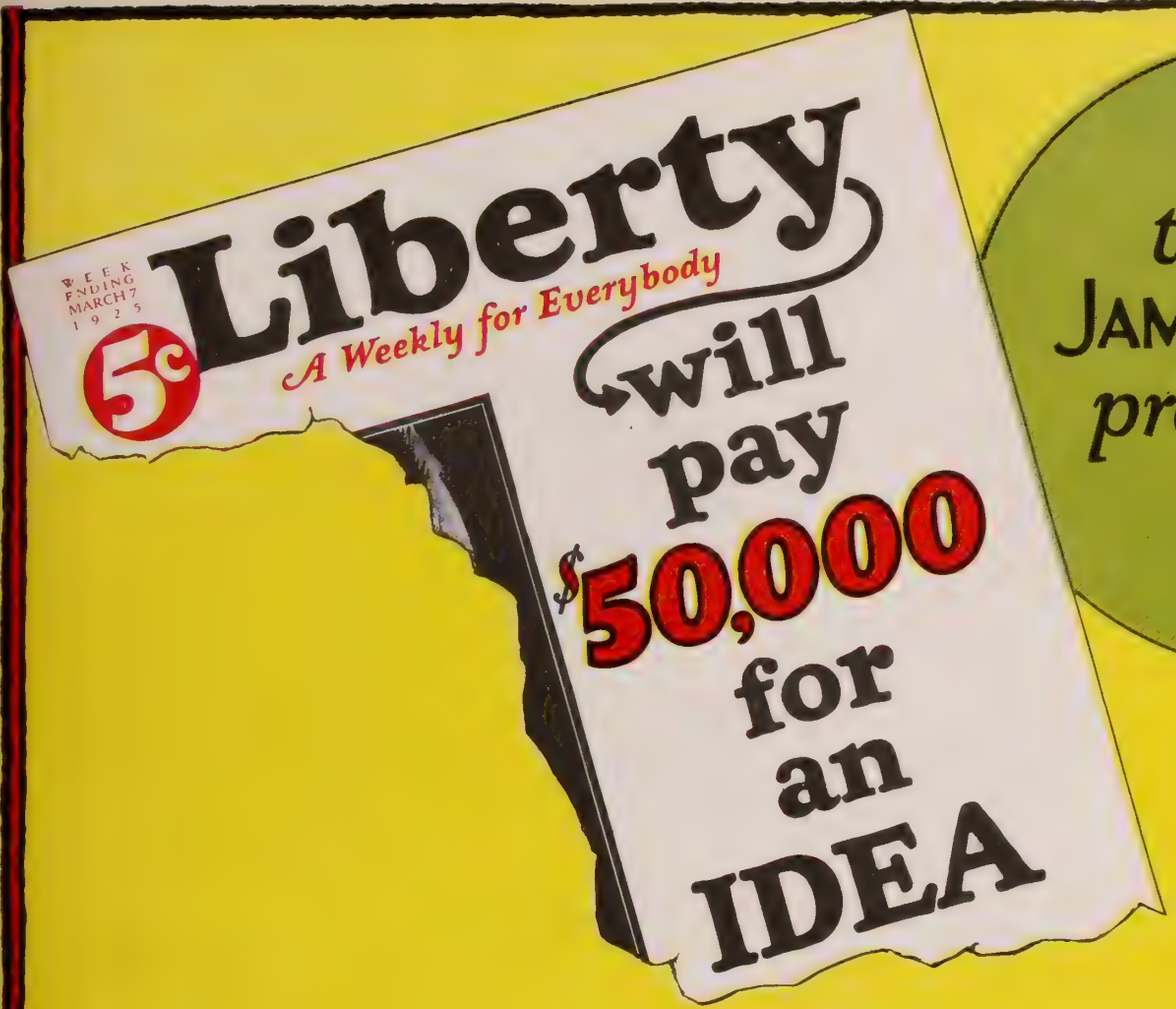
He installs her with a housekeeper in an apartment far from the Street of Forgotten Men. She thinks he is a well-to-do business man. When she grows into young womanhood, Charlie sends her to a fashionable school. He loves her now, but he doesn't tell her. He wants her to marry the millionaire who is in love with her. So Charlie arranges to "die" legally, have a lawyer send her money from his "estate." And Charlie goes on working his graft to the limit to give her every luxury.

The young millionaire asks the girl to marry him. But another beggar, a burly brute, White-Eye, the fake blind man, gets wise and threatens to blackmail the girl, ruin her. In a terrific battle, Charlie nearly kills White-Eye. The story develops more and more power in great human heart thrills and the climax is stupendous in its realism.

The million readers of Liberty Magazine hailed this story as a masterpiece. You can see its marvelous possibilities for the screen and can rest assured Paramount will realize them to the limit.

A HERBERT BRENON production

A Paramount Picture



to be a JAMES CRUZE *production*

Here's a picture, the idea alone for which, cost $50,000

Liberty (*circulation over 1,000,000*) will also spend over $50,000 in newspaper advertising of this gigantic feature.

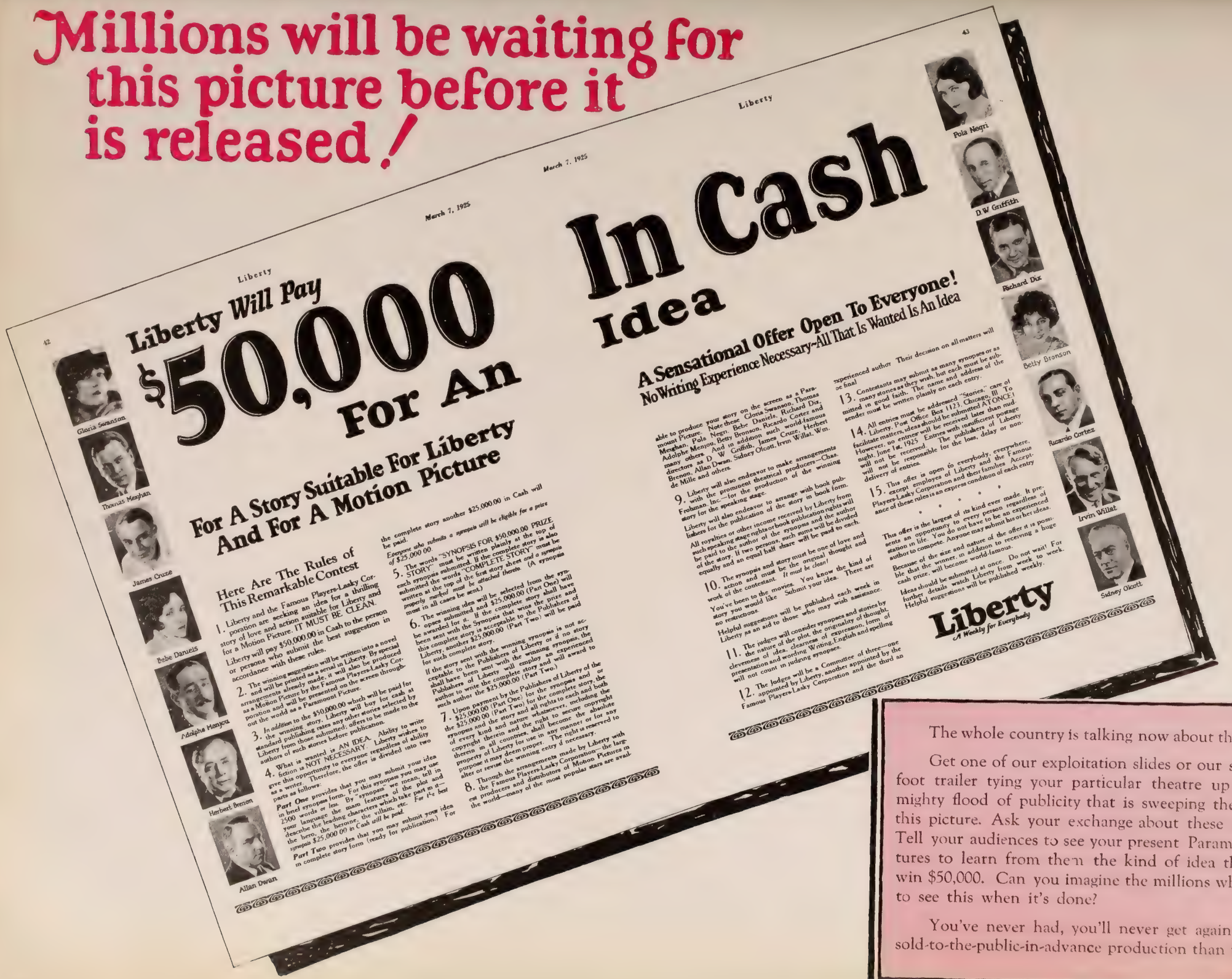
- ✓ A BIG ADVANCE EXPLOITATION CAMPAIGN IS NOW ON!
- ✓ A BIG IDEA WILL WIN!
- ✓ A BIG AUTHOR WILL WRITE THE STORY!
- ✓ A BIG DIRECTOR WILL MAKE THE PICTURE!
- ✓ A BIG CAST WILL BE FEATURED!

BIG NOW! GROWING BIGGER!! BIGGEST PICTURE OF THE YEAR

YOU CAN CASH IN WITH THIS ONE!

A Paramount Picture

Millions will be waiting for this picture before it is released!



Liberty

42

March 7, 1925

Liberty Will Pay $50,000 For An Idea

For A Story Suitable For Liberty And For A Motion Picture

Gloria Swanson

Thomas Meighan

James Cruze

Bebe Daniels

Adolphe Menjou

Herbert Brenon

Allan Dwan

Here Are The Rules of This Remarkable Contest

1. Liberty and the Famous Players-Lasky Corporation are seeking an idea for a thrilling story of love and action suitable for Liberty and for a Motion Picture. IT MUST BE CLEAN. Liberty will pay $50,000.00 in Cash to the person or persons who submit the best suggestion in accordance with these rules.

2. The winning suggestion will be written into a novel and will be printed as a serial in Liberty. By special arrangements already made, it will also be produced as a Motion Picture by the Famous Players-Lasky Corporation and will be presented on the screen throughout the world as a Paramount Picture.

3. *In addition to* the $50,000.00 which will be paid for the winning story, Liberty will buy for cash at standard publishing rates any other stories selected by Liberty from those submitted; offers to be made to the authors of such stories before publication.

4. What is wanted is AN IDEA. Ability to write fiction is NOT NECESSARY. Liberty wishes to give this opportunity to everyone regardless of ability as a writer. Therefore, the offer is divided into two parts as follows:

Part One provides that you may submit your idea in brief synopsis form. For this synopsis you may use 2500 words or less. By synopsis we mean, tell in your language the main features of the plot and describe the leading characters which take part in it—the hero, heroine, the villain, etc. *For the best* synopsis $25,000.00 in Cash *will be paid.*

Part Two provides that you may submit your idea in complete story form (ready for publication.) For the complete story another $25,000.00 in Cash will be paid.

Everyone who submits a synopsis will be eligible for a prize of $25,000.00.

5. The words "SYNOPSIS FOR $50,000.00 PRIZE STORY" must be written plainly at the top of each synopsis submitted. If the complete story is also submitted the words "COMPLETE STORY" must be written at the top of the first story sheet *and a synopsis properly marked must be attached thereto.* (A synopsis must in all cases be sent.)

6. The winning idea will be selected from the synopses submitted and $25,000.00 (Part One) will be awarded for it. If the complete story shall have been sent with the Synopsis that wins the prize and this complete story is acceptable to the Publishers of Liberty, another $25,000.00 (Part Two) will be paid for such complete story.

If the story sent with the winning synopsis is not acceptable to the Publishers of Liberty or if no story shall have been sent with the winning synopsis, the Publishers of Liberty will employ an experienced author to write the complete story and will award to such author the $25,000.00 (Part Two.)

7. Upon payment by the Publishers of Liberty of the $25,000.00 (Part One) for the synopsis and or $25,000.00 (Part Two) for the complete story, the synopsis and the story and all rights to each and both of every kind and nature whatsoever, including the copyright therein and the right to secure copyright thereon in all countries, shall become the absolute property of Liberty for use in any manner or for any purpose it may deem proper. The right is reserved to alter or revise the winning entry if necessary.

8. Through the arrangements made by Liberty with the Famous Players-Lasky Corporation—the largest producers and distributors of Motion Pictures in the world—many of the most popular stars are available to produce your story on the screen as a Paramount Picture. Note these: Gloria Swanson, Thomas Meighan, Pola Negri, Bebe Daniels, Richard Dix, Adolphe Menjou, Betty Bronson, Ricardo Cortez and many others. And in addition such world-famous directors as D. W. Griffith, James Cruze, Herbert Brenon, Allan Dwan, Sidney Olcott, Irvin Willat, Wm. de Mille and others.

9. Liberty will also endeavor to make arrangements with the prominent theatrical producers—Chas. Frohman, Inc.—for the production of the winning story for the speaking stage.

Liberty will also endeavor to arrange with book publishers for the publication of the story in book form.

All royalties or other income received by Liberty from such speaking stage rights or book publication rights will be paid to the author of the synopsis and the author of the story. If two persons, such sums will be divided equally and an equal half share will be paid to each.

10. The synopsis and story must be one of love and action and must be the original thought and work of the contestant. *It must be clean!*

You've been to the movies. You know the kind of story you would like. Submit your idea. There are no restrictions.

Helpful suggestions will be published each week in Liberty as an aid to those who may wish assistance.

11. The judges will consider synopses and stories by the nature of the plot, the originality of thought, cleverness of idea, clearness of expression, form of presentation and wording. Writing, English and spelling will not count in judging synopses.

12. The Judges will be a Committee of three—one appointed by Liberty, another appointed by the Famous Players-Lasky Corporation and the third an experienced author. Their decision on all matters will be final.

13. Contestants may submit as many synopses or as many stories as they wish, but each must be submitted in good faith. The name and address of the sender must be written plainly on each entry.

14. All entries must be addressed "Stories," care of Liberty, Post Office Box 1123, Chicago, Ill. To facilitate matters, ideas should be submitted AT ONCE! However, no entries will be received later than midnight, June 1st, 1925. Entries with insufficient postage will not be received. The publishers of Liberty will not be responsible for the loss, delay or non-delivery of entries.

15. This offer is open to everybody, everywhere, except employees of Liberty and the Famous Players-Lasky Corporation and their families. Acceptance of these rules is an express condition of each entry.

* * * * *

This offer is the largest of its kind ever made. It presents an opportunity to every person regardless of station in life. You do not have to be an experienced author to compete. Anyone may submit his or her ideas.

Because of the size and nature of the offer it is possible that the winner, in addition to receiving a huge cash prize, will become world-famous.

Ideas should be submitted at once. Do not wait! For further details watch Liberty from week to week. Helpful suggestions will be published weekly.

Liberty
A Weekly for Everybody

43

March 7, 1925

In Cash

A Sensational Offer Open To Everyone! No Writing Experience Necessary—All That Is Wanted Is An Idea

Pola Negri

D. W. Griffith

Richard Dix

Betty Bronson

Ricardo Cortez

Irvin Willat

Sidney Olcott

The whole country is talking now about this picture!

Get one of our exploitation slides or our special 90-foot trailer tying your particular theatre up with the mighty flood of publicity that is sweeping the land on this picture. Ask your exchange about these sales aids. Tell your audiences to see your present Paramount Pictures to learn from them the kind of idea that might win $50,000. Can you imagine the millions who'll want to see this when it's done?

You've never had, you'll never get again, a better sold-to-the-public-in-advance production than this one.



Adolph Zukor and Jesse L. Lasky
present

THE KING

from Ditrichstein's
great stage success
by de Caillavet, de Flers and Arenne

"THE KING ON MAIN STREET"

A MODERN comedy romance absolutely *made* for Menjou. One of the really important productions of the year. A comedy that *is* a comedy, with drama that is real. To be lavishly produced, ideally cast—a real special. Exactly the type of picture the public is anxious to see. A sure-fire-in-advance production, if ever there was one!

Directed by Monta Bell

with

Adolphe Menjou

A Paramount Picture

Adolph Zukor and Jesse L. Lasky *present*

"THE KING"

with ON MAIN STREET"

Adolphe Menjou

ADOLPHE MENJOU needs no introduction to exhibitors as the ideal star to play such a marvelous comedy romance as "The King". For political reasons the king of Moldavia is married to an unattractive woman much older than himself. Because he is of a very philandering disposition, he finds frequent trips to Paris in search of romance are necessary, where he becomes known as "the great lover of Europe". He reaches the point, however, where even Paris bores him and he decides to try new territory. He comes to America, still in search of romance His reputation has preceded him and a very famous siren decides that she will teach the great lover a lesson. The King and the siren meet and the affair culminates in a distinct victory for the King.

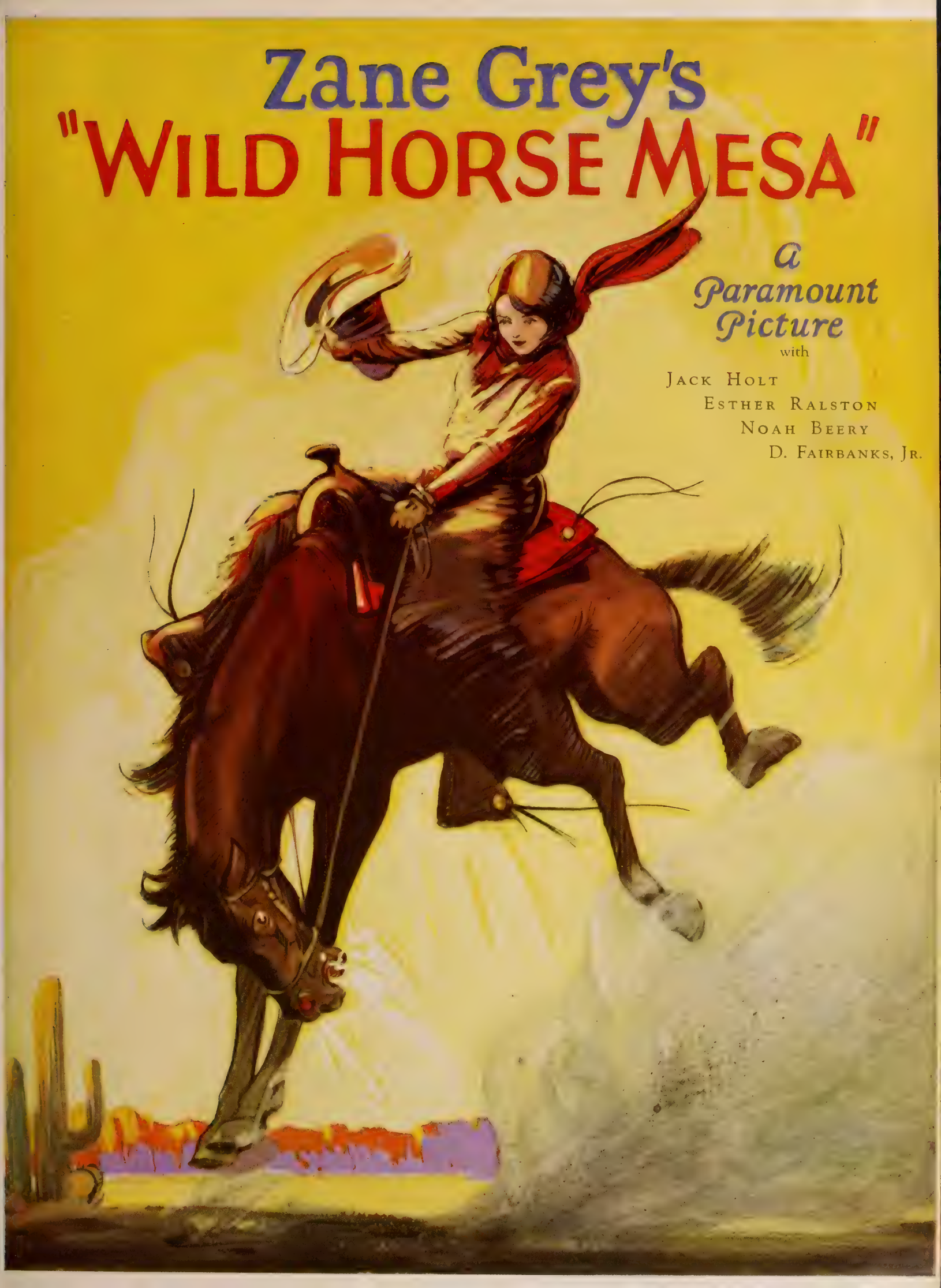
Following this he is invited to spend the week-end at a small town as the guest of a young member of the legislature. There he meets a beautiful innocent young girl. At first he tries the usual professional lover methods but when he sees how innocent she is he realizes that such methods would not be sportsmanlike and so he desists. Their little affair is merely a beautiful clean romance, something which the King has never found before in his beauty-starved life. However, the romance is discovered and the wrong interpretation placed upon it. Drama and thrills begin to pile up in the situations that now develop, with however, the note of romantic comedy ever dominant. Eventually the King saves the girl's reputation and unites her with her young fiancee at the cost of signing away his freedom in a treaty.

For the great lover, the philanderer, the Casanova and Don Juan, it means that all romance is dead, but the love and respect he feels for the one beautiful episode of his life enable him to sign with a kingly gesture.

At the finish of the picture the King is seen standing on a balcony of the palace looking at the moon and dreaming not of his triumphs as a lover but of the little clean romance. Dissolving from that we see the young girl also looking at the moon and thinking of her romance with the King. As the King turns away to enter the palace the girl also turns away to enter her home. The King turns to his flag and the girl turns to a cradle, her husband and her home.



Zane Grey's "WILD HORSE MESA"



a Paramount Picture

with

JACK HOLT
ESTHER RALSTON
NOAH BEERY
D. FAIRBANKS, JR.

Zane Grey's "WILD HORSE MESA"



with JACK HOLT

WALLACE BEERY, ESTHER RALSTON,
DOUGLAS FAIRBANKS, JR.

EVERY wandering rider of the old West has a strange story to tell of that vast table land, The Wild Horse Mesa, that majestic and unscalable wall where magnificent wild horses make their habitat. And this is a story of the rugged West, of wild horse hunting and capturing, of horse thieves, Indians, perilous trails, drama and romance.

It deals with the efforts to capture a magnificent wild stallion "Panguitch". Panguitch has been driven from place to place throughout the West by horse hunters and finally takes refuge on Wild Horse Mesa.

Chane Weymer, a great lover of horses who lives by capturing wild horses and taming them has set his heart on capturing Panguitch. After many adventures, he joins an outfit headed by a man named Melborne, and including Melborne's daughter, Sue. A love affair develops between these two, which is complicated by the fact that Chane's younger brother, Chess, whom he idolizes, is also in love with the girl. Then, too, there is Manerube, a horse thief, who has attached himself to the outfit and who also is attracted by Sue.

The climax of the story is a tremendous stampede of wild horses in which Panguitch is captured by Chane. Sue, a lover of wild animals, offers to marry Chane if he will give Panguitch its freedom. Chane has been stricken by remorse at the sight of the splendid animal a captive and he consents.

Panguitch is seen leading his band of wild horses up the cliff in the setting sun.

This exceptional Zane Grey special will be played by a wonderful cast in which is included Esther Ralston, one of the newer artists of the screen who is destined for much fame. Exhibitors may assure themselves of her beauty and ability by watching her work in "Beggar on Horseback", "California or Bust" "The Little French Girl" and "The Goose Hangs High". Audiences are delighted with her. More audiences will come soon to recognize her talent and charm.

These new screen faces and personalities are worthy of every exhibitor's hearty and co-operative exploitation if the screen is to advance. The ability, the charm, the appeal is there and is worth capitalizing to the fullest extent. "Wild Horse Mesa", a box office draw by itself, will mark another step forward in the succeessful career of Esther Ralston, as one member of a very distinguished cast.

A Paramount Picture





Douglas MacLean comedy

PARAMOUNT takes pleasure in announcing to exhibitors of the world that, following the signing of a long-term contract, Douglas MacLean will produce the first of his comedies for Paramount release, as one of the Golden Forty. The combination of a star like Douglas MacLean and Paramount is a happy one for exhibitors and public in that it insures the finest productions of the best stories to be played by one of the most popular stars on the screen. The title of his first Golden Forty Paramount picture will be announced soon.

Douglas MacLean

DOUGLAS MACLEAN is today one of the most popular light comedians on the screen. He is handsome, peppy, classy, and has a sense of comedy second to none. During the past year he has delivered one laughing knockout after another at the box office. He has ridden on the crest of this success wave into a nation-wide popularity with the public that makes him extremely valuable to exhibitors.

The public knows and likes the hero of "The Hottentot," "Going Up," "The Yankee Consul," "Never Say Die," and "Introduce Me." Their interest in his forthcoming pictures has been increased by the news that MacLean is now to release through Paramount, drawing upon the great story and production resources of this organization in making his future comedies.

Mr. MacLean said, in signing with Paramount: "I am glad to be back with the organization that released my first starring picture, 'Twenty Three and a Half Hours' Leave.' I shall continue making my own pictures, with the same producing organization as before. But with the resources of Paramount backing me, I am confident I shall be able to give the public better pictures than ever before."

Mr. MacLean and Paramount are now lining up a number of popular stories for MacLean comedies, the first titles of which will be announced within a few weeks. All possible advertising and exploitation campaign will be put behind Douglas Maclean to make his productions even better bets for exhibitors than they have ever been heretofore.

The combination of Douglas MacLean and Paramount is one that is very hard to equal in the comedy field! The acquisition of MacLean is one more proof of the fact that Paramount, as always, alone offers you the productions of the real leading stars, directors, and authors in the screen world.



Some of Douglas MacLean's recent characterizations


POLA NEGRI
in
"CROSSROADS OF THE WORLD"
a RAOUL WALSH PRODUCTION
PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY
a Paramount Picture







A RAOUL WALSH

FOUR people come adventuring from the four nethermost ends of the world. The heroine, the hero, the villain, and the other woman. They have never seen each other. At the corner of Broadway and 42nd St., New York City – the heart of the Primrose Path, the gay center of luxury, passion, wealth, and crime, THE CROSSROADS OF THE WORLD – they dramatically meet. And from the moment of their meeting fate entwines their various lives into as skillfully woven a net of

Presented by ADOLPH ZUKOR



PRODUCTION

exciting action, tempestuous love, and amazing climaxes as the screen has ever seen.

The fans have been clamoring to see Pola Negri in a story of today with an American setting. They have it here. A drama packed with dazzle and comedy as well as emotional strength. Produced by Raoul Walsh, who made "The Thief of Bagdad" and "The Spaniard", as the most elaborate of all Negri specials.

and Jesse L. Lasky







STORY *by* MICHAEL ARLEN

Author of "THE GREEN HAT"

"Will she come from the East
Where the South Sea peaches grow?
Will she come from the North,
From the land of ice and snow?
Will she come from the heart of the West?
There's where true love is the best.
Will she come a-trottin'
From the land of cotton,
From away down South?"

THESE are the words of the song hit of the Music Box Revue. They might almost have been inspired by "The Crossroads of the World". The song is one of the scores of tie-up possibilities in this picture.

There's no use exploiting a picture that doesn't live up to expectations after you get your audience in. But you can absolutely go the limit in creating advance interest in this picture, because it will be made on a spectacular scale that assures it of being one of the outstanding hits of the year!

Play with the title. Get permission to erect a sign at the main crossing in your town. The sign reads: Main Crossroads of (Name of Town). The Crossroads of the World is at (Name of Theatre). An arrow could point to your house. Placard side streets with signs reading The Crossroads of the World with arrows pointing to your theatre.

Have a contest to determine which crossroads the people of your town consider The Crossroads of the World. Run a series of little articles in your local paper on Crossroads of the World, taking up a different famous crossroads every night. Tie up with paving concern with this slogan: Pave with (Name of Product) and turn Cross Roads into Pleasant Roads. Placard trolleys, busses, etc. with signs: Take this Car to The Crossroads of the World. Tie up with civic improvement societies, etc. in a campaign to enlarge your town and make it The Crossroads of the World.

The 24-sheet on this production, shown on another page of this book, will give you the idea of what the title means. This stand will make an excellent cut-out. It is only one of the great line-up of sales aids we are preparing for you on "The Crossroads of the World".


PRESENT
JAMES M. BARRIE'S
"A KISS FOR CINDERELLA"
with
BETTY BRONSON
A HERBERT BRENON Production
A Paramount Picture
The author, the producer and the star of "Peter Pan" in another great Christmas gift to the world!



ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

JAMES M. BARRIE'S

"A KISS FOR CINDERELLA"

with

BETTY BRONSON

A HERBERT BRENON PRODUCTION

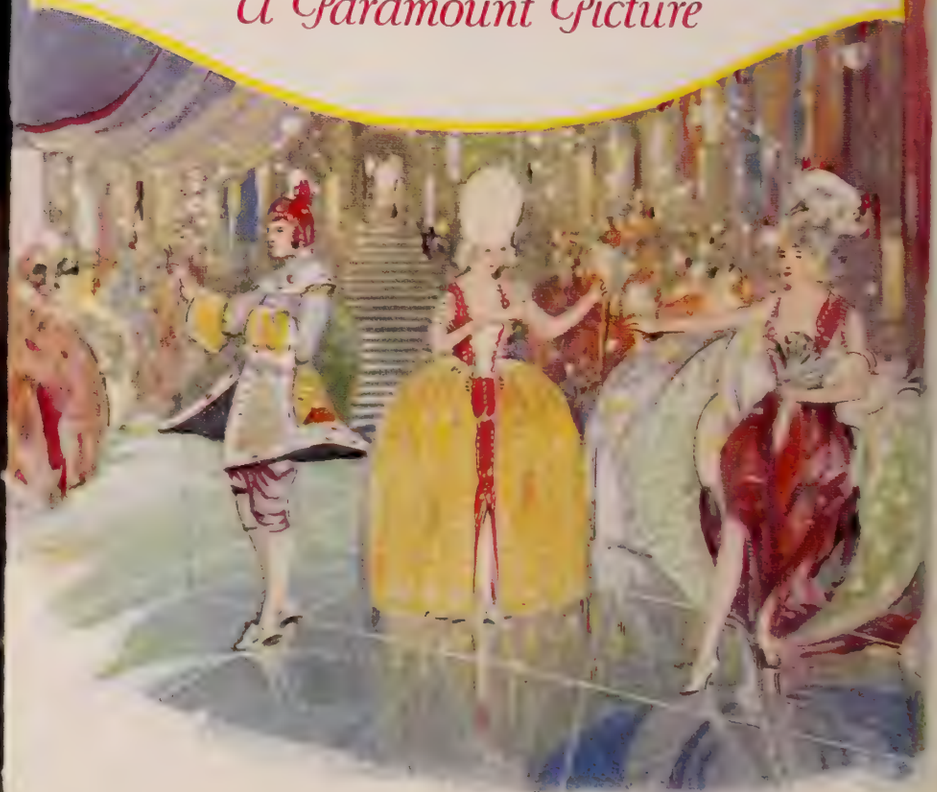
THE success of "Peter Pan", the tremendous appeal of Betty Bronson, the prestige obtained by theaters who devote their bookings to the sort of things that are of inestimable value to the motion pictures in the minds of the public that supports them, has convinced Paramount that another James M. Barrie story, made by the same great director and featuring the same star, to be released at Christmas time will be welcome news to thousands of exhibitors.

"A Kiss for Cinderella", like "Peter Pan" was played in America by Maude Adams. It is not a fairy story. It has a distinct adult appeal, while at the same time it will draw as big matinees as "Peter Pan". It is the story of a little slavey — half starved, lonesome — yet she could call herself Cinderella! Her tiny feet and her belief that one day a flunky will hand her an invitation to the ball where the Prince will pick her out to be his Princess are the only bits of happiness in her life. How these things come about, how the Cinderella story of her dreams becomes the real romance of her life make up a story that only Barrie could have written — altogether charming, filled with tears and laughs and heart-tugs, the kind of show everyone enjoys and recommends.

Without a question of doubt "A Kiss for Cinderella" is to be a big event in the calendar of successful exhibitors this season.

A Paramount Picture







"NEW BROOMS"

with

Theodore Roberts
Neil Hamilton
Esther Ralston

A comedy of the American home

from the stage success by Frank Craven

Screen play by CLARA BERANGER

The outstanding success of any director is the goal for which he shoots. William de Mille's successes have been based on a type of stories that require the utmost in careful casting and the most expert and careful preparation of dramatic values. Perhaps the outstanding exhibitor success of the William de Mille productions has been "Grumpy".

It will therefore be good news to exhibitors and public that he has been able to secure a property that bids fair to excell in comedy values, in dramatic action and in real motion picture thrills any of his previous efforts.

"New Brooms", the American comedy by Frank Craven, author of "The First Year", was an outstanding success in New York. It has in it all the elements of human appeal that make it an important and outstanding event of the screen year. Entertaining, amusing, appealing it is ideal screen material and, with this director's "Polly of the Ballet" will offer a variety of subject much needed on the screen today.

New brooms sweep clean. "New Brooms" is going to sweep the country as one of the finest human action-comedies of the coming season. No exhibitor can afford to overlook this one.

A Paramount Picture

A

WILLIAM DeMILLE

PRODUCTION

ADOLPH ZUKOR AND JESSE L. LASKY *present*

A WILLIAM DE MILLE PRODUCTION

"NEW BROOMS"

with

THEODORE ROBERTS, NEIL HAMILTON, ESTHER RALSTON

A comedy of the American home from the stage success by Frank Craven. Screenplay by Clara Beranger.

A GROUCHY, careworn father runs a prosperous business but is a trial to his son and daughter because his uncertain temper almost entirely conceals his kind heart. Only his middle-aged factory manager, Kneeland, and Williams, the family butler, also middle-aged, seem really to understand and appreciate Thomas Bates, Sr.

Thomas Bates, Jr., is young, carefree, optimistic, a firm and voluble believer in the glad hand, the kind word, the ever-open pocket book. One day when Bates, Sr., has a particularly bitter explosion of temper over his income tax check, Tom makes an ill-timed plea for sweetness and light, as essential factors in business success. Exasperated beyond endurance, Bates Sr., offers to turn over his business to his son for a year—they will see how his asinine theories will work out in practice. Tom cheerfully accepts the offer, and the play concerns his unsuccessful efforts to make good.

Soon Tom's temper is much worse than that of his father. And that gentleman, with business cares off his shoulders steadily grows sunnier and sunnier, especially under the influence of Geraldine March, the pretty girl who has been installed in the Bates home as housekeeper—one of Tom's first kind acts. Tom and his mercenary little fiance quarrel, and Tom gets horribly jealous of the friendship between his father and Geraldine.

Strikes threaten, workmen complain about improvements made for their welfare, business drops and whining debtors to whom Tom Jr. has been generous presume on his kindness and still defer payment. Tom gets a bad cold, quarrels violently with his father and Geraldine, and the pair gaily go away for the remainder of the trial year. Gerry goes to a business school and Bates Sr. to the South.

When Bates Sr. returns, bringing Gerry with him, she and Tom soon explain away their differences. Tom admits his failure and when his father offers to teach him the ways of business just as years ago he taught him to walk, Tom gratefully admits that he has something to learn.

The cast of characters include:

THOMAS BATES	A middle-aged manufacturer of brooms. He is fair, square and honest, but he is often irritable, grouchy and sarcastic, so although he gives his children everything he does not win their love because they do not see that his "bark is worse than his bite."
MR. KNEELAND	The middle-aged manager of the factory who understands and likes Bates. A faithful employee.
MARGARET	The hot-tempered housekeeper who leaves the Bates home.
WILLIAMS	The tactful middle-aged butler in the Bates home. He has managed for many years to get along with Bates and he likes him.
GEORGE MORROW	A lively and persistent promoter of oil stock, but the stock is good.
THOMAS BATES, JR., (Tom)	An atractive, likeable, careless, sunny-natured young man just out of college. He has very idealistic theories about running a business and he feels very sure they are more valuable than the forty years experience of his father.
FLORENCE WHEELER	The fiancee of Tom. She is a pretty girl but is inclined to flirt and she likes money and a gay life. She is not deeply in love with Tom and he finally sees her as she is.
GERALDINE MARSH (Gerry)	A very fine, sensible and attractive looking young girl whose father was a school friend of Bates. She and Tom learn to love each other, but it is not a peaceful courtship.
SIMPSON	A middle-aged builder and contractor who asks favors but forgets to repay them.
NELSON	A middle-aged workman who speaks for the men in the factory.

TIME: Present. PLACE: Small American City.

A Paramount Picture



The story of a ship's bride and a strange honeymoon

from the stage success "QUARANTINE"
now running in NEW YORK

by F. Tennyson Jesse

ROMANTIC—PEPFUL—HUMOROUS—AMUSING—HIGHLY ENTERTAINING

the story of a daring girl who acts first and thinks afterward.

BEBE DANIELS





THE story concerns an attractive young heroine and an equally attractive young hero who has planned to elope with the heroine's cousin. The heroine, who loves the hero, intercepts a telegram and goes on board ship herself, stays in her cabin and it is three days before the hero finds he has the wrong girl. When the ship's passengers are ordered to a quarantine island for a week, the "bride and groom" find themselves in a precarious position. Many amusing situations develop in this fast-moving comedy. The play is enjoying immense popularity in New York.

a Paramount Picture

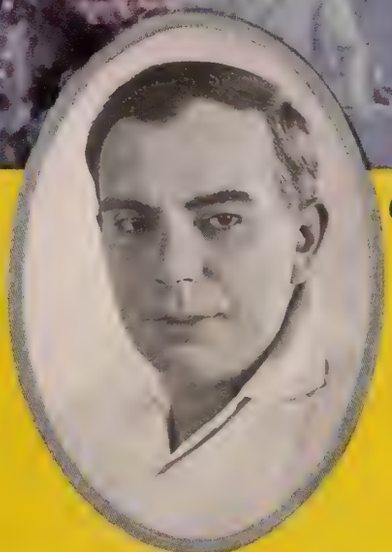








Adolph Zukor and Jesse L. Lasky Present



"The PONY EXPRESS"

a mighty romance of the riders of the plains

A Paramount Picture

with RICARDO CORTEZ ERNEST TORRENCE BETTY COMPSON WALLACE BEERY RAYMOND HATTON

JAMES CRUZE *Production*

ADOLPH ZUKOR *and* JESSE L. LASKY *present*

JAMES CRUZE'S special production

of

"THE PONY EXPRESS"

by Henry James Forman and Walter Woods

ON the preceding page is some slight pictorial representation and tribute to the mighty productions made by one of the great directors of filmdom, James Cruze. Since the days of "The Covered Wagon" this remarkable directorial genius has come along the bright pathway of fame until today he is probably unequalled in all the directorial ranks of the screen in his matchless ability to catch the heart of life, the humor of life, the thrills of life and combine them into sweeping and majestic screen successes.

The public is just now coming to look on James Cruze as the great director he really is. No such list of successes as he has engineered could possibly be the result of accident. His is an art that appeals to the masses and the classes, to the critics and the public for he has been able to catch life itself and transfer it in thrilling adventure to the screen, and today he is at the very height of his career.

The public has long wished another James Cruze production on the same scale as "The Covered Wagon"—something that had in it the same inspiration, the same exalted appeal to the fundamental emotions that made his great epic so famous.

In "The Pony Express" Paramount has found just such a vehicle for this director. It is the breath of the great outdoors in those heroic times when the making of a great nation was under way. It has the same grip on the emotions as "The Covered Wagon", although it is an entirely new and different tale and has a more romantic and appealing love-plot. It allows for the use of even greater spectacular effects, of even greater thrills and of even greater comedy of which Cruze is the past master.

Walter Woods who is an important part of the Cruze directorial unit and is responsible for many of his greatest successes is working on the adaptation of this startling story.

Here is one of the great treasures of Paramount's Golden Forty, a picture that is as sure of tremendous popular box-office appeal as any picture ever made.

to be played by

ERNEST TORRENCE BETTY COMPSON RICARDO CORTEZ

WALLACE BEERY RAYMOND HATTON

A Paramount Picture



ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

THOMAS MEIGHAN

IN

BOOTH TARKINGTON'S

story

"WHISPERS"

written especially for
Mr. Meighan
by the author.



THIS story written by one of America's greatest living authors for Thomas Meighan, is the ideal role for the star. He is superb in this type of part. Uncounted millions are going to hail this as Meighan's greatest picture.

IN this special Thomas Meighan production, the star will be supported by a superfine cast and surrounded with an elaborate production worthy of his high standing as a star, and of Booth Tarkington's position as a writer.

THOMAS MEIGHAN *in* "WHISPERS"

by Booth Tarkington

REMEMBER Thomas Meighan in "The City of Silent Men? That was one of Meighan's greatest, and, though the picture is several years old, every print is still busy getting the crowds and the coin.

Like "The City of Silent Men", "Whispers" is a prison story. It was written especially for Meighan by Booth Tarkington, America's foremost author of popular fiction. Tom has the role of the happy-go-lucky son of a rich small-town banker. His family is prominent and looked up to. The bank smashes, and Meighan's kin become criminally liable to the state. Rather than to see his respected father and brother go to jail, Tom, who has always been considered no-account anyway, assumes responsibility and is sent to Sing Sing.

Behind the bars, Meighan gets a new perspective on life. Sing Sing is an iron city of whispers. The convicts whisper out of the corners of their mouths to each other when the guards aren't looking. Alone in his cell, his mind is filled with whispers of what he might have been. He realizes he has been squandering his youth upon the froth of life. The worth-while things, including the good girl whom he now realizes he loves and who loves him, have been passed by in his reckless course. He determines to become a man. His whole life is set toward the day of his release.

Then comes the news that crooks are bleeding money out of the girl on the pretence of effecting Meighan's release. In a fit of rage and to save the girl, he escapes from prison. He does save her, but he is captured and his release is set back several years. When, finally, he is freed, his family, not knowing the sacrifice he made for them, are horrified lest his criminal past disgrace them. They urge him to leave town, virtually turning him out. He thinks even the girl has deserted him.

He realizes the truth of the words of a brother-convict that it isn't prison itself that's the hell for a criminal, it's the stigma of jail, the sinister whispers that follow him. Embittered, he joins a gang of crooks. But the girl, who has always been true to him, now seeks him, finds him, and turns his face again toward the light.

A great story, a great title, with scores of exploitation possibilities, and a great star, this one is sure box-office money.

A Paramount Picture



ADOLPH ZUKOR & JESSE L. LASKY
PRESENT AN

ALLAN DWAN PRODUCTION-

A MAGNIFICENT romance-drama built around a nation-wide search for the most beautiful, most graceful and perfect girl in America.

To be directed by 1925's greatest producer of lavish and novel effects, luxurious settings, and eye-dazzling entertainment—

ALLAN DWAN

"THE AMERICAN VENUS"

as picked by America's greatest artists dedicated to the real American girl. The greatest exploitation picture of the year

BY LILLIAN LAUFERTY

"The American Venus" is more than a picture: it is a new and novel box office idea.

Here is the idea, in brief: A score of the country's most prominent artists (and artists of the caliber of Christy and Gibson will actually play these roles) are searching for the girl who most nearly meets the measurements of the famous Venus de Milo. They advertise a nation-wide contest. Two beautiful girls - one from each of two rival towns—are among the entries. Both are in love with the same man. At the grand beauty tournament, where the Venuses from all over America come to be judged, the drama works to a sensational climax. A super-beauty-contes picture of tremendous scope!



A Paramount Picture

"THE AMERICAN VENUS" *will be a great audience picture with a gold mine of nation-wide exploitation behind it!*





PARAMOUNT has already worked out and will soon set in motion a complete exploitation campaign on "The American Venus" that will prepare the public in advance for the picture and absolutely guarantee packed houses. It follows:

The keynote of the campaign on The American Venus is to find in each one of the key towns of the country a girl who, in the opinion of competent judges, comes nearest to the measurements of the Venus of Milo.

The Famous Players - Lasky Corporation's salesmen will give to the first run account in 200 key towns throughout the country a cup which they can award to the local girl who wins the contest.

The theatre, cooperating with our Exploitation men, should, if possible, tie up with the local newspaper. For one month before the opening of the picture they should run an American Venus contest in the paper. Young women of the town should submit their photographs and measurements to the newspaper.

Special one sheets giving the correct measurements of Venus will be issued to the exhibitor. Space will be left on this one sheet for the name of the theatre and the cooperating newspaper.

Special trailers giving the correct measurements and advertising the coming picture will be issued to these 200 key accounts. Each of these trailers ties up the newspaper with the theatre

The month's contest can culminate on the day before the opening of the picture at the theatre, when the judges select from all the candidates 20 who they thought came nearest to meeting the requirements. Then during the run of the picture — at each performance — these 20 young women could appear as a prologue to the film. The purpose of this would be to have the audience vote on who of the 20 gets the American Venus cup in that city.

The young woman getting the most votes wins the cup.

The purpose of having the audience vote is obvious. Each of the 20 girls in the final judging would be sure to have as many of her friends as possible attend all of the performances and cast votes for her.

It may be possible to have it announced that the winner's photograph and measurements would be forwarded to New York where the winners from all over the country would be judged — by photographs and measurements — by a board of distinguished beauty experts, with a possible chance of a career on the screen or stage for the national winner.

The keynote of the campaign so far as publicity goes is this:

The whole world agrees that the American woman is the most beautiful among all the women of the world. Up to this time the Venus of Milo has been accepted as the perfection of feminine beauty. However, conceptions of beauty have changed, and a new type has been evolved. These contests through the country will find the girl who in face and figure typifies the American girl of today.





An ALLAN DWAN production





"THE AMERICAN VENUS"

The beauty picture of the year.

A Paramount Picture



"BEGGAR ON HORSEBACK"

LOVE!
LAUGHS!
ROMANCE!
NOVELTY!
EFFECTS!

never seen before on stage or screen
A laughing cyclone with a thought behind it!
Without question one of the screen achievements of the age

Edward Everett Horton, Esther Ralston, Theodore Kosloff, Ethel Wales, Erwin Connell: and a magnificent chorus of butlers, typists, jurors, ushers, waiters, dancing masters, big business men, reporters, family relatives, and what-not.

A JAMES CRUZE production



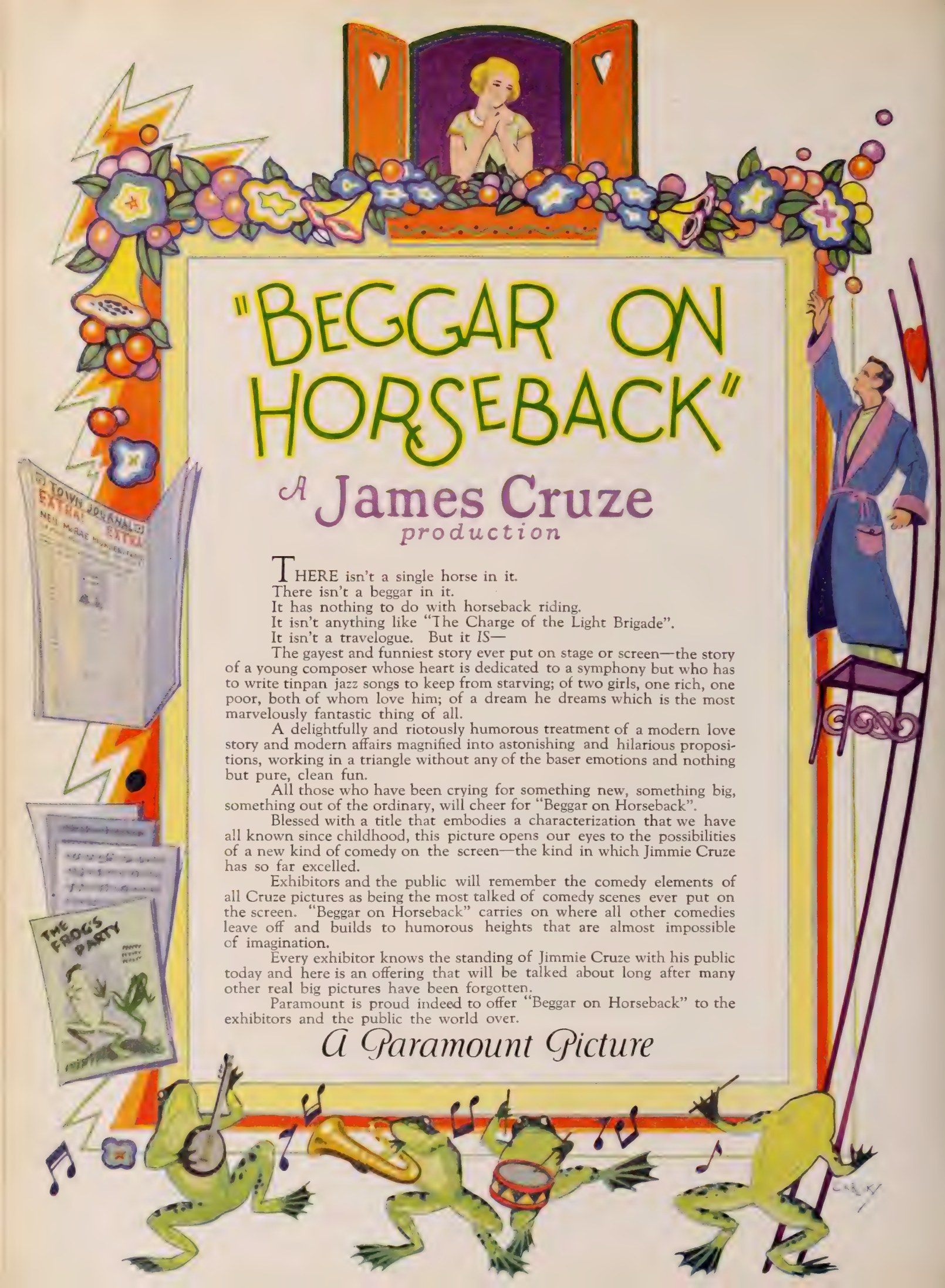
from the stage play by
GEORGE KAUFMAN *and* MARC CONNELLY

A Paramount Picture

Screenplay by
WALTER WOODS


"BEGGAR ON


HORSEBACK"



"BEGGAR ON HORSEBACK"

A James Cruze production

THERE isn't a single horse in it.
There isn't a beggar in it.
It has nothing to do with horseback riding.
It isn't anything like "The Charge of the Light Brigade".
It isn't a travelogue. But it *IS*—

The gayest and funniest story ever put on stage or screen—the story of a young composer whose heart is dedicated to a symphony but who has to write tinpan jazz songs to keep from starving; of two girls, one rich, one poor, both of whom love him; of a dream he dreams which is the most marvelously fantastic thing of all.

A delightfully and riotously humorous treatment of a modern love story and modern affairs magnified into astonishing and hilarious propositions, working in a triangle without any of the baser emotions and nothing but pure, clean fun.

All those who have been crying for something new, something big, something out of the ordinary, will cheer for "Beggar on Horseback".

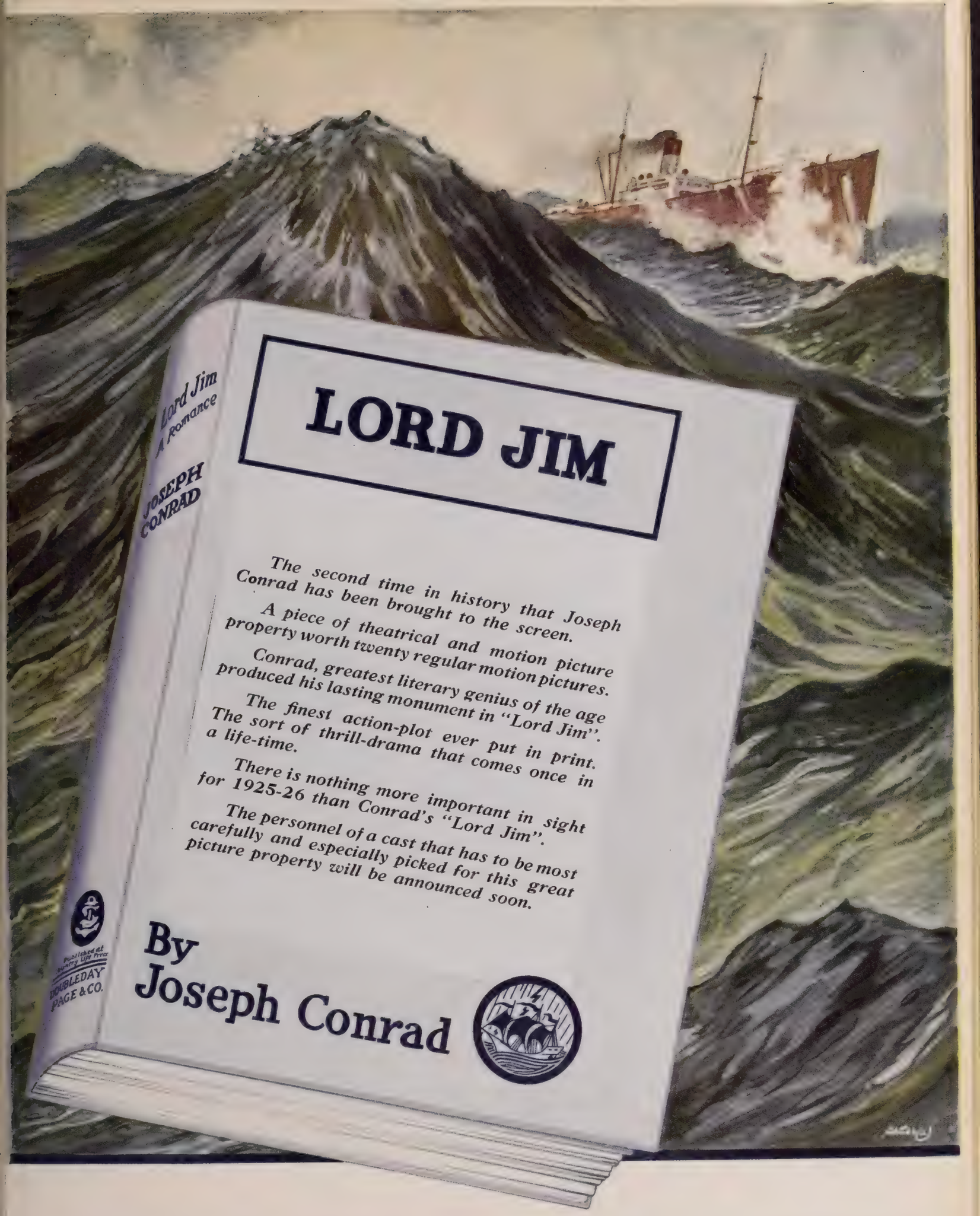
Blessed with a title that embodies a characterization that we have all known since childhood, this picture opens our eyes to the possibilities of a new kind of comedy on the screen—the kind in which Jimmie Cruze has so far excelled.

Exhibitors and the public will remember the comedy elements of all Cruze pictures as being the most talked of comedy scenes ever put on the screen. "Beggar on Horseback" carries on where all other comedies leave off and builds to humorous heights that are almost impossible of imagination.

Every exhibitor knows the standing of Jimmie Cruze with his public today and here is an offering that will be talked about long after many other real big pictures have been forgotten.

Paramount is proud indeed to offer "Beggar on Horseback" to the exhibitors and the public the world over.

A Paramount Picture



Joseph Conrad's greatest novel "Lord Jim" will be produced by VICTOR FLEMING, director of "Adventure".

A Paramount Picture

JOSEPH CONRAD'S

"LORD JIM"



JOSEPH CONRAD

THE great author, Conrad, a great character story, plus action, heart interest, melodrama, thrills, love interest, everything that appeals to all of us.

If you have the impression that "Lord Jim" is highbrow, read the book. Jim's purpose in live was to live down the stigma of coward. Many a man realizes down in his own heart that he is no hero, but to have the world know it and be branded by the world is as bad as leprosy. Deserting the ship "Patna", he, second mate, had failed in the traditional ruling of the sea—"passengers first"—and had thought first of himself to the ultimate destruction of those he was supposed to protect.

Trying to flee from the world, he eventually found he was fleeing from his own conscience—that the words of "coward" that kept ringing in his ears were the words of an accusing conscience, not of the outside world. On the beautiful, lonely and adventurous island of Patusan, he walks into certain romance, certain danger and almost certain death. How, in thrill after thrill, he redeems himself and eventually becomes the ruler of the island, "Lord" Jim; how he married Jewel; how he sacrifices himself for his great love; how his romance, his heroism, his victory build up to one of the most gorgeous moments of fiction.

A Paramount Picture

A CLASSIC OF LITERATURE BECOMES A CLASSIC OF THE SCREEN

ADOLPH ZUKOR AND JESSE L LASKY PRESENT

"NOT SO LONG AGO"

A captivating romantic comedy of city life not so long ago

WITH

BETTY BRONSON

A SIDNEY OLCOTT PRODUCTION

From the famous stage play by

ARTHUR RICHMAN

A Paramount Picture



"NOT SO LONG AGO"



A SIDNEY OLCOTT PRODUCTION *with* BETTY BRONSON

A LOVE story of New York not so long ago, when life was gay, more picturesque, more romantic, more interesting than today. There is the same opportunity for introducing famous people and places as in "Little Old New York" (also directed by Mr. Olcott). The play was written by Arthur Richman and had a most successful run at the Booth and at the Bayes theatres in New York. It has great charm, romance, humor, comedy, and lends itself to a luxurious and exceedingly interesting production. This is to be one of Sidney Olcott's greatest pictures.

A Paramount Picture








with
JACK HOLT
NOAH BEERY, GRETA NISSEN
and other great artists
"THE ANCIENT HIGHWAY" famous International-Cosmopolitan serial is James Oliver Curwood's greatest work. It is a typical example of a picture with a ready-made audience waiting for it. Public approval is already stamped on it and it becomes another *important* screen event to every theatre that shows it. "The Ancient Highway" gets its name from the fact that much of the stirring adventure and romance takes place on a famous road known as "the ancient highway." It will be directed by the man who made "North of 36."
ADOLPH ZUKOR & JESSE L. LASKY
PRESENT
JAMES OLIVER CURWOOD'S
NEW SERIAL AND NOVEL
"The Ancient Highway"
A ROMANCE OF THE CANADIAN NORTH WOODS
An IRVIN WILLAT PRODUCTION
A Paramount Picture

A ready made audience is waiting for this one!

A GREAT AUTHOR'S GREATEST BOOK

Millions are reading it now as a serial!

Millions more will read it as a book!

Box office power is behind

"THE ANCIENT HIGHWAY"

IRVIN WILLAT'S PRODUCTION OF

CURWOOD'S NEWEST NOVEL

The box-office value of the name of James Oliver Curwood is well known to all showmen. "The Ancient Highway" is the latest and greatest of Curwood stories. At this writing it is running as a serial in Cosmopolitan and will later be issued as a book. As exhibitors know, the sale of a Curwood book is tremendous. Irvin Willat who made "North of 36" is going to produce a money-making special out of this one. "The Ancient Highway" gets its name from the fact that much of the stirring adventure and romance takes place on a famous road through the quaint regions of Quebec known as "the ancient highway." It is a romance of high hearts and open roads—an out-door picture of the most virile and appealing type, a story of conflict and love in the picturesque lumber-logging companies along the St. Lawrence River. Some of the high spots include: the hero traveling all the way round the world to Canada to beat a man up, resulting in a terrific screen fight; the hero racing down a raging torrent in a frail canoe ahead of a million on-rushing logs; the hero setting a charge of dynamite to free a log jam and risking his life to save his friend in the face of the exploding charge. In love story, action, thrills, human interest and ready made box-office drawing power, Curwood's "Ancient Highway" will not be excelled as a box-office draw this season.

A Paramount Picture

GLORIA SWANSON

in

"CONQUERED"

by Arthur Stringer

An ALLAN DWAN Production

Star, author and director of "Manhandled"



GLORIA SWANSON

In an
ALLAN DWAN
PRODUCTION

"CONQUERED"

ANOTHER corking box office story written especially for Gloria Swanson, "Conquered" abounds in the broad comedy, the humanness, and the intimate heart appeal that made the same author's "Manhandled" so popular.

Imagine Gloria in boy's clothes, invading a secret meeting of New York gangsters and forcing them to come through with her share of the swag. Imagine her as nurse, a trim vision in white, sweeping the young man patient with those languid eyes as her fingers count his racing heart beats. Imagine her invading society in gorgeous gowns to convince a grouchy millionaire that she is good enough to marry his son.

In short, imagine Gloria Swanson in "Conquered", and it doesn't take any further imagination to know it's a winner!

Gloria in "Conquered" is Tiny McCann, orphan girl of New York slums, whose chief failing is for helping people, crude and laughable as her remedies often are. Jimmy, gangster and bootlegger, thinks Tiny is his girl. Tiny works in a laundry for a time but is accused of theft by another girl and, though innocent, has to get out. She doesn't particularly care, for her ambition is to become a trained nurse. Her chance comes when Buddy, a little crippled boy is run down by an auto. Tiny is with him when the ambulance comes with the doctor. The latter is attracted by Tiny and lands her an appointment as a probationer in his hospital.

Meantime, Jimmy Logan has held up a truck driven by Billy Stone, really the son of a millionaire seeking to prove to his father that he can make his own living. Billy comes to the slums in search of his assailants and runs into Jimmy abusing Tiny. He promptly beats the gangster up and wins the heart of Tiny. When he finds she is studying to be a trained nurse, Billy gets a job as ambulance driver at the same hospital.

After a series of highly laughable happenings, Tiny gets to be a trained nurse and is sent to the home of Wilbur Stone, Billy's eccentric father, to nurse him. She quickly overcomes the old boy's grouchiness and becomes a favorite with him. She tries to effect a reconciliation between Billy and his father—but the latter is obdurate and forbids his son the house.

Jimmy Logan and his pals attempt a robbery of the Stone house. Tiny encounters them in the dark, and Jimmy shoots and runs. Tiny is hit, fatally, it is feared at first. She calls for Billy, and Wilbur Stone gives in and admits him. When Tiny recovers, the millionaire no longer opposes their romance. To make matters even brighter, little Buddy, Tiny's favorite, regains the use of his legs and is no longer a cripple.

Innumerable laughs and entertaining bits of business have been written into "Conquered", aside from the main plot. It offers Gloria the fullest scope for her versatile talents that she has yet had.

A Paramount Picture





Adolph Zukor, Jesse L. Lasky present

Richard Dix

in

"Womanhandled"

WHAT better combination could you ask than Richard Dix in "Womanhandled" (the answer to "Manhandled")?

We don't have to tell you what a smashing hit "Manhandled" made at the box office. Here is an opportunity to cash in on its success by playing its sequel, a picture that will instantly recall with its title how good the Swanson film was and make the public eager to see this answer to it by the same author.

And we don't need to tell you what a prominent place in the public's affections this boy Dix has come to occupy in the past six months or so. Think of the string of successes he has had – "Manhattan, "Too Many Kisses", "Men and Women", "The Shock Punch" — every one a rousing winner at getting the money.

Dix is the type of virile he-man the public wants to see, and well the public knows it! And "Womanhandled" is the type of story they want to see him in. It depicts Dix as a big, husky young chap who is always getting into trouble — by trying to help pretty girls out of trouble. He is a wonderful sturdy oak for the clinging vines to stick to when the wind starts to blow. And it isn't until he cuts these cuddling cutties loose that he grows into happiness and a real love.

Rapid-fire comedy, warm romance, and plenty of rousing action pack "Womanhandled". The title will get them in, and the picture will sure make them glad they came. It's the type of clean, keen, wholesome material that will coin the whole family's trade.

A Paramount Picture

RICHARD DIX *in* "Womanhandled"









By Arthur Stringer

Author of "Manhandled"

THIS Saturday Evening Post serial, the answer to "Manhandled", offers Richard Dix the best starring vehicle he has had to date.

Dix has the role of a rich man's son who has been practically kicked out by his father until he shows that he can earn his own living. The youth has always been a favorite with the ladies and has a weakness for not being able to refuse a pretty girl anything when she rolls her pretty eyes his way. This weakness stays with him in the business world. He gets a job in a department store, but he gets in bad immediately with his bosses for trying to help out a little peach who is in trouble, and is fired. He drifts from job to job, losing each one through doing something for a woman.

Finally, in disgust, he goes out West to a ranch, where there aren't any women, and becomes a cowboy. A motion picture company visits the ranch to shoot scenes and wants to hire cowboys. Dix, the tenderfoot, looks on in disgust as the real cowboys take off their chaps and sombreros and put on city clothes. Dix, the only real-looking cowboy present, is offered a leading role by the director. When the leading woman, who is also the heroine of the picture, begs him to take it, he can no longer resist and acts his way to happiness.

The same frisky, hilarious humor that made "Manhandled" so enjoyable, is present in even more generous quantities in "Womanhandled". It will be just one hearty laugh after the other, mingled with tender romance. The contrasting settings of New York and a Western ranch offer variety and color. An all-star supporting cast will be assembled to support Dix.

Special exploitation angles: Tie-up department stores to special sales of "Womanhandled Goods". Cards reading: "Texas is Womanhandled. How about you?" If you have not run "Manhandled", book it in for the dates preceding "Womanhandled" and advertise the latter as the answer to the former.



A Paramount Picture

"THE WANDERER"



a Raoul Walsh Production

WITH

ERNEST TORRENCE, GRETA NISSEN
TYRONE POWER, NOAH BEERY
RAYMOND HATTON, WILLIAM COLLIER, JR.
KATHRYN HILL

PRESENTED BY
ADOLPH ZUKOR
JESSE L. LASKY

FROM THE GREAT
STAGE SPECTACLE BY
MAURICE SAMUELS

A Paramount Picture



ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

"The WANDERER"

a Raoul Walsh Production

WITH

ERNEST TORRENCE, GRETA NISSEN
NOAH BEERY, RAYMOND HATTON
TYRONE POWER, WILLIAM COLLIER JR.
KATHRYN HILL

The most famous romance of the Bible ever penned!

IF it were right to transfer The Ten Commandments to the screen if "Ben Hur" is entitled to the place in screen history that all give it, then "The Wanderer" will take its place as one of the universal screen documents marking new milestones in this industry. The story of the wandering son — the black sheep of the family, is the oldest story of fiction. It was the first story when the world was born and today it occupies the front page of our newspapers for breakfast. How many thousands are there in the world who have been wanderers— left their homes — breaking the heart of a dear mother and father only to return before it was too late and bring back happiness to offset the anguish they had caused.

"The Wanderer", one of the really great stage plays of modern times was purchased by Paramount several years ago after its New York success. It was never screened until now, because like "Peter Pan", it was felt the business was not ready. We know better today.

Its story is that of the "man who came back", placed against a background of the early ages.

Here is box office, great cast, background, heart appeal, all rolled in one.

And the director who made "Bagdad" — Raoul Walsh

From the great Century Theater Spectacle by Maurice Samuels.

Screenplay by J. T. O'Donohue.

A Paramount Picture



Introducing

RUDOLPH VALENTINO

IN

"COBRA"

HERE'S the kind the fans want from Valentino. A great stage success in which the star plays a modern hero of many loves. The settings and clothes are strictly 1925, except for a single flashback lasting a couple of minutes, during which Valentino gives the public a chance to see the world's most famous beard. Throughout the rest of the picture he is clean-shaven, a high-powered lover of today.

"Cobra" is Martin Brown's popular Broadway stage play, which ran throughout 1924 at the Hudson and Longacre Theatres, and could have run at least six months longer were it not for previous out-of-town contracts. Here are the comments of some of the critics on the stage production:

Herald Tribune: "Ranks in the top flight of American dramas".

Evening World: "The most sensational play of the year".

Daily News: "One of the most adult and virile of the season's dramas".

Martin Brown, author of "Cobra", is the well known writer of "Great Music", "The Exciters", "The Lady", and other successes. The picture was produced by Joseph Henabery, who made "A Sainted Devil". Anthony Coldewey, adaptor of "Ruggles of Red Gap" and many other Cruze hits, wrote the scenario.

Here is the cast:

Count Rodrigo Torriani	Rudolph Valentino
Elise Van Zile	Nita Naldi
Jack Dorning	Casson Ferguson
Mary Drake	Gertrude Olmsted
Victor Minardi	Hector V. Sarno
Rosa Minardi	Claire De Lorez
Sophie Binner	Eileen Percy
Maria	Rose Rosanova

RITZ-CARLTON PICTURES ~ INC.

J · D · WILLIAMS · PRESIDENT



Distinction Plus -

"COBRA" has been produced with the same artistic care that a master paints a great painting.

No effort has been spared to make it dramatically beautiful and beautifully dramatic.

In producing the picture Valentino poured into it the passionate energy and devotion which distinguish his personality.

Joseph Henabery's direction brings out the finest shadings of Valentino's acting talent.

"Cobra" presents at every moment enticing scenes. The settings were designed by William Cameron Menzies, designer of the sets for "The Thief of Bagdad".

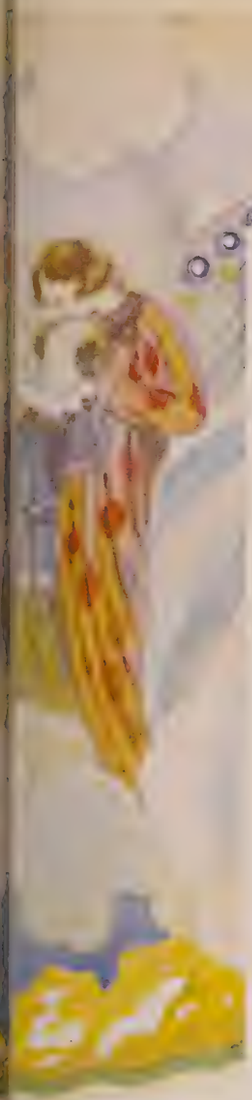
The gowns were conceived by a new figure in motion pictures, that brilliant young artist, Gilbert Adrian, who formerly designed the costumes for the New York Music Box Revue. The women will be amazed by the daring beauty and charm of these dresses.

The fine photography of this fine production was in the hands of J. D. Jennings and Harry Fishbeck, both recognized leaders in their field.

In all, a photoplay of distinction.







RITZ-CARLTON PICTURES *Inc.*
J. D. WILLIAMS, PRES. *presents*

RUDOLPH VALENTINO

IN

"COBRA"



Adapted from the play by MARTIN BROWN
as produced by L. LAWRENCE WEBER

DIRECTED BY
JOSEPH HENABERY

A
PARAMOUNT
RELEASE





RITZ-CARLTON PICTURES ~ INC
J · D · WILLIAMS · PRESIDENT
PRESENTS

RUDOLPH VALENTINO

IN

"COBRA"

ADAPTED FROM THE PLAY BY MARTIN BROWN
AS PRODUCED BY L. LAWRENCE WEBER
DIRECTED BY JOSEPH HENABERY
A PARAMOUNT RELEASE



WHAT is a "cobra"? A "cobra" is a female sheik. The title means the lure of a fascinating, sensuous woman—the hypnotic charm which the cobra wields over its victims.

"Women like that fascinate me—as a cobra fascinates a panther", the hero says.

"Cobra" is a modern story of strong love, great drama and touching sacrifice.

Most of the action takes place in New York, although the story starts in Italy. Valentino plays a dashing Italian Count, a modern Don Juan.

The star is hurled into a powerfully dramatic situation when the wife of his best friend—the cobra woman - falls in love with him. She uses all her wiles to entice him. He goes to a hotel where she goes. His conscience lashes him and he leaves, but the wife remains. That night the hotel burns. The woman is burned to death — the wife of the man whom he loves as a brother. That's drama ! . . . . . .

Valentino later finds in his heart a pure and wholesome love for his secretary, but also learns that she has filled the empty life of his widowed friend.

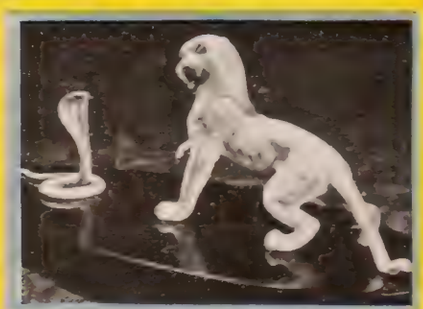
The dramatic struggle and sacrifice that ensues makes a climax unequalled on the screen.

A story that will write itself indelibly on the mind and heart. A story of love, passion and sacrifice. That's "Cobra".



RITZ
CARLTON PICTURES
INCORPORATED.









ANOTHER BEST SELLER FOR PARAMOUNT!



PETER B. KYNE'S *GREATEST STORY*

"THE ENCHANTED HILL"

An **IRVIN WILLAT** Production
Director of "North of 36"

with JACK HOLT, FLORENCE VIDOR, RAYMOND HATTON

ON a certain spring day two momentous things happened to Lee Purdy, ex-avitor, dreamer and owner of a big ranch in New Mexico called The Enchanted Hill. Bud Shannon, a total stranger, took a long shot at him with a rifle and a bit later at a desert railroad stop Lee met the loveliest girl he had ever laid eyes on.

With the aid of a quick brain and an iron nerve, he managed to escape Bud's bullet, but his heart had no such easy escape from Gail Ormsby.

So Peter Kyne begins this new story with a thrilling mystery and a girl, and from these two elements springs one of the most gorgeous novels the author of "Never the Twain Shall Meet," "The Pride of Palomar" and "Kindred of the Dust," has written. The name of Peter B. Kyne is one of the biggest drawing names in the business.

"The Enchanted Hill" is Kyne's latest novel and just stopped running a few months ago in the Cosmopolitan Magazine. Millions of people know and like the story and are waiting for it on the screen.

It is a rugged, thrilling, action-story of the West and will be produced on the screen by Irvin Willat, who made the sensationally successful "North of 36."

The story gets its title from the fact that Purdy's ranch house has been built on a very high hill commanding the country for miles around. So magnificent is the view that he calls it "The Enchanted Hill."

"The Enchanted Hill" is a fast moving, colorful story of action every minute. There are wild rides, airplane fights, gun fights. There is also plenty of comedy relief and romance.

In other words, here is a big special, a sold-in-advance-to-the-public picture in every sense of the word.

This picture, like "That Royle Girl" and "The Ancient Highway" by special arrangement, will receive a big exploitation and publicity campaign in all the Hearst newspapers in the United States.

A Paramount Picture


Adolph Zukor and Jesse L. Lasky present
WILLIAM deMILLE
Production
"POLLY OF THE BALLET"
WITH RICARDO CORTEZ, GRETA NISSEN
By CLARA BERANGER author of "The Gilded Lily"
A Paramount Picture



By
CLARA BERANGER

EXCELLA MAGAZINE, the Pictorial Review Company's new big-circulation periodical will feature a beauty and grace contest for "Polly of the Ballet." For this they will give oceans of publicity on the picture creating a made-in-advance demand on the part of millions. The story by Clara Beranger will be treated on the same lines as her highly successful "Gilded Lily," the story of a country girl who becomes, by beauty and brains, plus sheer pluck and hard work, another Pavlowa, the greatest ballet artiste of her time. Here you have romance, beauty, life, gayety, humor, pathos, heart-interest, gorgeousness and swift, fast-moving thrilling drama all rolled into one. A great day for exhibitors when Polly comes to town!

A Paramount Picture

POLA NEGRI



THIS story was written especially for Pola Negri by the great author of many Saturday Evening Post serials and novels, Joseph Hergesheimer.

A Paramount Picture



"FLOWER OF THE NIGHT"

A RAOUL WALSH PRODUCTION

POLA NEGRI

in

"FLOWER *of the* NIGHT"

A RAOUL WALSH Production

JOSEPH HERGESHEIMER whose romantic tales are familiar to all readers of the Saturday Evening Post and to all lovers of good novels, has long been an admirer of the particular genius that is Pola Negri's. Paramount has been fortunate in receiving this great author's services in the preparation of a dramatic and thrilling action-story that will give Miss Negri one of the greatest roles of her career. Flaming, tempestuous, romantic, vital, this star has in "Flower of the Night" a role at once so exciting and so lovable that the picture is sure to score as one of her very greatest successes. "Flower of the Night" will be an important event in any theater in the world.

A Paramount Picture

ADOLPH ZUKOR AND JESSE L. LASKY
present

SIDNEY OLCOTT'S
master production of the sensational stage success

"The Best People"

A Paramount Picture





"The Best People"

WHO are the best people? Chauffeurs and chorus girls or the children of the rich? Which class has the better brains and morals?

"The Best People" tells you.

Box office is written all over this story, which will be picturized by Sidney Olcott from the stage comedy that was so highly successful recently at the Hudson Theatre, New York, and which ran for over a year in Chicago prior to its Broadway engagement.

Laughs, flashy scenes of New York night life, society boudoirs, back-stage theatrical episodes, and racing limousines fill this brilliant entertainment. It is packed with youth, color, swift pace, pretty girls and gowns, and wonderful comedy situations.

The picture portrays a rich New York family (some of "the best people") horrified because the good-for-nothing son wants to marry a chorus girl and the flapper daughter is crazy over the family chauffeur. The father starts an angry investigation. He arranges a meeting with the chorus girl in a notorious New York night club with the idea of buying her off. He discovers, to his surprise, that she is a sensible, hard-working girl and about the only good influence in his son's life.



He investigates the chauffeur and finds out the fellow is honest, comes of a good family, sincerely loves the daughter and has been the means of saving her reputation.

After many rapid-fire complications, the millionaire father and mother are brought into the position where they have almost to beg the chorus girl and chauffeur to marry their children.

Exploitation ideas: Teasers like "Who Are The Best People", "Are You One of The Best People?", etc. Start a discussion whether marriages of mixed classes pan out happily. Tie up with merchants with placards reading "We Serve The Best People". Get out stickers reading "Reserved for The Best People" and stick them around where they won't get you into trouble.

"The Best People" is a comedy-drama with a cheerful, flashy back-ground and carrying a real idea and a good lesson besides.





PARAMOUNT is fortunate in securing for Betty Bronson a story especially written for her by Eleanor Gates, author of the great success, "The Poor Little Rich Girl". "The Golden Princess" is the story of a poor American girl who becomes the counterfeit daughter of a real queen. Her life of riches, her love romance and what happens to her when the masquerade is over makes a poignant story of the most intense romantic charm. Clarence Badger who made "New Lives for Old", is to direct.

BETTY BRONSON, already the idol of thousands, the girl who sprang to a deserved fame almost overnight is living up to the high expectations that were lavished on her. Hers is a personality of remarkable charm, a screen personality such as the motion pictures can claim only once or twice in decade. In "The Golden Princess" she has a part that admirably suits her charm and talents and is sure to add the tremendous fame that is already hers.

BETTY BRONSON

IN

"The Golden Princess"

BY ELEANOR GATES

A Paramount Picture

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

Betty Bronson as "The Golden Princess"

by Eleanor Gates *to be directed by Clarence Badger*

THE heroine lives with her aunt who is seamstress to a number of rich families. Betty wishes vainly to eat, live and dress like the Vintons and Knights, to whom she delivers clothes. She goes so far as as to buy a book on deportment so that she may learn painlessly how to ride horseback, and deport herself like a rich girl. She imagines that rich people are born with this knowledge.

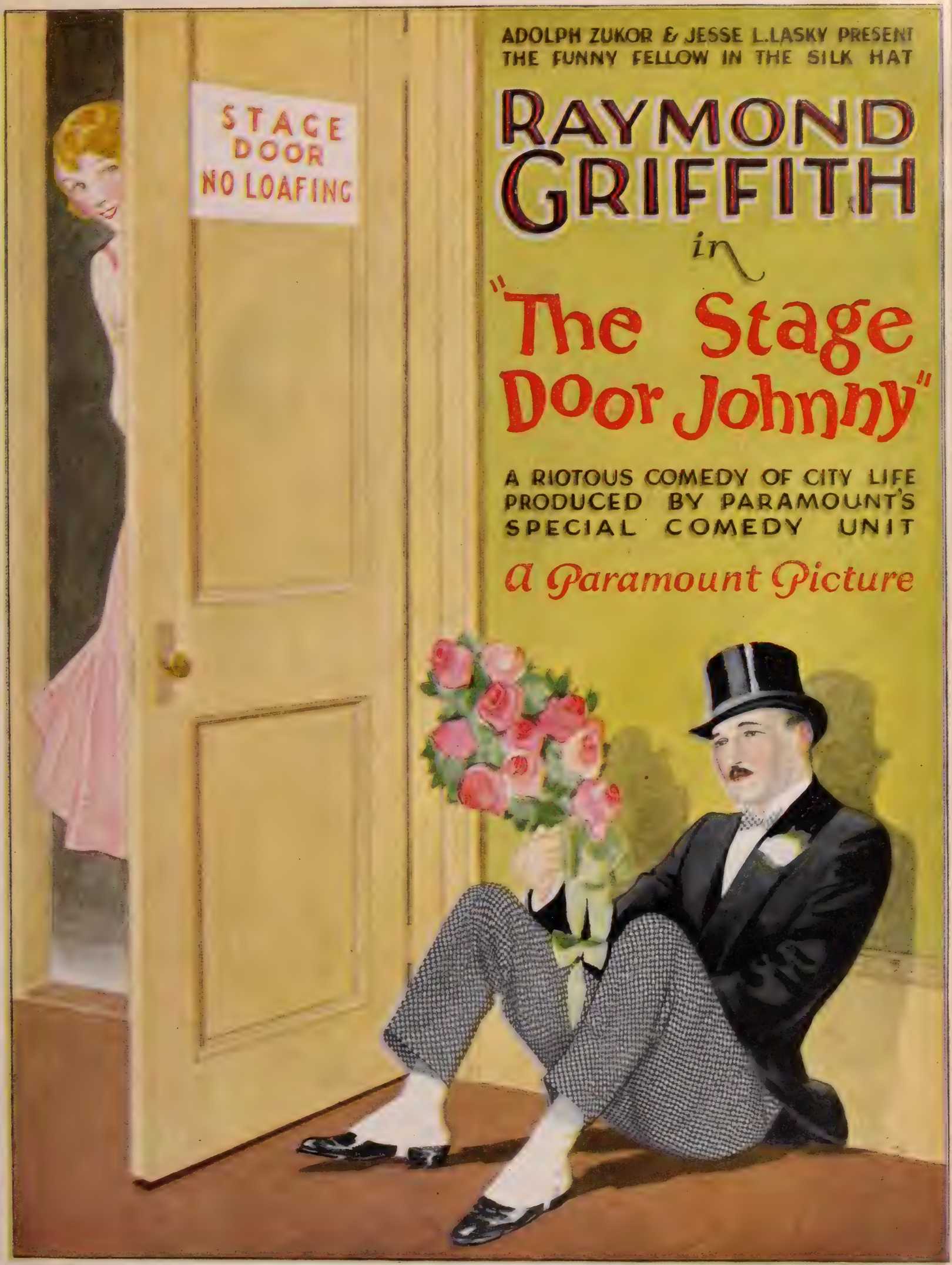
Then overnight Betty is transported to a household the likes of which have not entered even her dreams. Because of her remarkable resemblance to the dead Alicia, daughter of the grand duke of Hesse-Anspach, she is to be sent to that country and act as the daughter of the duchess who has lost her mind because of the tragedy. For eighteen months Betty pretends that she is really the daughter of the duchess, forgetting at times that she is a fake and believing that all this life belongs to her rightfully.

Then the duchess dies and again there is a transformation. Betty is paid off, given a present and some clothes and sent home. No ceremonies longer attach to her appearance. She is now just a servant. Her aunt, she finds, has not progressed as she has and she finds the adjustment to the old life difficult.

The Knights decide to adopt her. She is now well trained and educated, a credit to any family; but Betty knows her duty to her aunt and appreciating her sacrifices, refuses to go with the Knights. The Vintons invite her to visit them and she rides with Stephen. Her dream comes true! One sees the happy ending in view.

The latter part of the story is highly dramatic, developing the character of the girl after she has come back to the simple life, showing that she still has fine and heroic qualities in her. The hero who is not touched upon in this sketchy synopsis, is a wealthy young man who has been thrown out by his own family because he wanted to marry a poor girl, the heroine, and he goes through considerable difficulty and self-sacrifice for her sake before they are united.

A Paramount Picture



ADOLPH ZUKOR & JESSE L. LASKY PRESENT
THE FUNNY FELLOW IN THE SILK HAT

RAYMOND GRIFFITH

in

"The Stage Door Johnny"

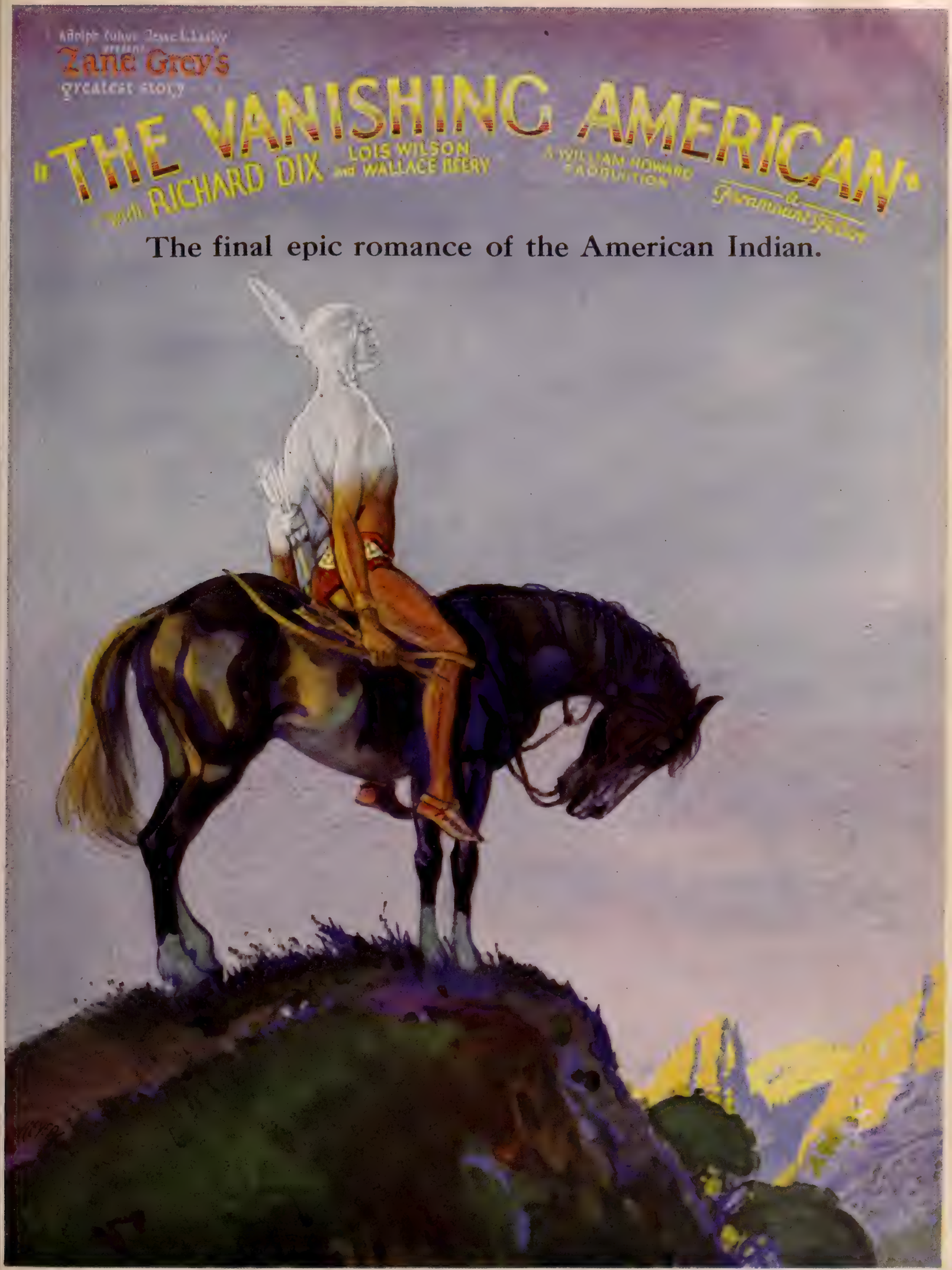
A RIOTOUS COMEDY OF CITY LIFE
PRODUCED BY PARAMOUNT'S
SPECIAL COMEDY UNIT

a Paramount Picture



RAYMOND GRIFFITH could take almost any story in which there was a comedy idea and turn it into a rip-roaring knockout at the box-office. He does more than act in his pictures, he plans them along with the director and his complete Paramount comedy unit of gag-men, writers, etc., until he develops a comedy that *is* a comedy, a de-luxe feature production that is sure gold at the box-office.

He is the silk hat comedian of the screen. He has a remarkable flair for the sort of thing that audiences respond to and he has, above all, class and distinction. He is bound to be compared to the two or three other great comedians of the screen but as a matter of fact, he is individual, unique, a distinct personality, welcomed by exhibitors and public and destined for a remarkably bright comedy future. "Stage Door Johnny" will carry him gloriously on his way. The exhibitor who gets this one can pat himself on the back and forget his worries.


Adolph Zukor Jesse L. Lasky
presents
Zane Grey's
greatest story
"THE VANISHING AMERICAN"
with RICHARD DIX
LOIS WILSON
and WALLACE BEERY
A WILLIAM HOWARD
PRODUCTION
A Paramount Picture
The final epic romance of the American Indian.




"THE VANISHING AMERICAN"

Zane Grey's "THE VANISHING AMERICAN"

WITH

RICHARD DIX

LOIS WILSON
WALLACE BEERY

To be made by the man who made "THE THUNDERING HERD"—*William Howard.*

A Picture Of Indefinable Heart-Appeal, Of Glorious Action And Of Eternal Romance.

THOSE who have watched the record of Paramount in the production of epics of the Great West, will no longer question the ability of this organization to produce the greatest productions of this class that have appeared upon the screen.

"The Covered Wagon", "North of 36", "The Thundering Herd" stand in a class by themselves and now comes "The Vanishing American"—the fourth member of this great quartet of epic Western productions.

"The Vanishing American" treats of a subject near to the hearts of all of us—the passing of the Red Man. There is no part of American history that is more romantic, more interesting, more epochal in quality than the story of the first Americans, the Indians.

Backed by an intriguing title, "The Vanishing American" will treat of the subject of the Red Man in his last stand against civilization in the same manner that the crossing of the Western planes was handled by Cruze in "The Covered Wagon". It is one of the most important productions that Paramount has ever attempted and will be made in the same sweeping manner as its former great companion productions—"The Covered Wagon", "North of 36", and "The Thundering Herd" have in turn been treated as subjects.

Zane Grey and his production staff have been working for months on the details of this big picture. Like all Zane Grey stories it will be taken on the actual locations of the story.

Exhibitors and public have come to appreciate the fact that there is a vast difference between a "western" picture and a Paramount western. "The Vanishing American" is a Paramount western to be produced on a magnificent scale. Many of the most colorful sequences will be made in actual colors. A tremendous cast is being assembled headed by a real star — Richard Dix.

"The Vanishing American" ran as a serial story in the Ladies Home Journal where it is conservatively estimated it was read by eight million persons. Since its publication as a Zane Grey book it has increased its enormous popularity. It is one of the most valuable motion picture properties of the last ten years and it will be given a production in keeping with its tremendous importance.



a Paramount Picture



Adolph Zukor
Jesse L. Lasky
present

GLORIA SWANSON

IN

AN ALLAN DWAN
PRODUCTION

THE COAST OF FOLLY

From the novel by Coningsby Dawson
Screen play by James A. Creelman

A Paramount Picture

GLORIA SWANSON



"The Coast of Folly"

A WARNING FOR THE GIRL WHO DARES; AN IDYLL FOR THE GIRL WHO CARES.

When Joyce Gathaway is a little child her mother runs off with a lover. Her father dies and Joyce lives with her millionaire grandfather. She has no guidance except that of her faithful nurse, Nannie. She is inherently fine, but the laxness of modern luxury nearly spoils her. She drifts into a flirtation with a married man and is in danger of being named as co-respondent, though she is entirely innocent. Joyce runs off to Europe to join her mother. Abroad she finds that her mother is living the career of an unscrupulous worlding. Her grandfather cables that he is going to disinherit her, and everything looks very black for Joyce. Then Joyce's real fine qualities assert themselves and she returns to New York ready to tell the truth and to trust to the truth to save her. She meets a man, who believes in her and loves her, and truth wins out; but the struggle promises something exceptional along the lines of modern society drama. This modern "gown story" with an American background gives good contrast to "Madame Sans Gene" in atmosphere and costume. It is another truly great Swanson picture.

AN ALLAN DWAN PRODUCTION

A Paramount Picture


ADOLPH ZUKOR AND JESSE L. LASKY PRESENT
Thomas Meighan in
"The SHAMROCK"
MEIGHAN has always been most popular in stories of regeneration. Roles such as the one he had in "The Miracle Man", in which he starts out as a shady character and has to fight his way up to manliness and happiness, suit him best.
"The Shamrock" is a smashing story of regeneration. It offers Meighan a "Miracle Man" part. It is a story of hair-trigger action and sure-fire appeal. The scenes are laid in New York and in Ireland. The whole world of fiction was placed at Meighan's disposal; out of it he picked "The Shamrock". When you see the picture, you'll know why!
A Paramount Picture


Eberhardt
1924.

PRESENT

Thomas Meighan

in

"THE SHAMROCK"

Thomas Meighan in a great Irish Story! There's no doubt about the box-office appeal of that combination!

Tom has the role of a young man born of Irish parents and bred in the New York slums. He has worked his way through school to a position of importance. He is smart, ambitious, crooked when necessary. His big chance comes. If he can railroad a certain man into retirement, the result will make Tom wealthy and powerful. The job requires Tom to go to Ireland to get something "on" the man. There he finds what he's looking for. And a pretty Irish girl. And something that gets into his blood in spite of himself, the charm and call of the old sod. The people trust him, respect him, love him. He fights a terrific battle with himself. When he returns to New York, he fights another that rips the sordidness of his old life from stem to stern!

A laugh, a tear, a gasp, a chuckle and a round of applause for the story and star. That's "The Shamrock".

A

Paramount Picture



ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

Thomas Meighan in



"THE SHAMROCK"

THOMAS MEIGHAN has never before been in an Irish story. It's an event worth playing up and cashing in on. And it isn't only the Irish (the large numbers of them in every community) that'll flock to see "The Shamrock". So will everyone else, for there's a romance and appeal to a hero who's the son of a mother Machree where he River Shannon flows, that is bound to attract like an Irish ballad sung by John McCormack.

But "The Shamrock" is no quiet Irish idyll. Tom plays a fighting Irishman. Both in New York and Ireland sequences of the story, there is excitement every minute.

There's going to be a big chance for special exploitation here—souvenir shamrocks, Irish organization tie-ups, the revival of the yacht races—everything from the wearing of the green to a little bit of heaven.

Truly a money-making Meighan, if ever there was one!

A Paramount Picture







PARAMOUNT'S ADVERTISING
in 1925
IS DISTRIBUTED ALMOST AS WIDELY AS POSTAGE STAMPS!

This year Paramount's national advertising smashes all precedents for motion picture advertising.

On any given day in 1925, Paramount advertisements will be in the homes of enough people to fill all the theatres in America so full that if anyone yawned someone would be pushed out of the door.

If all the postmen in America could be employed to make a canvass, they would find that the Paramount advertising message reaches much more than one in every three homes.

That's in the city market.

In the farming market they would find the message reaching five out of six farm houses! and that's been neglected before!

Five-sixths of about thirty-one million people who live on farms!

How's that for a new market?

Go get a share of it.

It's ripe.

Riper every day we fertilize it with Paramount advertising.

Many of these people get the message two and three times a month, different and interesting every time.

On the next page are reproductions of Paramount's two great advertising batteries, the general magazines and the farm magazines.

Farm papers with a circulation of 5,250,456 homes!

National magazines with a circulation of 9,256,756 homes!

No matter where your theatre is located there are plenty of people in the neighborhood who take one or more of these magazines.

So ride forward to success on Paramount's campaign in 1925, and tell the people you have the Paramount Pictures they read about.

Paramount National Advertising





What We Do For Paramount Pictures

CAN you imagine the possibilities this great line of pictures of the Golden Forty will give us to make Greater Ad Sales material.

— to create the "Better Than Ever" kind of posters, lobby displays, newspaper ads, roto sections, heralds and novelties.

— to place within access of our exhibitors sure-fire box-office money makers.

Pictures are made in the studios but they are made again at the theatres.

This will be Greater Ad Sales Season.

Our Ad Sales are our Faith in Paramount Pictures.

Our Ad Sales are the theatres' insurance on Paramount Pictures.

They are the setting for the Paramount gems.

If It's Worth Running It's Worth Advertising





PROFIT PULLING POSTERS

That Insure The Gold In The

GOLDEN FORTY PARAMOUNT PICTURES

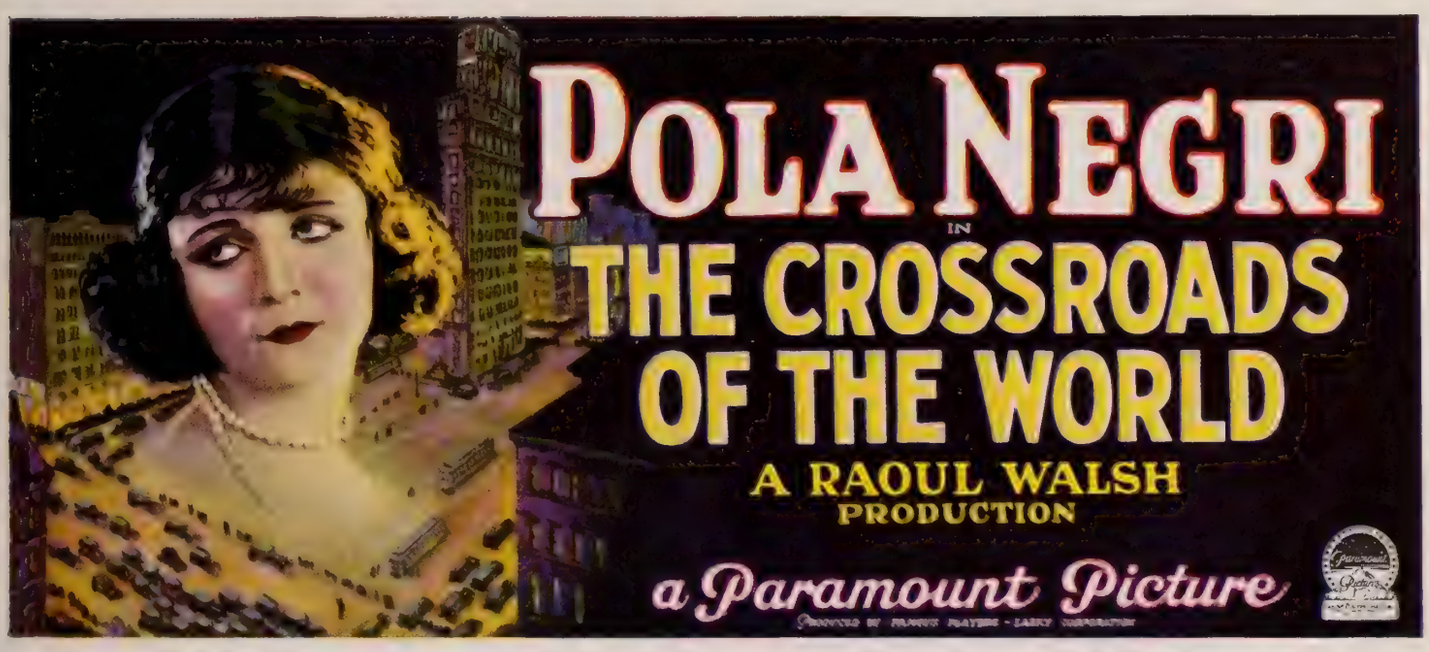
PARAMOUNT'S Poster Department keeps right up in step with the Producing Department. Paramount not only sincerely believes, but knows from actual experience that billboard display is the backbone of any exploitation campaign.

Scrutinize carefully the miniature reproductions of just a few of the 24-sheet stands for THE GOLDEN FORTY on this and the following pages. It is our hope to make these stands vastly superior to all previous displays in color, punch, attraction and selling power. Credit lines have been minimized and more space devoted to scene and title. And the 1, 3 and 6-sheets will be equally as effective!

If you haven't posted in the past, now is the time to begin. The test of every Paramount poster is "Will it sell more tickets"? The Golden Forty Pictures are the most important features in the industry. The Golden Forty posters will endeavor to match in importance, the pulling power of the pictures themselves.

Advance 24-sheets on three of the Golden Forty







CONSIDER THESE FACTS

"THE TEN COMMANDMENTS"

Cecil B. DeMille's greatest picture — the best exploited picture in the world.

"COBRA"

Rudolph Valentino in the sensational stage success of last season.

"A SON OF HIS FATHER"

Harold Bell Wright's new novel just begun as a serial in McCall's (circulation 2,250,000). Only the Bible beats this author in circulation and this is his latest and greatest. To be done in Paramount style. Advertised in full newspaper pages by McCall's. The most valuable property ever secured.

"LIBERTY SPECIAL"

A revelation of exploitation. Literally millions will know of this picture before it is shown.

"THAT ROYLE GIRL"

D. W. Griffith and one of the most discussed and sought after serials of the season. Every producer has bid for this.

"THE ANCIENT HIGHWAY"

James Oliver Curwood's newest novel now running as a serial in Cosmopolitan. Along with Zane Grey and Harold Bell Wright, Curwood holds enormous popularity.

"THE ENCHANTED HILL"

Peter B. Kyne's most successful novel which has been classed as a best seller for months. This one and "That Royle Girl" and "Ancient Highway" will receive, by special arrangement, tremendous publicity and advertising campaigns in all the Hearst papers in the country.

"LORD JIM"

One of the greatest literary geniuses of the century was a man who could write the finest action-stories in the English language — Joseph Conrad. "Lord Jim" is acknowledged to be his greatest work.

"RUGGED WATERS"

Another actual and real best seller. Ran first as a serial in The Country Gentleman. By Joseph Lincoln.

"A KISS FOR CINDERELLA"

Adaptor of "Peter Pan" is now in London conferring with James Barrie on this story. Same great director, same star, same author as "Peter Pan." Will charm adults and children alike. Distinctly important and decidedly worth while.

"THE WANDERER"

Another great special from a great Morris Gest stage spectacle. Will draw all classes and boost exhibitor's fame.

"BEGGAR ON HORSEBACK"

Extravagant production of the greatest stage novelty of the decade. Show returned to Broadway for engagement after tremendous road success. A picture to be proud of.

"THE VANISHING AMERICAN"

Zane Grey epic. Ran in Ladies Home Journal and is now in book form. Being specially treated for an enormous special.

"THE PONY EXPRESS"

Will run as a serial in the Saturday Evening Post. James Cruze epic special sure to repeat his Covered Wagon glory.

DOUGLAS MACLEAN

His debut on the Paramount program.

"THE COAST OF FOLLY"

The country is talking of nothing but Gloria Swanson.

"STAGE STRUCK"

The country is talking of nothing but Gloria Swanson.

"CONQUERED"

The country is talking of nothing but Gloria Swanson.

"NIGHT LIFE OF NEW YORK"

Allan Dwan's great metropolitan masterpiece. A sure-fire director who gets luxury, great story, and box-office in everything he does. Notice the cast.

"THE TROUBLE WITH WIVES"

A fair, human and dramatic exposition of the greatest question of the day in America. To be backed by special exploitation campaign.

CONSIDER THESE FACTS

"THE WILD WILD GIRL"

A farce comedy along similar lines to "Miss Bluebeard," an adaptation of a story which ran in the Liberty Magazine, to be directed by Eddie Sutherland, with Bebe Daniels and Rod La Rocque.

"STAGE DOOR JOHNNY"

Raymond Griffith and his own comedy unit.

"WHEN KNIGHTS WERE BOLD"

Raymond Griffith's second picture. One of the greatest farces of all times.

"THE KING ON MAIN STREET"

Monta Bell production. Based on enormously successful stage play "The King," of some seasons ago. Ideal for Menjou.

"THE GOLDEN PRINCESS"

Written especially for Betty Bronson by Eleanor Gates, the author of "The Poor Little Rich Girl" — to be directed by Clarence Badger.

"WHISPERS"

Written by Booth Tarkington especially for Thomas Meighan. Heroic story of a man unjustly sent to jail; very much on the type of "The City of Silent Men."

"THE SHAMROCK"

A great Irish story for Thomas Meighan, sure to meet with popular favor.

"CROSSROADS OF THE WORLD"

Written especially for Miss Negri by the most popular novelist of the day, Michael Arlen, the author of "The Green Hat."

"FLOWER OF THE NIGHT"

Miss Negri's second picture is now being written especially for her by Joseph Hergesheimer.

"QUARANTINE"

Bebe Daniels in an ideal part. From New York's current theatrical hit.

"CALIFORNIA OR BUST"

By Byron Morgan, the author of the popular automobile stories, written especially for Richard Dix.

"WOMANHANDLED"

This Dix special is a companion piece to "Manhandled," by Arthur Stringer and will be published in the Saturday Evening Post.

"WILD HORSE MESA"

This is the second Zane Grey special in the group. Ran as a serial in The Country Gentleman. One of this author's greatest books. Features Jack Holt, Esther Ralston and others.

"NOT SO LONG AGO"

A popular stage play of several seasons ago very much like "Little Old New York," which was also successfully directed by Olcott. Features Betty Bronson and Ricardo Cortez.

"IN THE NAME OF LOVE"

A big romantic comedy melodrama based on the immortal play "The Lady of Lyons," modernized. Features Ricardo Cortez, Greta Nissen, Wallace Beery, Raymond Hatton.

"THE BEST PEOPLE"

An important play by Avery Hopwood and David Gray. A year in Chicago, a season in New York, will be produced with an all star cast.

"THE STREET OF FORGOTTEN MEN"

A story of the heart of a big city. Another "Miracle Man" — by George Kibbe Turner, to be directed by Herbert Brenon, with an all star cast.

"NEW BROOMS"

One of the most wholesome plays that was produced in New York this season — by Frank Craven, the author of "The First Year." It will be directed by William De Mille, with a cast including Neil Hamilton, Esther Ralston and Theodore Roberts.

"POLLY OF THE BALLET"

An exploitation special by Clara Beranger. Same atmosphere as in "The Gilded Lily." Will be exploited throughout the country in conjunction with Excella Magazine. Greta Nissen, Ricardo Cortez, and the six ballet beauties.

"THE AMERICAN VENUS"

Another great exploitation feature, to be directed by Allan Dwan, with wonderful tie-up possibilities. Read the plan.

THE GOLDEN FORTY

These Great Books

Son of His Father
The Vanishing American
Lord Jim
Rugged Waters
Ancient Highway
The Enchanted Hill
Wild Horse Mesa
Coast of Folly

These Broadway Hits

Beggar on Horseback
The King
New Brooms
A Kiss For Cinderella
Not So Long Ago
Cobra
The Wanderer
Quarantine
The Best People

These Great Authors

Joseph Conrad
James M. Barrie
Booth Tarkington
Zane Grey
Harold Bell Wright
James Oliver Curwood
Peter B. Kyne
Joseph Lincoln
Joseph Hergesheimer
Michael Arlen
Eleanor Gates
Arthur Stringer
Bulwer Lytton
Coningsby Dawson
Edgar Selwyn
Byron Morgan
George Kibbe Turner

Stories From

Saturday Evening Post
Ladies Home Journal
Cosmopolitan
Liberty
Country Gentleman
Good Housekeeping
McCall's

New Ideas by Great Authors

Crossroads of the World
The Ten Commandments
Night Life of New York
The American Venus
Liberty Special
Polly of the Ballet
Trouble with Wives
Whispers
Flower of the Night
The Golden Princess


JAMES M. BARRIE'S
A Kiss for Cinderella
BETTY BRONSON
A HERBERT BRENON
a Paramount Picture


ZANE GREY'S
FINAL EPIC ROMANCE OF THE INDIAN
THE VANISHING AMERICAN
WITH
RICHARD DIX and LOIS WILSON
a Paramount Picture


JAMES CRUZE'S PRODUCTION
THE PONY EXPRESS
a Paramount Picture

—*and for the future!*

THE product announced on the foregoing pages represents the most painstaking search for the mightiest box-office material in the history of Paramount. Compared story by story, cast by cast, star by star, director by director with all other available material in the market today, it is product that should by its very merit be of the most efficient and most sufficient value for every exhibitor in the land. It represents six months' releases in the new season, of the utmost importance to the motion picture public. It is six months' entertainment for the world.

But Paramount continues to plan for the future. There is no resting on the laurels of past or present success. Another six months is to follow the first, and Paramount service to exhibitors and public must be thought out and planned out months in advance.

This word, then, is merely to reassure exhibitors that there will be forthcoming for the last half of the 1925-1926 season material from Paramount that will be well worth every exhibitor's attention and time.

On the following pages, some expression is given, to what is in store for the future. It is worth the serious thought of every exhibitor who is building for permanence, for prestige, for prosperity, building not only for the fall and winter of 1925-26 but for the spring and summer of 1926 and, along with Paramount, for all time.

COMING!

For The Spring And Summer Of 1926

2 GLORIA SWANSON productions

2 THOMAS MEIGHAN productions

2 ZANE GREY productions

2 POLA NEGRI productions

2 RICHARD DIX productions

2 RAYMOND GRIFFITH comedies

D. W. GRIFFITH'S

production

"THE SORROWS OF SATAN"

by Marie Corelli

ALLAN DWAN'S

great epic of Manhattan

"NEW YORK"

1626 — *in celebration of the 300th anniversary of the founding of New York* — 1926

HERBERT BRENON'S

$30,000 Designer serial

"THE BLIND GODDESS"

by Arthur Train

A great special on the inside story of Palm Beach

"THE PLAYGROUND OF THE GIANTS"

Specials by Irvin Willat, Victor Fleming, Sidney Olcott, William Howard and other features, special starring pictures, novelties, big books, great plays, popular ideas!

HAROLD

THE decision of Harold Lloyd to release his productions through Paramount means more than a commercial alliance.

It means a meeting of ideals.

Harold Lloyd stands today as the leading individual exponent of clean, wholesome screen comedy. Not a picture of his career that cannot be seen by young and old, father, mother, sister, brother, without a blush.

If all the laughter that Harold Lloyd has started could have been gathered up and touched off in Europe in 1914, it would probably have prevented the World War.

LLOYD

HAROLD LLOYD



THE ideals that Paramount has applied to the motion picture art in all its numerous productions for the entertainment of the world, Harold Lloyd has persistently cultivated in his field.

Harold Lloyd's productions are made by the Harold Lloyd Corporation. The public can rest assured that every production that his corporation makes will be as clean as the first snowfall.

Today Harold Lloyd is king of laughter, and Paramount is proud to pay this tribute to him and to have the privilege in a short time of releasing his productions to audiences of the World.



Coming!

TO DELIGHT THE WORLD

Robert Flaherty's

'MOANA OF THE SOUTH SEAS'

A REMARKABLE AND WONDERFUL PRODUCTION.- EXTHRALLING, NOVEL, GRIPPING, INCOMPARABLY BEAUTIFUL IT TOOK TWO YEARS TO MAKE IT BUT NOW IT WILL NEVER DIE

a Paramount Picture



Robert Flaherty produced "Nanook of the North." Flaherty now offers a far greater achievement, the epic of the land where everybody wants to go, the most talked-of garden spot of the world — the South Seas.

"MOANA OF THE SOUTH SEAS"

Flaherty lived for twenty months the life of the natives of the romantic South Sea Isles and made this picture as he lived. It is emphatically not a travelogue. It is a dramatic love story, with a handsome hero, a lovely heroine. Read what Laurence Stallings, co-author of "What Price Glory?" and critic of the New York World, who has seen "Moana of the South Seas," says:

"Moana had no titles and was to be cut 2000 feet more when I saw it. Yet, as it was, it must be the best motion picture ever made.

"The design of it is as fine as the pattern of a great painting or a great poem. One sees, first off, a family of Samoans. The father, the mother, the young man, the young girl, the boy. The background is Samoa, with its feathery, billowy clouds and its tall palms, its pleasant valleys and mirrored lagoons. The photography is without parallel.

"One views these people risking their lives in surf or in valley with the matter-of-fact way in which a primitive living is gained. Flaherty has photographed the natives almost nude, almost god-like in their physical graces. The picture grows before one's eyes with a care that no director ever coached a cast to observe. And it has a climax that is incredibly great.

"I do not think any picture can be finer than 'Moana of the South Seas.'"

And everyone who has seen it, says the same.

A Paramount Picture





THE GOLDEN FORTY

—*just analyze them, month by month*

August

"NIGHT LIFE OF NEW YORK"
before they clamped the padlocks down.

"IN THE NAME OF LOVE"
dedicated to the sweethearts of the world

"CALIFORNIA OR BUST"
written for Dix by the speed-picture specialist

"BEGGAR ON HORSEBACK"
the great novelty special of 1926

JOSEPH C. LINCOLN'S
"RUGGED WATERS"
Country Gentleman serial that became a whole year's best seller

"THE STREET OF FORGOTTEN MEN"
the "Miracle Man" story of 1926

"THE WANDERER"
from Morris Gest's Century Theatre spectacle

October

"NEW BROOMS"
a clean-up comedy of the American home

"STAGE DOOR JOHNNY"
just a John — but gosh he's funny

"WHISPERS"
written especially for Meighan by Booth Tarkington

MICHAEL ARLEN'S
"CROSSROADS OF THE WORLD"
when the world of luxury, love, money, society, romance meets

ZANE GREY'S
"THE VANISHING AMERICAN"
the final epic romance of the American Indian

"THE GOLDEN PRINCESS"
her crown was just her golden hair, her jewels were her eyes

DOUGLAS MACLEAN
the smile that won't come off is on the crowd that sees him

December

JAMES OLIVER CURWOOD'S
"THE ANCIENT HIGHWAY"
millions will read and see this story of high hearts and open roads

"THAT ROYLE GIRL"
a novel of mystery and love in the jazz-zone

"THE SHAMROCK"
you can't beat the Irish

JOSEPH CONRAD'S
"LORD JIM"
a classic of literature becomes a classic of the screen

"A KISS FOR CINDERELLA"
another Christmas gift to the world; the author, star and director of "Peter Pan"

JOSEPH HERGESHEIMER'S
"FLOWER OF THE NIGHT"
written especially for Pola Negri

September

"THE WILD WILD GIRL"
the love story of a girl stifled by riches

"THE TEN COMMANDMENTS"
C. B. DeMille's greatest opus

"NOT SO LONG AGO"
a new "Little Old New York" by the same director

ZANE GREY'S
"WILD HORSE MESA"
adventures in wild horse hunting in a setting of romance

"THE COAST OF FOLLY"
a warning for the girl who dares; an idyll for the girl who cares

"THE TROUBLE WITH WIVES"
a true romantic discussion of American life today

HAROLD BELL WRIGHT'S
"A SON OF HIS FATHER"
his newest and greatest. Will have millions of readers

November

"QUARANTINE"
the story of a honeymoon by mistake

"THE KING ON MAIN STREET"
the one real love of a philandering potentate

"THE BEST PEOPLE"
millionaire, chauffeur, chorus girl, flapper; served de-luxe in a gold-leaf wrapper

"THE PONY EXPRESS"
a mighty epic romance of the riders of the plains

"STAGE STRUCK"
"you really ought to go on the stage"

"COBRA"
like a cobra fascinates a panther

January

"WOMANHANDLED"
the answer to "Manhandled" by the same author

"POLLY OF THE BALLET"
there she goes! on her toes! all dressed up in her dancing clothes!

"LIBERTY SPECIAL"
great $50,000 *idea story now being advertised in newspapers of* 9,000,000 *circulation*

"WHEN KNIGHTS WERE BOLD"
the high-silk-hatmark of hilarity

PETER B. KYNE'S
"THE ENCHANTED HILL"
a gorgeous story of the southwest

"CONQUERED"
Same trio as "Manhandled"

"THE AMERICAN VENUS"
exploitation beauty picture supreme

The stories, titles, art work, designs, and motion picture ideas in this booklet entitled The Golden Forty are fully protected as the properties of

FAMOUS PLAYERS-LASKY CORPORATION

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Complete loose-leaf portfolios of this announcement on heavy paper (112 pages) have been provided for the use and guidance of exhibitors, who may obtain them from their local Paramount Exchanges, addresses for which are given below:

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Detroit	2949 Cass Avenue
Chicago	1327 So. Wabash Avenue
Milwaukee	119 7th Street
Peoria, Ill.	118 So. Monroe Street
Columbus	251 No. 5th Street
Cleveland	1563 E. 21st Street
Pittsburgh	1018 Forbes Street
Cincinnati	Pioneer & Broadway
Indianapolis	38 So. Capital Avenue
Louisville	615 S. First Street
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Seattle	2017 Third Avenue
Portland	444 Glisan Street
Minneapolis	1100 First Avenue
Des Moines	1117-9 High Street
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The Coming Season's Greatest Group of Productions

formerly known as
THE GOLDEN FORTY

has been renamed

The
GREATER FORTY
Paramount Pictures

Second Big Group To Follow "Greater Forty"



Executives of the Famous Players-Lasky Corporation, left to right: Emil E. Shauer, Head of the Foreign Department, Jesse L. Lasky, Vice-president of the Corporation, Adolph Zukor, President of the Corporation and Sidney R. Kent, general manager of the Corporation.

AGAIN Paramount has accomplished a remarkable feat of production. Paramount was the first company in the motion picture industry to have its production facilities developed to a plane that would permit announcing forty coming productions at one time, complete with stories, casts, and directors. That was three years ago.

But with the announcement here of the Greater Forty to be released from August 1 to February 1, Paramount has gone a step further. Here are forty pictures in which leading authors and playwrights are represented in the plays and novels which were in big demand during the present year, and have a waiting audience as screen productions. The stars, directors and players constitute the most impressive array of artists that Paramount has ever been able to announce as belonging to a single group of productions.

Yet these forty productions represent only part of the actual accomplishment of the Paramount producing organization, as plans are perfected for other equally important productions to follow in the six months following the release of the Greater Forty.

This is the first time in the history of the industry that any company has been in a position where its production plans were arranged for the year ahead. Owing to Paramount's long term contracts with great stars, directors and players, the gigantic task of aligning a production program a year ahead becomes somewhat simplified with such valuable material at hand.

In those pictures to follow the Greater Forty for release during the Spring and Summer seasons of 1926, are two productions with Gloria Swanson. One will be produced in Hollywood, the other in New York. The first production is regarded as one of the most popular fiction stories published in the present year. The second production is an adaptation of one of the three biggest current hits on Broadway.

The Greater Forty

AUGUST

"Night Life of New York"
"In the Name of Love"
"California—or Bust"
"Beggar on Horseback"
"Rugged Waters"
"The Street of Forgotten Men"
"The Wanderer"

SEPTEMBER

"The Wild Wild Girl"
"The Ten Commandments"
"Not So Long Ago"
"Wild Horse Mesa"
"The Coast of Folly"
"The Trouble with Wives"
"A Son of his Father"

OCTOBER

"New Brooms"
"Stage Door Johnny"
"Whispers"
"Crossroads of the World"
"The Vanishing American"
"The Golden Princess"
A Douglas MacLean Production

NOVEMBER

"Lovers in Quarantine"
"The King on Main Street"
"The Best People"
"The Pony Express"
"Stage Struck"
"Cobra"

DECEMBER

"The Ancient Highway"
"That Royle Girl"
"The Shamrock"
"Lord Jim"
"A Kiss for Cinderella"
"Flower of the Night"

JANUARY

"Womanhandled"
"Polly of the Ballet"
"Liberty Special"
"When Knights Were Bold"
"The Enchanted Hill"
"Conquered"
"The American Venus"

D. W. Griffith's special production of the famous novel by Marie Corelli, "Sorrows of Satan" will be ready next Spring, as well as the Allan Dwan production, "New York," an epic of the metropolis. The story is inspired by the fact that in 1926 New York City will celebrate the 300th anniversary of its founding.

"The Blind Goddess" will be produced by Herbert Brenon. The story is now being published in The Designer.

Harold Lloyd's first release for Paramount is in this line-up. In production investment, it will be the biggest thing Lloyd has ever done.

On this program two Zane Grey productions are listed.

Pola Negri will make two pictures, both written especially for her by well known authors.

Thomas Meighan will have two productions also written to order for the star, following the successful results of "Back Home and Broke" and "Old Home Week" both written by George Ade.

Douglas MacLean who has expressed his happy satisfaction with his new Paramount contract is also on the line-up for Spring 1926. His first production for Paramount will be released in the Fall Group.

By the time these foregoing productions are released, Paramount expects that Richard Dix will be one of the big stars in the business. He is slated for two big productions in the six months following February.

And two from Raymond Griffith who is firmly established in the front rank of screen personalities.

Productions from James Cruze, Sidney Olcott, William de Mille and William K. Howard are all part of the complete year's production schedule which Paramount has arranged in two groups, and for the purpose of concentration, is featuring the earlier productions.

"Ten Commandments" For General Release

"The Ten Commandments"

IN almost every country in the world, Cecil B. De Mille's Paramount production "The Ten Commandments" has been hailed as a screen triumph. It is the greatest thing De Mille has done in his entire career. This great picture has played 62 weeks in New York, 31 weeks in Philadelphia, 16 weeks in Melbourne, 16 weeks in London, 14 weeks in Paris, 10 weeks in Auckland, 8 weeks in San Francisco, 8 weeks in Cleveland, 5 weeks in Detroit, 5 weeks in Cincinnati, 5 weeks in Washington, 4 weeks in Brooklyn, 4 weeks in Kansas City, and 4 weeks in Berlin.

The history of these road show engagements is given because it was found after road showing "The Covered Wagon" that the picture proved a record-breaker during its general release, and the sensational business is partly attributed to the fact that it had been so thoroughly exploited as a road attraction. Many showmen hold the opinion that road showing a picture at a high price means paving the way for record breaking business when the picture is released for exhibition at regular motion picture prices. It is doubtful if there is a community in the country that has not been reached with some form of propaganda or other about "The Ten Commandments," either in posting, newspaper advertising, or syndicate publicity. No production ever released by Paramount was so completely sold to the public in advance, because no previous picture received the newspaper attention both in news and editorial comment



Gloria Swanson, Paramount star.

that was awarded to "The Ten Commandments."

It is probably known everywhere, by this time, that the story of "The Ten Commandments" written by Jeanie Macpherson, begins with the Bible story of The Exodus, the pursuit of the Israelites by the Egyptians, the opening and closing of the Red Sea; the annihilation of the Egyptian charioteers; the wandering of the tribes led by Moses and Aaron; the giving of "The Ten Commandments" on Mount Sinai, and the indignation of Moses on finding that the tribe had melted their gold and jewelry to make a golden idol and were reveling when he returned from the mountain. From this point on by a logical transition the story becomes modern and gives the modern application of The Ten Commandments to a story about everyday life. Theodore Roberts as Moses is generally considered one of the greatest characters ever given the screen. In the modern version the principal roles are played by Richard Dix, Rod La Rocque, and Leatrice Joy, with Edythe Chapman as the mother of the two boys, one who becomes rich, and crooked, and strangely enough wins the girl away from his older brother who is devoted to his mother and has an honest man's ideals of how much a man may sacrifice for ambition and still be a man.

"The Ten Commandments" is unquestionably a milestone in the production history of the industry.

"The Beggar on Horseback"

THE record of James Cruze, the producer of "The Covered Wagon," reads like the home-run record of Babe Ruth, except that James Cruze has never stepped up to the plate and fanned out.

Paramount officials claim that those who have been crying for something new, something that gets away from the regular motion picture formula, something with a little emotion, and a flock of laughs have nothing more to cry about. James Cruze has made "The Beggar on Horseback," and it is reported he has made another great box-office picture—one in which there is imagination and originality in every reel.

"The Beggar on Horseback" was written by George S. Kaufman, and Marc Connelly, the playwriting team that made "Merton of the Movies," "To the Ladies" and



Highlights from "The Ten Commandments" a Cecil B. DeMille production; a Paramount "Greater Forty" release.

Cruze Directed "Beggar on Horseback"

other big stage and screen successes. As a play "The Beggar on Horseback" broke records for box-office receipts in New York, Philadelphia, Chicago and in many other cities while on tour.

"The Beggar on Horseback" hasn't a single horse, or a beggar in it. But it has the type of comedy in which James Cruze has thus far excelled and points the way to a new field of screen entertainment.

This is the story of a young composer whose heart is dedicated to writing the Great American Symphony but who writes jazz tunes to keep from starving. Two girls are in love with him. One is very poor, the other very rich. One day, worn out from overwork, he is ordered to go to bed and rest by a doctor. There he has a dream: the dream of a composer who is in love with a poor girl, but who has been advised to marry the rich girl in order to be free to do the great things he can't attempt because of the day to day scramble for a few dollars to buy food. That dream carries on from a point where all other comedies leave off and builds to humorous heights that are approached only by a genius.

Edward Everett Horton, is the composer. Beautiful Esther Ralston, the Mrs. Darling of "Peter Pan," and co-featured with Mary Brian in "The Little French Girl," is the poor sweetheart. Gertrude Short, the rich girl, and addict of tin-pan jazz music; Theodore Kosloff, Ethel Wales and Erwin Connelly are the other featured players in the cast.

The screen play was written by Walter Woods, production editor for James Cruze, and was photographed by Karl Brown.



Thomas Meighan, Paramount star.

"Flower of The Night"

BECAUSE of the popular appeal which this star has for the major portion of the picture-going public, Pola Negri in "Flower of the Night" is quite likely to be exploited as one of the most important of the season's photoplays in all towns where it is shown.

The work that has gone on to provide this story for Miss Negri is cited as being typical of the great pains that the Famous Players production department will go to to secure the proper material for Paramount stars.

The story is by Joseph Hergersheimer whose romantic tales are known the country over. Most of his stories have appeared in Saturday Evening Post, which has done so much to establish him as one of the leading American authors.

"Flower of the Night" was written in Mexico, and the writer not only completed one of the best stories that has ever been written for Pola Negri, but negotiated with the Mexican government for their co-operation in the production of the picture.

Some of the finest architecture in the Western Hemisphere is in the Mexican Republic, and the fact that "The Flower of the Night" will draw an accurate picture of Mexico and its people has won the enthusiasm of the officials, from the president down, who have promised that when actual production begins all departments of the government are ready to co-operate if called upon.

Paramount promises that Miss Negri will have the most colorful role that she has ever enjoyed in Paramount pictures; one that is entirely different than anything she has ever played.

"Whispers"

"THE CITY OF SILENT MEN" is considered one of the greatest pictures Thomas Meighan ever made for Paramount. It is several years old, yet even today it is said there is a demand for prints. This accounts for the general demand from exhibitors for another picture like it.

The problem that faced Paramount was not to find a story that would make another



Highlights and character poses in the James Cruze production "A Beggar on Horseback"; a Paramount release.

"Street of Forgotten Men" is Novel Story

"The City of Silent Men" but one that would make an even better picture. Exhibitors who are up on production matters know that out of a hundred available stories of a certain type, perhaps one or two are good screen material. And since Paramount could find nothing that was superior to "The City of Silent Men" that had already been published, Booth Tarkington was asked to write a story especially for Thomas Meighan which would be made as a successor to the old picture.

In "Whispers," Paramount is confident that they have the material for a Thomas Meighan production that will completely eclipse "The City of Silent Men." The star, the title, the story, and the authorship are box-office angles with individual value. Collectively they support the confidence that "Whispers" will be one of the strongest attractions in the Greater Forty.

"Old Home Week" written by George Ade especially for the star, and soon to be released is expected to pave the way for this production.

"Whispers" is a prison story. Tom has the role of the happy-go-lucky son of a small town banker. His family is looked up to and respected in their community. As those things sometime happen in a small town the bank goes to the wall. Meighan's kin become criminally responsible to the state. Rather than see his respected father and brother go to jail, Tom, who has always been considered no-account anyway, assumes the entire responsibility and is sent to Sing Sing.

In prison Tom gets a new angle on life. Sing Sing prison is an iron city of whispers.



Pola Negri, Paramount star.

The convicts whisper out of the corners of their mouths when the guards aren't looking. Alone in his cell he reflects on what his life might have been. In his reckless career, he realizes he has passed by some of the really worth while things of life; the girl he loves, and who he knows loves him. His whole life is set toward the day of his release.

Word comes to him that crooks are bleeding money out of the girl who loves him on the pretense of freeing Tom from prison. In a fit of rage he escapes to save her. He does save her, but is recaptured and sent back to prison. Because of his break from prison his release is set back several years, and when he finally comes out of prison, his family, not knowing the sacrifice he has made for them, are horrified lest his criminal past disgrace them. There is a situation with heart throbs.

"The Stage Door Johnny"

THOSE who have been privileged to meet Raymond Griffith know him as one of the hardest working young men in Hollywood. Raymond Griffith knows the motion picture business from all angles as few actors do. And this combined with his broad worldly experience as a former newspaper man is reflected in what he has perfected in the way of a comedy character on the screen. Certain directors in Hollywood claim that Griffith does not need a story to make a picture. He has a touch of genius in knowing "what to do next" and build up a story as he goes along. But given a story with possibilities so that he is free to devote himself to the perfection of the remarkable character in the silk hat which he has established, Griffith should accomplish wonders. He already has, for that matter. And so exhibitors holding open time for "The Stage Door Johnny" in which he will star can look forward to a promising attraction.

Here's the story briefly.

Griffith is employed as a waiter in The Little Cafe. And a mighty poor waiter, at that. He falls in love with his employer's daughter, Yvonne who returns the unspoken devotion. The boss, by an underground route gets word that his waiter, Griffith, is about to fall heir to a huge fortune, and finds a scheme to come in for a slice.

He tells Griffith that he is so satisfied with his services that he wishes to retain him



Dramatic moments from the Herbert Brenon production "The Street of Forgotten Men" in which Percy Marmont plays a leading role; a Paramount release.

"Cobra" Is Vehicle for Rudolph Valentino

for a number of years. Twenty years in fact. But, if either breaks the contract, the other must surrender an enormous forfeit. Griffith falls right in line with the idea, because it insures him being near Yvonne for twenty years, anyway. The idea of the forfeit strikes him as a big joke because he hasn't any money. But when the bequest is made and he finds that he is not only wealthy but has a very exalted place in society by reason of his family name, of which he was heretofore ignorant, he begins to understand the forfeit clause that his foxy boss put in the contract. Griffith goes to see a lawyer who advises him to become such a terrible waiter that he will not only get fired but his boss will have to surrender a forfeit, too. He tries it, and he tries several other devices, and the way he gets Yvonne, despite two other women, who have suddenly become fond of him, and settles with Yvonne's grasping papa, are not just humorous incidents but more milestones in the career of Ray Griffith.



Rudolph Valentino, Paramount star.

"Cobra"

"COBRA," Rudolph Valentino's Paramount vehicle as a stage play went through the season of 1924 in New York showing to capacity business. Although "Cobra" is a modern story, the production has the lavish mounting that counted for so much in both "Monsieur Beaucaire" and "The Sainted Devil." It was produced by Joseph Henabery, who made the latter production.

The story of "Cobra" is laid in New York, although in the beginning the scenes are in Italy where Valentino is introduced as an Italian Count. He is caught in an intensely dramatic situation when the wife of his best friend falls in love with him. She is the Cobra Woman about whom he once said, "That woman fascinates me—as a cobra fascinates a panther." And she uses all her wiles to attract him. They arrange a rendevouz at a hotel. She goes there first and he follows, but his conscience lashes him and he leaves. His friend's wife remains. That night the hotel burns, and the woman is burned to death. Her husband grieves as days pass and he hears nothing from his wife. He cannot understand her leaving and of course does not link her disappearance to the fire in an obscure second rate hotel. Valentino here occupies one of the greatest dramatic situations that has ever been devised. He knows what has happened to his friend's wife, and is tortured by the fact that he cannot ease the grief of his friend without making his friend hate him. In the meantime he has developed a deep wholesome effection for his own secretary. How by a great sacrifice, he surmounts this situation, and hides his anguish in solitude is one of the finest dramatic situations Valentino has done for the screen.

Valentino has for the Cobra Woman, Nita Naldi, and the balance of the cast includes players of prominent standing such as Casson Ferguson, Gertrude Olmstead, Hector V. Sarno, Claire De Lorez, Eileen Percy, and Rose Rosenova.

Martin Brown, author of "Cobra," wrote "The Exciters," "The Lady" and other successes. The scenario was written by Anthony Coldewey who has written scenarios for several of the big James Cruze hits.

"The Street of Forgotten Men"

"THE STREET OF FORGOTTEN MEN" on which production is now well advanced at the Paramount Long Island studio, surpasses "The Miracle Man" in drama and heart appeal. This wonderful story of the love of a professional beggar in New York for his young ward was made under the direction of Herbert Brenon.

Brenon's production of "Peter Pan," followed by "The Little French Girl," soon to be released, gives this producer the best incentive in the world to make "The Street of Forgotten Men" as memorable a piece of work as the Barrie picture and its successor.

Of second importance to the fact that millions of people have read the story in



These scenes are indicative of the trend of the action in the Rudolph Valentino starring vehicle "Cobra," a Paramount "Greater Forty" release.

"Ancient Highway" Curwood Story, on List

Liberty Magazine is the added fact that nearly every producing company in the business bid high to secure the screen rights for the story from George Kibbe Turner, the author.

Percy Marmont is given opportunity for a splendid characterization. And Mary Brian, the little "Wendy" of "Peter Pan," and the title role player of "The Little French Girl" is developing into a remarkable young actress under the directorship of Herbert Brenon. Neil Hamilton and Raymond Hatton are cast for typical roles.

"The Street of Forgotten Men" is a dirty Bowery Alley where the professional beggars of New York make their unholy headquarters. It is from here in the morning that they hobble and limp to the fine hunting grounds on Fifth Avenue and upper Broadway. Among this crew of fakirs is Easy Money Charlie, Percy Marmont, who conceals the fact that he is young, strong and handsome with a fake plaster arm, and ragged dirty clothes. Charlie is getting rich on the easy graft, when one day a female derelict sends for him. She is dying and begs Charlie to look after her daughter, a little girl of eight; inmate of an orphan asylum. Charlie sends for her and installs her in an apartment far from The Street of Forgotten Men. There the child is brought up in the belief that Charlie is a well-to-do business man. As soon as she is old enough, Charlie sends his ward, Mary Brian, to a fashionable school for girls. He loves her now, but doesn't tell her so. He wants her to marry a certain millionaire in the hope that her position in life will always be assured. He is forced to work his begging graft to the limit in order to provide for her



Harold Lloyd, Paramount star.

at school, but feels that once she is happily married his responsibility will be over. One of the denizens of The Street of Forgotten Men, White-Eye, a burly brute who is going blind and losing his graft because of years of twisting his eyes, knows the true story of Charlie's sacrifice and threatens to blackmail the girl, and ruin her. How Marmont forestalls him makes an interesting story.

"The Ancient Highway"

THERE are two names connected with the production of "The Ancient Highway" that stand high in screen life. The first is James Oliver Curwood, the author. And the other is Irvin Willat who produced for Paramount those two great Westerns "North of 36" and "The Wanderer of the Wasteland"; and also that epic of modern aviation, "The Air Mail."

People are now following the story of "The Ancient Highway" as it is being published in a Hearst magazine. More will read it as a novel when it is published in book form. It is Curwood's newest novel.

Reviewing some of the highspots in this tale of the Canadian logging camps reveals that it is as fast a moving story as Curwood has ever written. It begins with the hero travelling all the way from China to Canada to beat up the man who ruined his father, resulting in a terrific battle; the hero paddling down a raging river in a frail canoe ahead of millions of onrushing logs; the hero setting a charge of dynamite to free a log jam; and risking his life to rescue his assistant in the face of the charge of exploding dynamite.

The story gets its title from the fact that much of the stirring adventure and romance takes place on a famous old road which runs through the quaint regions of Quebec and is known as "the ancient highway."

This is the highway Clifton Brant uses to elude the police after his highly successful encounter and assault on the man who was responsible for the ruin and death of his father. Unknown to Brant a girl witnesses the fight, and warns him that the police are looking for him. Down the road he runs into another fight. This time, three men are attacking one. Brant jumps in to even matters out, helps route the three assailants, and is taken to the home of the youth whose fight he has helped to win. There Brant meets the girl Antoinette who telephoned him, following the fight with Hurd, warning him to leave town. Accompanying the two men is a half humorous, half-mad monk named Alphonse, who has been trying for years to stifle his own love of Antoinette.



Bebe Daniels and Rod La Rocque in "The Wild, Wild Girl" a Paramount "Greater Forty" release.

"Vanishing American" is Epic of the Indian

Clifton tells Antoinette passionately of his love, and his ardor frightens her and she repulses him, though she is really in love with him.

Matters reach their climax in the spring drive of logs. If the Laurentian people can get their logs to the St. Lawrence, they are saved. Hurd has a hill dynamited so that it slides into the swift stream carrying the Laurentian logs and causes a block. Though all hands work hard to free the jam, it seems impossible, until Clifton determines to dynamite it at a crucial point.

Plans for production are going forward and selections for the cast point to "The Ancient Highway" being one of the big specials in this new group of Greater Forty.

"In the Name of Love"

"IN THE NAME OF LOVE" which has been completed at the Paramount Hollywood studio by Howard Higgin is a romatic comedy melodrama. Riccardo Cortez, Greta Nissen, one of the recent screen "finds," Wallace Beery, and Raymond Hatton make up the principal members of an unusually strong cast.

"In the Name of Love" was written for the screen by Sada Cowan. The theme was suggested by the great love-classic "The Lady of Lyons" by Bulwer Lytton, modernized completely, and given a highly elaborate production under the direction of Howard Higgin who filmed this picture under the direct supervision of Jesse L. Lasky.

Ricardo Cortez has the role of a dashing, brilliant, and charming hero. He portrays a young Frenchman who leaves his sweetheart, Greta Nissen, in France with the promise that he will return to her. He has



Richard Dix, Paramount star.

her promise that she will wait for him. Ten years later he returns from America with his fortune still to be made. His sweetheart, in the meantime, has become very rich, and snobbish, or Ritzy and highhat. Anyway, out of all the eligible Frenchmen who make love to her there is not one who captures her interest. Her heart is set on meeting Prince Como, who is visiting France. She will have nothing to do with Ricardo.

Wallace Beery and Raymond Hatton who have also been jilted, ritzed, and highhatted, by the coquettish Greta, suggest to Ricardo that he masquerade as the Prince of Como, marry Greta and them humiliate her. Ricardo goes through with the plan, and he and Greta wed. When she finds out about the gentle little joke that has been played on her, she is furious. Her impetuous brother hears about the hoax and sets out to kill Ricardo, but Greta realizing that she loves the masquerader in spite of everything, saves his life.

"The King on Main Street"

ADOLPHE MENJOU who has been scoring so consistently in Paramount pictures for the past year has the title role in "The King on Main Street." It is the story of a modern king, an ideal part for Menjou.

Monta Bell, who was associated with Charles Chaplin in the production of "A Woman of Paris," and has made a brilliant record within the last two years as a producer and director will be responsible for "The King on Main Street."

This is the story of a king who comes to America to find a new field for romance. He is tired of Europe. Awaiting him in America is a famous siren who is determined to tame the famous lover of Europe. They meet and the affair ends up as a victory for the king.

Following this he is invited to spend the week-end at a small town as the guest of a young member of the legislature. Here he meets a beautiful, innocent young girl. At first he tries the usual professional lover methods but when he sees how innocent she is he realizes that such methods would not be sportsmanlike and so he desists. Their little affair is merely a beautiful, clean romance, something which the King has never found before in his beauty-starved life. However, the romance is discovered and



Dorothy Gish, Ernest Torrence and Rod La Rocque in Allan Dwan's production "Night Life in New York"; a Paramount release.

Liberty Special Will Be Important Picture

the wrong interpretation placed upon it. In order to save the young girl embarrassment, the king is forced to sign a treaty with a group of men in which his country gets the worst of a business deal.

With the treaty signed, the King and the girl bid each other tender farewells and he passes out of her life, leaving her to marry a young member of the Legislature who is really a very decent chap.

Back in his own country, the King's Advisory Council insists that he sign a bill providing that in the future the king of Moldavia shall never leave the confines of that country. For him it means romance is dead but it also means the voice of his country. He finally accedes to the decree which he signs with a very kingly gesture.

At the finish of the picture the king is seen standing on a balcony of the palace looking at the moon and dreaming not of his triumphs as a lover but of the little clean romance. Dissolving from that we see the young girl also looking at the moon and thinking of her romance with the king. As the king turns away to enter the palace the girl also turns away to enter her home. The king turns to his flag and the girl turns to a cradle in which is a new baby.

"The Vanishing American"

RICHARD DIX, who is fast moving up the line of front rank stars, Lois Wilson, and Wallace Beery are the principles in Zane Grey's "The Vanishing American."

William K. Howard will make the production for Paramount. He came into the limelight with "The Thundering Herd." "The Vanishing American" is Howard's



Douglas MacLean, Paramount star.

opportunity to repeat the success of "The Thundering Herd."

The role that will be played by Dix is that of Nophaie, Carisle Indian School graduate, and in love with Marian Warner. Nophaie, child of circumstances, when a boy, is left herding sheep while the tribe goes out on a forging party. A passing wagon train picks up the boy, adopts him, and later sends him to a famous Indian School, Carlisle. It is at a college party that he meets and falls in love with Marian Warner. But Nophaie's mind is made up to leave his love behind and return to educate his tribes-people. Marian isn't the kind of a girl who could be left behind and she follows Nophaie back to the desert where he is working among his people. Here she meets Morgan, a roustabout, played by Wallace Beery, posing as a missionary, and discovers that he is paying too amorous attentio to Gerkin Yershi, an Indian girl. Marian, knowing that Gerkin loves Nophaie, suggests to him that he marry and protect her. The Indian replies that he will marry no one he does not love. Nophaie, realizing that the situation is serious kidnaps Gerkin and hides her with some friends in a distant canyon to protect her from Morgan.

When the war begins, Nophaie forms a company of his people, and it is after a distinguished service in France, that Nophaie returns at the head of his men to find his old enemy Morgan oppressing his people. Nophaie finding justice for his people, with Marian at his side through the fight, brings the story to a climax.

Liberty Magazine Contest Special

ONE of Paramount's big specials will be based on a story for which a magazine pays fifty thousand dollars, and which James Cruze will produce.

Nobody knows what the story is going to be like, because the contest now being conducted by Liberty Magazine will not close until June 1st, but thousands upon thousands of ideas are beginning to be received by the publishers, coming from all parts of the country. This is probably the first contest ever held with a fifty thousand dollar stake for the winner.

The contest is open to professional as well as non-professional writers. The only people excluded are the employees of Liberty Magazine and Famous Players-Lasky Corporation. But, everyone competes on the same basis, for the award is not for a story—but for the idea for a story.

Paramount is not placing the burden of the success of this contest entirely upon the shoulders of the publishers. A special slide for the smaller theatres, and a ninety foot



Scenes from "The Wanderer" a Raoul Walsh production with William Collier, Jr., in the title role; a Paramount release that will be produced on a lavish scale. It is taken from the stage play by Maurice Samuels which was presented at the Century theatre in New York by Morris Gest. In addition to Collier the cast includes Wallace Beery, Greta Nissen and Ernest Torrence.

"Pony Express" to be Filmed on Big Scale

trailer for the larger houses will be available, as well as a broadside for lobby display, which will carry on its reverse side a score of suggestions for localizing the stunt.

"The Pony Express"

THE wildest imagination of the most prolific writer of dime novels only approximates the hazards, the dangers, and the great courage of the hardy youths who rode the mail from the Mississippi to the Pacific in thirteen days through the desert, over the mountains; through hostile Indian country, wind storm and rain storm. The path that these boys blazed is now the roadbed for the Santa Fe and only a cross-country traveller can appreciate the brawn, and the steel courage of those men who linked both shores of the continent.

A romance has been written with this great epoch in American history as a background, and James Cruze will produce this story on a scale to rank with "The Covered Wagon." The story was written by Henry James Forman and Walter Woods.

The riders of the pony express were the first real go-getters in this country. There wasn't one of them who knew the meaning of the word "can't" or "impossible." They simply tried their hardest, and it stands to their everlasting glory that no pouch of mail ever left St. Joseph for California that wasn't delivered despite every handicap in the world to defeat the men who were trying to deliver it.

"The American Venus"

THERE is an exploitation idea behind the production of "The American Venus" with beautiful Greta Nissen,



Bebe Daniels, Paramount star.

Jesse L. Lasky's most recent "find." The idea is national in scope, and it is so arranged that as the picture goes into production the exploitation forces in all forms are set in motion.

The idea in this campaign will be to find one girl from every key town in the country who in the opinion of competent judges comes nearest the proportions of the American Venus.

The contest will be conducted in over two hundred key cities, and in every city where a local contest is held Paramount will award the winning girl with a beautiful silver cup. This phase of the campaign will be built up with trailers, slides, out door advertising and copy for newspaper and program advertising, and the decisions from the judges will be made during the engagement of the picture.

The contest will be conducted on a national plan so that its local operation becomes more important than if it were merely an isolated beauty contest. As the big incentive for co-operation for all sides is the fact that from the two hundred silver cup winners, twenty girls will be selected for roles in the production in support of Greta Nissen.

Paramount officials feel that this picture will mean to the screen what the Ziegfeld array of beauties means to the stage.

The story written by Lillian Lauferty, tells of the search of a group of famous American artists for the American Venus. Several artists who will appear in the picture will be nationally known painters, and illustrators. They advertise a nation-wide contest and it is during the selection of the girls that the romance begins between Greta Nissen and one of the artists.

"The Coast of Folly"

"THE COAST OF FOLLY," Coningsby Dawson's novel will be Gloria Swanson's second picture in the Greater Forty. It appeared serially in "Good Housekeeping." Later it was made into a book.

Allan Dwan, director of three Gloria Swanson's, "Manhandled," "Her Love Story" and "Wages of Virtue," will direct this picture.

As Coningsby Dawson built the plot, when Joyce Cathaway is a little child her



A group of scenes from "In the Name of Love" a Paramount release the cast for which includes Ricardo Cortez, Greta Nissen, Noah Beery and Raymond Hatton.

"The Enchanted Hill" is Peter B. Kyne Story

mother runs off with a lover. Her father dies and Joyce lives with her millionaire grandfather. She has no guidance except that of her faithful nurse, Nannie. She is inherently fine, but the laxness of modern luxury nearly spoils her. Posie Fay, wife of a man Joyce has been innocently flirting with, a selfish worldly woman who is anxious to get a divorce, and willing to ruin Joyce to get it, names Joyce as co-respondent. Joyce runs off to Europe to join her mother. Abroad she finds that her mother is going to disinherit her.

Then Joyce's fine qualities assert themselves and she returns to New York ready to tell the truth and to trust to the truth to save her. She meets Untrich, Posie Fay's lawyer, who believes in her and loves her, and truth wins out. The title is explained in the theme of the story: "Honesty of purpose saves a girl from shipwreck on the Coast of Folly."

"The Best People"

"THE BEST PEOPLE" is to be a Sidney Olcott production. It was Olcott who produced "The Humming Bird" and "Little Old New York." With this story of novel marriage mix-ups, New York night life, pretty girls, fast moving comedy situations, and thrills, Olcott is equipped with the material that he knows best how to build into a screen hit.

The theme of the picture is that chauffeurs and chorus girls often have better brains and morals than do millionaires' families (the so-called best people) and that modern young people, no matter of what class will tear down social barriers and brave scandal to satisfy their desires. It portrays a rich New York family horrified because the son wants to marry a chorus girl and the daughter is in love with the chauffeur. But finally through a series of amusing incidents the aristocratic family is put in the position



Raymond Griffith, Paramount star.

of having to beg the chauffeur and chorus girl to marry into their family.

Ma Lenox is a social climber. Pa is a blustering self-made man. The flapper daughter, Marion, throws over the sappy Lord Rockmere, picked out by her mother as husband material, and wants to marry the family chauffeur, a handsome, sensible chap named Henry. Henry comes of a good family but is temporarily forced to take the chauffeur job. Bertie, the Lenox son and heir, wants to marry a chorus girl, Alice O'Neill, but so far she has refused him.

When Pa Lenox is told of the marriage ambitions of his children, he is egged on by his scandalized wife and brother-in-law, George, to raise the dickens about it. George insists Alice, the chorus girl, must be bought off, and arranges a meeting at a notorious New York night club involving Alice, the other chorus girl, Pa Lenox, and himself. It happens that Marion Lenox and Henry, the chauffeur she is trying to get to marry her, are dining in a private room at the same resort. What more exciting situation could be imagined?

"The Golden Princess"

BETTY BRONSON, star of "Peter Pan" will be seen in a story by the same author who wrote "The Poor Little Rich Girl," produced by Clarence Badger.

"The Golden Princess" is a story of the "Cinderella type," an ideal choice for Betty Bronson. She is the niece of a seamstress who works for very rich families. Betty harbors the ambition to live and to act like the wealthy Knights, and the Vintons, to whom she delivers clothes. In fact she saves her few pennies to buy a book on deportment so that she can learn to ride horseback and do all the things that rich girls do. Betty imagines that rich people are born with this knowledge.

Almost overnight, all her ambitions are realized, and she finds herself in a mansion far more gorgeous than anything she has ever dreamed about, all because of her resemblance to the dead Alicia, daughter of the Grand Duke of Hess-Anspach. The Grand Duchess has lost her mind because of the tragedy. Betty is sent to Hess-Anspach where for over a year she pretends that she is really the daughter of the duchess, often forgetting that she is only acting a part and not a real member of the royal household. But things change when the Grand Duchess dies. There is no more need for pretense, so Betty is sent home with a few fine clothes as gifts.

She finds it difficult to get adjusted to the old life. Her aunt hasn't changed, but Betty has.

The wealthy Knights, realizing the change in Betty and knowing that she would be a credit to any family, offer to adopt her, but Betty knowing the sacrifices her aunt has made, gently refuses. Then the Vin-



Featured players in Paramount pictures, left to right: Frances Howard, Rod La Rocque, Leatrice Joy and Ricardo Cortez.

"Night Life in New York" Has Notable Cast

tons invite Betty to visit them. She and young Vinton go riding one day—and she sees her dreams coming true.

"Womanhandled"

FOLLOWING the success of "Manhandled" it was suggested that Paramount should make a sequel to it under the title "Womanhandled," giving the title role to some young male star. With that idea in mind, Arthur Stringer wrote "Womanhandled." The story was published in Saturday Evening Post and is now one of the big pictures in the Greater Forty as a starring vehicle for Richard Dix.

Dix is cast in the role of a rich man's son whose father throws him out of the house until he can return and prove that he has been earning his own living. He has a weakness for ladies. Doesn't know how to say "No" when they roll their eyes and ask for something. He loses job after job because he is too obliging.

Desperate, he rides the beams for the great open spaces and lands on a ranch where there aren't any women. But not for long. A movie company on location decides to make some scenes on the ranch, and finding Dix the most typical looking cowboy present, offer him a good role in the picture. Dix doesn't want to play in the picture until the beautiful young lady persuades him, and then he doesn't want to do anything else *but* act. And so in acting he finds happiness and a permanent job.

"Conquered"

THE professed purpose embodied in "Conquered" is to permit Gloria Swanson to do the things she knows so well, and which counted for the success of "Manhandled," "The Humming Bird," and now "Madame Sans-Gene."

Allan Dwan will produce this story, which was written to order for Gloria Swanson by Arthur Stringer.

The picture introduces Gloria in boy's



Greta Nissen, Paramount star.

clothes breaking into a meeting of New York gangsters and making them come through with her share of the loot; again as a nurse in stiff white linen gently administering to the patients never able to take a correct pulse because the touch of her pretty fingers sends many a heart galloping. And then Gloria, invading society in gorgeous gowns, in order to convince a mean old millionaire that she is good enough to marry his son.

Gloria's role in this picture is that of Tiny McDann, orphan girl of the New York slums whose chief weakness is helping people, crude and funny as her methods often are. Jimmy, gangster and something of a bootlegger thinks that Tiny is his sweetheart. Tiny is fired from the laundry where she works unjustly accused of a theft. She doesn't mind being fired because her heart is set on becoming a trained nurse.

While she is at the hospital, Jimmy holds up a truck driven by Billy Stone, who is trying to prove to his millionaire father that he can earn a living. One night, Billy is in the slums to find the members of the crowd that held up his truck, discovers Jimmy abusing Tiny, beats him up, and learns that Tiny is studying to be a trained nurse. So instead of driving a truck, he gets a job driving an ambulance—at the same hospital.

"The Enchanted Hill"

PARAMOUNT officials regard "The Enchanted Hill" as one of the three most valuable pieces of screen property that company has purchased this year. Every producing company in the business is said to have bargained for the story. Peter B. Kyne wrote it.

The story was published originally in Cosmopolitan magazine as a serial. Now it is on the stands as a novel.

Irvin Willat has been selected to direct its production in pictures. The cast will feature Jack Holt, Florence Vidor, and Raymond Hatton.

The story opens on the eventful day in June when Lee Purdy, former war flyer, a dreamer and owner of a big Mexican ranch called "The Enchanted Hill" experienced two very important sensations. Both were intended to have an important bearing on his life; only one of them did. The first and unsuccessful one was when Bud Shannon took a shot at him from long range with a rifle, the second one was later on at the railroad station where Lee saw the prettiest girl he had ever laid eyes on.

"Polly of the Ballet"

ALMOST extensive publicity campaign will be used to launch the production by William De Mille in which Greta Nissen and Ricardo Cortez are featured. In type the story is like "The Gilded Lily." It was written by the same author, Clara Beranger.

The publicity will come through the medium of Excella Magazine, a new big circulation periodical with national scope which on June 1st will begin a nation-wide beauty contest. The winners will be given impor-



Featured players in Paramount pictures, left to right: Wallace Beery, Lois Wilson, Adolphe Menjou and Ernest Torrence.

Gloria Swanson Star in "Coast of Folly"

tant parts in "Polly of the Ballet." In addition to the first prizes for the winners consisting of a contract to play in the picture, there will be thirty-five other prizes from one thousand dollars in cash down to several ten dollar prizes.

The contest will run for two and one-half months, beginning June 1st and will close on August 15th.

The two winners of the contest will be given not only a contract to appear in the picture, but all living expenses while in Hollywood. This is one of the biggest offers ever made for girls with screen aspirations, and the response is expected to be enormous owing to the liberal prizes.

"When Knights Were Bold"

"CHANGING HUSBANDS," "Little Miss Bluebeard," "Forty Winks" and "The Night Club" have placed Raymond Griffith with the leaders of comedy on the silver sheet, and now Paramount has organized a special unit to make productions starring him.

The first picture that he will be in in the Greater Forty is "When Knights Were Bold," the famous play by Charles Marlowe in which some of the greatest comedians of the stage have won their spurs. The story is supplied with humor of all the known varieties.

This is the plot.

Sir Guy De Vere is a jolly young Englishman who very rarely has a serious moment. He comes of an excellent family, but it doesn't bother him, nor does the historic castle he has inherited from his famous ancestors. He is in love with a beautiful girl named Rowena, but she will not marry him because he is not of a grand, romantic nature. To the castle of De Vere as house guests come Rowena, chaperoned by her aunt; Isaac Isaacson, a London financier, and his daughter, and Isaacson's friend, Sir Brian Ballymote. The latter is supposed



Betty Bronson, Paramount star.

to be an Irish noble but is really an imposter, though a big, handsome fellow. Isaacson is anxious to marry his daughter off to Sir Guy, but realizes that Rowena will have to be gotten out of the way before this can be done. He has brought Sir Brian along to make love to Rowena.

For a time this plot seems to be succeeding very well. There is a hunt and Sir Guy cuts a very poor figure, while Sir Brian proves a great hunter. Rowena quite falls for him. Sir Guy contracts a cold and leaves the hunt, returning to the castle to soak his feet in mustard water. He also drinks a lot of whiskey and, getting quite tipsy, falls asleep. He has a dream that he is back in the days of 1200, at King Arthur's Court. Counterparts of Rowena, Sir Brian, Isaacson, and the rest appear there. Sir Guy is forced into a position where he has to fight the 1200 Sir Brian and licks him. When Sir Guy abruptly awakens from this dream he is a different man.

"The Trouble with Wives"

"THE TROUBLE WITH WIVES," which will feature Adolphe Menjou as the husband, and Florence Vidor, as the wife, is a research into the problems of present day married life.

Sada Cowan who wrote "Bluebeard's 8th Wife" for the screen, has a husband, and is therefore privileged to write as an authority. Sada Cowan has written "The Trouble With Wives" in an easy flowing mirthful style which shows a clever analysis of the little human episodes which mean so much in the marriage arrangement.

The incidents follow closely upon one another and they all hit home even though the author has generalized upon the subject to avoid any suggestion of preaching a sermon.

One of the biggest national exploitation campaigns ever devised by Paramount will be used to create a waiting audience for the picture, long in advance of its release dates.

"Night Life in New York"

ONE of the strongest productions in the Greater Forty is "Night Life in New York," which was produced by Allan Dwan and has a cast featuring Rod La Rocque, Ernest Torrence, Dorothy Gish, Helen Lee Worthing, and George Hackathorne.

Allan Dwan, who knows his New York has always wanted to produce a story that told about the night life in the great city as he saw it from personal observation. This original story by Edgar Selwyn satisfied Dwan as being a faithful picture of the lives of a certain class of New Yorkers as they live it between six o'clock in the evening and dawn. It was adapted to the screen by Paul Schofield.

Although at this writing, "Night Life in New York" is completed, but not finally edited, Paramount officials who have seen some of the scenes in their present form are highly enthusiastic about the future of this production.



Featured players in Paramount pictures, left to right: Mary Brian, Nita Naldi, Esther Ralston and Florence Vidor.

"The Wanderer" to be Elaborate Spectacle

In the story we find Ernest Torrence as John Bentley, who in his youth was jilted by a New York girl named Sally, and went west to make his fortune. Although he has married somebody else, and is very wealthy he never gets over his grudge against New York. His son, Rod La Rocque is crazy to have a fling at Broadway. He is useless in business, and after an affair with an actress who plays one night stands, the old man decides to not only send his son, Rod to New York, but to give him enough money to get into trouble in the hope that he will quickly sicken of the town. Torrence writes to his former boyhood sweetheart, Sally, asking her to have her husband place Rod in his business, but not to aid him if he gets in a scrape.

Ronald hits Broadway wide open for adventure. He falls hard for Meg, Dorothy Gish, telephone girl at the Biltmore, while making a date with the actress he met back home. He meets the actress who introduces him to an "open all night" resort. At a neighboring table is Meg with a friend, Jerry, and her brother, Jim. Then we are shown Rod La Rocque, piloting a taxicab he bought because it was almost as cheap as paying the fare after a long wild ride, the robbery, the smashup on the Queensboro Bridge, and finally the police inquisition to find the missing jewels of which Rod is suspected of stealing.

"Shamrock"

ONE of the most promising vehicles for Thomas Meighan is "Shamrock." Meighan has never had a story like this; a story of the Emerald Isle about which so many romances have been written. However, "The Shamrock" is not a legend of the old sod, it's a modern story about a fighting Irishman; a crafty young New York politician who goes to Ireland hoping to get facts which will help him fight and



Jack Holt, Paramount star.

remove a political rival. He takes joy in laughing at the quaint old rural Irish customs, but soon finds himself troubled by an inward voice that keeps telling him, "This is the land of your Fathers." How Meighan, as the politician reared in New York and nourished on cold blooded ward politics is regenerated, finds love, and fails to complete his mission in the old country because the errand is one of revenge, forms the basis of the play.

Tom appears as the American-born son of Irish parents. He works his way through law school, and this becomes a big advantage when he goes into city politics and aligns himself with the political ring that runs the city. He is ambitious, clever, and when it is necessary knows how in the manner of some politicians to be crooked and still be within the law. Tom's party has everything in the city sewed up, but reaches a snag in a certain old judge who is unafraid of threats, uncorruptible, and pledged to fight the political ring. The leaders of Tom's party hold a council of war and make a bargain with Tom to have the judge removed. There is a certain age at which a judge is required to resign from the bench. The leaders of the party suspect that their particular enemy has exceeded the age limit.

If this can be proven, his resignation can be forced. If Tom can get this and other facts in Ireland where the judge was born, the political bosses promise to make him rich and powerful. The poetry and sentiment of the country get into Tom's blood, and it becomes complete when he not only refuses to get evidence against the fine old judge and enemy of the political group, but returns to New York and fights the bosses in a smashing political war.

"California—or Bust"

BYRON MORGAN, author of "The Air Mail," and several of the biggest successes in the career of Wallace Reid, wrote "California—or Bust" especially for Richard Dix.

Dix is making "California—or Bust" under the direction of Frank Tuttle as his initial picture in the Greater Forty. Esther Ralston is leading lady for Dix in this picture.

In this story, Dix is playing the role of Randy Farman, clerk in a New York department store, who longs for a motor car of his own. At a fashionable charity bazaar he wins a specially built Manrona roadster.

But on the first night of Randy's long dreamed of cross country trip, he learns that camping in the great open spaces is painfully different than arranging advertising display camps in the department store, and he welcomes the assistance of Doris McDee, who with her mother is travelling in a battered old Ford car.

How he wins an important road-race, despite the fact that it is framed against him, and wins the girl, too, are told in a



Featured players in Paramount pictures, left to right: Douglas Fairbanks, Jr., William Collier, Jr., Neil Hamilton and Warner Baxter.

"Conrad's 'Lord Jim'" to be Picturized

manner calculated to add a thrill to this fast moving romance of the open road.

"Stage Struck"

GLORIA SWANSON'S contributions to the Greater Forty will include "Stage Struck."

Just now Gloria is taking the country by storm with "Madame Sans-Gene."

"Stage Struck" permits Gloria to do her whole repertoire of imitations.

Allan Dwan will produce "Stage Struck," which is the story of a small town girl who dreams of nothing else but her name in electric lights over a Broadway theatre; twenty-four sheets of herself all over New York; hailed as the great American stage favorite, with the millionaires of New York at her feet fighting for the slight favor of even a condescending smile.

True to her small town ideas about success on the stage, she comes to New York resolved that she must make great concessions to win stardom, and that her moral code will need revising. She is prepared for all that. She has read all about the wicked managers. But to her great surprise she finds that it isn't so simple after all.

Of course, she finally wins her way, but she reaches her goal on merit. And with the fulfillment of her ambition comes a great love.

"A Son of His Father"

THE works of Harold Bell Wright rank with the biggest sellers in the world. In the past eight years his books have sold over 10,000,000 copies reaching 56,000,000 readers, or half the population of the United States. So a tremendous ready-made audience is being claimed for "A Son of His Father" which Victor Fleming is now making for Paramount.

"A Son of His Father" is a modern story of Arizona where the pioneer ideas are still



Betty Compson, Paramount star.

conflicting with the aggressive younger thought which is anxious to bring in some of the newer and less exacting ideals of living which filter in from the East. It is a story of the changing of the West accented by the development and progress in the lapse of the few years between the ages of a son and his father.

The story begins with pretty Nora O'Shea, who leaves Ireland after the death of her mother to come to Arizona and join her brother a cowboy on young Jack Morton's ranch. Morton, a college man, handsome, but wild, has just lost his ranch to a man in the employ of Zobetzer, wealthy enemy of the Morton's and an unscrupulous man suspected of being a cattle-rustler.

While Nora is on the way to Arizona, her brother Larry has joined a gang of cattle thieves. When Nora arrives there is no one at the station to meet her, so Morton takes her in charge. Later Zobetzer who has taken a keen interest in Nora attempts to kidnap her, but relents when he finds that she befriended his little grandson on the train coming out.

The rescue of Nora by Morton when she has been captured by smugglers; their growing love, the dramatic death of Larry; and Morton's attempt to recover his ranch are elements of Western drama that will thrill the Wright fans.

"A Son of His Father" will be Victor Fleming's first production in the Greater Forty, and the pacemaker for all his other productions to follow.

"That Royle Girl"

"THAT ROYLE GIRL" which appeared serially in Cosmopolitan Magazine recently, will be filmed as D. W. Griffith's first production for Paramount with Dorothy Gish, Jack Holt and Rod La Rocque in the principal roles.

Written by Edwin Balmer, well known Saturday Evening Post author, and novelist, this is a modern story of Chicago—the Chicago of today. It is a truthful story of people whose lives are happily or unhappily routined to a procession of automat restaurants to eat, cabarets to dine, and expensive duplex apartments only for sleep. In this environment the author spins out a story of love, jazz and a murder mystery.

"That Royle Girl" is Joan Daisy Royle, daughter of a bleached blonde mother, and a handsome, apparently well cultured but swindler father. Up until the time she is twenty, Joan's life has been a series of jumps. From one hotel to another—always a little ahead of the bill collectors and the police.

At twenty, Joan is strikingly beautiful, and very attractive to men. She meets Fred Ketler, a typical wise city sheik. Fred is leader of the jazz band at Chicago's leading cabaret, "The Echo," and is separated from his wife, who lives in another part of the city. Ketler lives in the apartment under the Royle's. He is anxious to become a composer, which attracts Joan at once. She sees a potential Mozart in him, and resolves to help him. Ketler becomes infatuated



Featured players in Paramount pictures, left to right: Pauline Starke, Theodore Roberts, Dorothy Gish and Alice Terry.

D. W. Griffith to Film "That Royle Girl"

with her, and together they "do" Chicago nightlife.

One night Ketler's wife is found murdered. Suspicion points to both Ketler and Joan. The district attorney is convinced in his own mind that Ketler has removed his wife in order to marry Joan. Ketler engages a crafty criminal lawyer who scans the entire case, and decides that Joan is the biggest asset in court because of the effect of her beauty and charm on the jury. Ketler's unscrupulous lawyer suggests to Joan that she cultivate Clarke, the district attorney, which she does. Something of the honesty and belief in the sanctity of the home and other things life has denied her, appeals to the girl's better nature. But she definitely tells Clarke she is going to beat him in court and save Ketler. The outcome makes a very interesting story.

"The Wanderer"

"THE WANDERER" is included as a special production by Raoul Walsh in the line-up of the Greater Forty.

This valuable property was reserved for several years until last month when Raoul Walsh who made "The Thief of Bagdad" was signed by Jesse L. Lasky to produce the play on the lavish scale that it demands.

"The Wanderer" which is now being produced by Paramount, was originally presented as a stage play at the Century theatre, New York by Morris Guest. It was written by Maurice Samuels.

William Collier, Jr., has the title role. Paramount states that he was selected from a field of one hundred candidates for the part. Ernest Torrence is playing "Tola" and Greta Nissen has the role of "Tisha," the courtesan who is responsible for the Prodigal Son leaving home. Wallace Beery, Tyrone Power and Kathlyn Williams have the other important featured roles.



D. W. Griffith, Paramount producer.

The story tells of Jether the gay, irresponsible son of Jesse, an aged man who lived near Hebron, in the days when David ruled over Judea. Jether thought his elder brother, Gaal, stupid, because he worked so hard, but he worshipped his mother Huldah. There was also Naomi, a beautiful girl of seventeen, whom Jether might have cared for had it not been that she was his cousin.

Then Tola, a merchant came and told of gay times in Jerusalem. Jether was then interested. He dreamed of beautiful women, wine and song; and finally he determined to get his portion of money from his father and seek adventure and the gay life in Jerusalem. Jesse was horror-stricken and refused to consent, but finally permitted Jether to leave. And then Naomi tearfully parted with the boy and gave him a scarf, which he promised to keep forever.

Tisha, the beautiful daughter of Nadina, a Babylonian woman, was the first pretty face that Jether saw. He fell desperately in love with the girl and squandered his money right and left for her pleasure. Misgivings came to Jether when he saw she was free with other men, but he consoled himself in wine and more feasts.

Jether's gold was gradually vanishing, but he loved Tisha blindly, and to prove his love he renounced his God and worshipped the gods of Babylon. The girl continued to flirt shamelessly and gave most of her attention to Pharsis, a rich sea captain. While the revel was at its height, Naomi appeared, eager for news of Jether, saw her scarf tossed about as Tisha caressed the boy, and left before she was recognized.

Then follows the wandering of Jether, before his final decision to return home, and the welcoming of the Prodigal Son back to the family.

"Lord Jim"

"LORD JIM," written by Joseph Conrad, will be Victor Fleming's second production in the Greater Forty. As a novel, "Lord Jim" has reached a tremendous circulation.

The exacting demands of the story in regard to the cast, will require the most careful discrimination on the part of the Paramount production officials, who promise that the cast will show a great array of names.

"Lord Jim" is the story of a man whose life is devoted to the purpose of proving to himself he is not a coward. This is brought on him by the fact that as mate of the steamer Patna, for some inexplicable reason, he deserted the ship and her passengers in the moment of a crisis. He becomes a wanderer trying to live down the accusation of his conscience—that of cowardice.

Jim arrives on a south sea island where he has been assigned to take over the trading post from the drunken, dissolute manager.



Featured players in Paramount pictures, left to right, top row: Walter Long, Claire Adams and Charles Ogle; bottom row: Hale Hamilon and Luke Cosgrave.

Doug. MacLean Production in "Greater 40"

Jim wasn't going to stay very long until he met Jewel, the manager's daughter. She is a beauty. Jim stays, and they fall in love Jim had selected this little island of Patusan because it was known to have dangerous interior tribes always at war, and was supposed to be certain death for a white man.

One of the tribes on the island is headed by an old rascally "rajah," the other an upright native chief named Doramin. Doramin receives Jim like a son, and Doramin's actual son, Dain Waris, becomes Jim's friend. When trouble begins to brew between the tribes, Jim leads the warriors of Doramin on the almost impregnable stronghold of the "rajah's" henchmen. By superhuman daring and courage he takes the stronghold, thereby making a sweeping victory, becomes ruler of the island, and is titled "Tuan Jim" or "Lord Jim." Then he marries Jewel.

"The Wild, Wild Girl"

BEBE DANIELS will be starred in a picture with the provocative title "Wild, Wild Girl" with Rod La Rocque supporting. Eddie Sutherland, has the production well under way at the Paramount Long Island studio.

Bebe Daniels, and Rod La Rocque both have parts which couldn't be more natural for them if they were made to order. Bebe has the role of Rowena Vanderhaydin, whose family is very ultra-ultra. Bebe gives her parents more concern, in a week, than both of her other sisters do in a year.

One day she tosses a few little things in a bag and bows out of the family mansion with the snappy remark that she is going "Where women are women, and don't have to be ladies unless they want to." Rowena craves action—and she gets it. In a department store. The clerks aren't so hard to handle, but the floor walker is a slick,



Allan Dwan, Paramount producer.

smooth working philanderer. One night, Arthur, the floorwalker, becomes over persistent, and Rowena threatens to use her fists.

Bunny Moore, the role Rod La Rocque is playing, is a "wild, wild boy." He has been ushered out of the fine old homestead, his allowance has been stopped, and is now piloting a taxicab for a living. Bunny happens to be cruising by the store when the crowd collects, and stops his cab. He overhear's Rowena's remark and sees Arthur lounge toward the girl. Bunny measures the distance starts a swing, and Arthur folds up for a nap on the sidewalk. With the meeting of Rowena and Bunny, a fast moving joy-romance begins

"Not So Long Ago"

BETTY BRONSON will star in "Not So Long Ago" and Sidney Olcott will make the production for Paramount.

It is a romance of the picturesque days of New York in the late '70's, a familiar background for Sidney Olcott who made "Little Old New York" two seasons ago.

While "Not So Long Ago" is a later period, nevertheless his understanding of quaint customs and his ability to make capital of a costume romance makes him the ideal director for the work.

Elsie Dover, Miss Bronson's role, is the daughter of a poor New York inventor. Elsie's romantic turn of mind and her desire to impress her girl friends, leads her to tell them that Bill Ballard, son of the wealthy Ballards who employ her as a seamstress, is in love with her. Billy actually doesn't know of her existence.

Sam, a loud type of travelling salesman, who has been conducting an unsuccessful courtship of Elsie, spitefully informs her father about Elsie's romance with Billy Ballard, and suggests that the young millionaire probably hasn't the right intentions. Alarmed, old man Dover visits the Ballards to register his protest. Billy's mother is a very snobbish lady who is trying very hard to marry off her daughter, Ursula to rich Hancock, and is also very worried about her son Billy's interest in a vamp by the name of Rosemond.

Billy Ballard is mystified at first to know what old man Dover is driving at when he accuses him of flirting with a girl he never noticed. Then Billy really takes a look at Elsie and falls in love at first sight. He tells Dover that his affection for Elsie is purely platonic, and the old man leaves convinced that Sam is a trouble maker.

Unknown to his mother Billy calls on Elsie at her home, Billy becomes interested in old Dover's inventions, taking away with him a complicated fishing rod the inventor has made. In the meantime, Sam has found the opportunity of informing Billy's mother about her son's courtship of Elsie



Featured players in Paramount pictures, left to right: Mildred Harris, Robert Edeson, T. Roy Barnes, Theodore Kosloff and Louise Fazenda.

Greta Nissen in "The American Venus"

Dover—and she is horrified, for fear that it may hurt the match she is making between Ursula and young Hancock. Mrs. Ballard goes to Elsie and convinces her that it is best to give Billy up. Elsie isn't convinced that it is the best course, but is very hurt. And so she pretends that she loves someone else and sends Billy away.

The romance doesn't end there, however. There's a neat twist to it, that brings Elsie back to Billy Ballard.

"The Crossroads of the World"

THERE has been a big demand for the past year for Pola Negri in a picture with an American setting. Michael Arlen, author of "The Green Hat" has been engaged to write the story for production by Raoul Walsh.

The title is derived from the novel, and a typical Arlen idea of having four people from the four furtherest quarters of the world come face to face on the corner of Broadway and Forty-second street. They have never seen each other before. There is the hero, the heroine, the villain, and the other woman. Each has a different, outstanding personality. A twist of fate, a chance circumstance, and these four people begin to influence each other's lives.

The Paramount division of exploitation are concentrating on a campaign for this production that takes in four national tie-ups, and a score of original stunts to be employed locally. There is an international touch to the picture in having the four main characters from four different parts of the globe.

"New Brooms"

WILLIAM DE MILLE'S production of "New Brooms" will be based on the successful stage play of that title.

"New Brooms" was written by Frank Craven, author of "The First Year." The



James Cruze, Paramount producer.

screen play is being prepared by Clara Beranger.

The story concerns a grouchy father, owner of a prosperous broom factory who almost completely conceals a kind heart by his uncertain temper. But he can't fool his middle aged factory manager, Kneeland, or Williams, the family butler, also middle aged. They know and understand Thomas Bates, Sr.

But Tom Bates, Jr. is another type entirely. He is young, carefree, open handed, and an easy spender. Tom Bates, Jr. has some theories about business management which send his father up in the air, but when the old man comes back to earth, he offers to permit his son to run the business for a year, and gives him a chance to work out some of his "fool theories."

The story picks up momentum with Tom's unsuccessful efforts to make good. He soon has a temper worse than his father's. While old man Bates with the responsibility of the factory removed from his shoulders begins to thaw a little, learns how to beam, and finally gets very sunny. Young Bates isn't made any happier when he finds that his father has taken a keen interest in the young and pretty little housekeeper, Geraldine. And the story carries on a fast clip to the strike in the factory, the mismanagement of affairs by Young Bates, and the method with which Bates, Sr., meets the situation and settles everything for his theorist son.

"A Kiss for Cinderella"

THE author of "Peter Pan," the star of "Peter Pan," and the producer of "Peter Pan" will combine again to make one of the Greater Forty.

Betty Bronson in "A Kiss for Cinderella," written by Sir James M. Barrie and directed by Herbert Brenon will be offered by Paramount this year.

"A Kiss for Cinderella" like "Peter Pan" was a Maude Adams play. It tells the story of a half-starved, lonesome, plain girl. Her belief that, one day, a flunky will hand her an invitation to the ball where the Prince will pick her out to be his Princess, are the only bits of happiness in the life of the little slavey who cleaned the studio of Mr. Bodie, the artist, in the daytime, and ran a "Penny-shop" after hours, and dreamed about the ball between.

But the policeman on the beat was suspicious of "Cinderella." Why did she take away all the detachable boards from Mr. Bodie's studio, when the skylight should be boarded up at night so that the illumination will not attract Zeppelins? That's what the policeman wanted to know, and that's why he followed Cinderella to the place she called home.

He found her there, in her shop—where the neighborhood came when it wanted its shoes shined, its face shaved, its illnesses diagnosed, its clothes washed—all for a penny. Cinderella had put the detached



Featured players in Paramount pictures, left to right; Constance Bennett, Robert Frazer, Tom Moore, Raymond Hatton and Billie Dove.

Paramount Studios Busy on "Greater 40"

boards to use as cribs for her adopted children—three little orphan girls, a French, a Belgian, and an alien child. That, and the fact she was feverish and ill, convinced the young policeman of her innocence. To humor her, he stayed awhile, and Cinderella talked about the ball. She was sure that tonight was the night—the flunky might be there any minute with her invitation. Despite the bitter cold, she decided to watch for him herself, on the steps outside; and there the policeman had to leave her, and his muffler, to go back to his beat.

And there Cinderella dreamed about the fairy godmother come to take her to the ball. What a scene meets her eyes! Everything is made of gold. The King and Queen sit in golden rockers, while Cinderella's three adopted children, in their nighties, occupy gold boxes. The Prince looks strangely like Cinderella's policeman; but oh, how bored he is. He is a pessimist about females and can find none lovely enough to please him. He goes gently to sleep while beauties parade before him. The first test for them is the test of goodness, measured by the thermometer Cinderella uses in her shop; and several beauties are speedily eliminated from the race.

Finally comes the acid test. The Prince is to look at their feet! Only two are left as a result; and even these are labelled by the Prince second and third choice. He vows he feels no palps at all. Then a tumult is heard outside—"Make way for Lady Cinderella"! All the tests she passes to perfection, but the Prince will have none of her. He has not yet seen her small and lovely feet! When he does, he falls at them. He recovers, proposes and marries Cinderella then and there. The clock strikes twelve in the midst of music and as all are taking good licks of the ice cream cones wheeled in on a gold cart, Cinderella's children surround her as her



Herbert Brenon, Paramount producer.

riches turn to rags and spread out their nightgowns to hide her as they rush from the ball.

"Cinderella," the slavey, woke up from her dream. She woke in the home of Mr. Bodie's sister, who had nursed her through her serious illness, after the policeman had found her, half-frozen, on her doorstep. He wasn't nearly as bored as the Prince when he came to see Cinderella. He lost no time in proposing, and Cinderella in refusing—but she made him promise to ask her again, and he did, and she accepted the second time. Then David—that's the policeman—produced "a policeman's idea of a wedding ring." Two beautiful little slippers, which just fit Cinderella's two beautiful little feet. "They're like two kisses!" said Cinderella happily.

"Lovers in Quarentine"

A POPULAR Broadway success "Quarentine" will be adapted to the screen by Paramount under the title of "Lovers In Qaurentine." Bebe Daniels will be starred in this clever comedy, presenting a situation in which we find the wrong bride, but the right bridgroom involved in a series of episodes blending humor and drama.

This is the play as it is being given at the Henry Miller theatre, New York: Miss Daniels' role is that of Dinah Partwell, Helen Hays part in the show. Dinah is a pretty, petit, lovable but daring girl who acts first and thinks afterward. She thinks that desperate situations require desperate remedies, and not the type of girl to give up the man she loves without a good fight for him. The whole plot pivots on the development of this character.

Dinah falls in love with Tony Blunt, who has had many light love affairs but has never really been in love. Tony imagines himself in love with Dinah's married cousin, and plans to elope with her on a steamer. Dinah intercepts a telegram of instructions from Tony to her cousin, and goes on board the ship, stays in the cabin for three days before Tony discovers that he has the wrong girl. Matters begin to call for fast thinking when the ship is stopped by Health officers, and the passengers are ordered to get off on a little island where they are quarantined. Dinah and Tony, referred to by everyone on ship as "the honeymoon couple" are assigned to a cute little bungalow.

A Douglas MacLean Comedy Production

IN the past year Douglas MacLean has ridden on a wave of popularity that places him among the foremost of the comedians on the screen. He has followed one hit with another; contributing a chain of pictures that have made him a valuable box office attraction.

MacLean has built his reputation on "The Hottentot," "Going Up," "The



Directors of Paramount pictures, left to right: Victor Heerman, Henry King, Irvin Willat, Paul Bern and George B. Seitz.

"Cross Roads of World" To Be Special

Yankee Consul," "Never Say Die" and "Introduce Me." And now public attention, and the interest of exhibitors are focused on the first picture that MacLean will make for release through Paramount. The fact that MacLean has the entire resources of Paramount in back of him, promises well for his continued ascent up the scale of stardom.

"I am glad to be back with the organization that released my first starring picture, 'Twenty-Three and Half Hour's Leave'," said MacLean, signing the Paramount contract. "I shall continue to make my own pictures with the same producing organization as before. But with the resources of Paramount backing me, I am confident that I shall be able to give the public better pictures than ever before."

Right now MacLean and the Paramount production official are busy selecting the best of several popular stories. The titles of these stories will be announced very soon. The Paramount exploitation, advertising and publicity departments are making plans to put big national campaigns in back of these pictures.

"Rugged Waters"

IRVIN WILLAT following his productions of "The Wanderer of the Wasteland," "North of 36" and "The Air Mail" with "Rugged Waters" in which Lois Wilson, Warner Baxter, and Wallace Beery have the featured roles.

"Rugged Waters" by Joseph C. Lincoln was originally a serial story in Country Gentleman, and then for months, one of the best selling novels of 1925.

The following is an outline of the plot:

When a vacancy occurs in the captaincy of the Setucket Life-Saving Station, pride of the northeast coast, Calvin Homer, a fine, upstanding young man and the best man in



Sidney Olcott, Paramount director.

the crew, believes he will get the job. So does Myra Fuller, the school teacher and village vamp. She goes after Calvin and before he quite knows how it happened he is engaged to her. But, meantime, an accident has occurred at a neighboring station in which the whole-life-saving crew is drowned while attempting a rescue, except one man, Benoni Bartlett. He is hailed as a hero, and on the wave of newspaper bunkum and ill-considered public agitation he is made head of the Setucket station. Calvin, bitterly disappointed, has an impulse to resign but decides to stick it out a while.

It quickly develops that Bartlett, a religious fanatic and slightly unbalanced from his terrible experience, is also somewhat of a coward. Calvin, who rather likes the man, helps him out and covers up his weaknesses. He meets Bartlett's daughter, Norma, and falls in love with her. In a fog he rescues her from drowning. With her limp body in his arms, kisses her passionately. She responds and leaves him, believing they are engaged. Calvin writes a letter to Myra Fuller, telling her he loves another woman, but hasn't the nerve to send it.

In a storm a ship goes on the rocks, and Bartlett, stricken dumb with cowardice, refuses to allow the life boats to go out. Calvin, in a rage, usurps command and supervises the thrilling rescue of the crew of the wrecked vessel. Bartlett is taken sick and Norma, coming to care for him, encounters a garrulous villager who tells her that Calvin Homer mutinied against her father and that, moreover, Calvin has jilted Myra Fuller. Norma is turned against Calvin.

As a result of this, Calvin, now in temporary command of the station, in the midst of a winter of almost continuous shipwrecks, plunges into his work so hard, to forget Norma, that he is soon on the verge of a breakdown. There is another big wreck, and Benoni Bartlett, delirious and raving, rushes out of the house, into a lifeboat, and starts rowing out to the wreck amid the crashing breakers. Calvin, also ill, rushes after him. But it works out to a happy conclusion.

"Wild Horse Mesa"

"WILD HORSE MESA" is the first of the Zane Grey productions in the Greater Forty. That this story was written by Zane Grey, appeared serially in Country Gentleman in twelve installments, and will be produced in an elaborate manner are sufficient to qualify this as one of the big leaders in the Greater Forty.

"Wild Horse Mesa" will have Jack Holt, Esther Ralston, Noah Beery, and Douglas Fairbanks, Jr., in the principal



Directors of Paramount pictures, left to right: William K. Howard, Robert Flaherty, Clarence Badger, Victor Fleming and Frank Tuttle.

Wishing you continued success
for the future.

Sincerely,

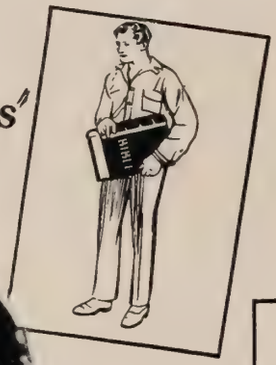
Gloria Swanson

In the Greater Forty of Paramount



RICHARD DIX

"The TEN COMMANDMENTS"





"SINNERS in HEAVEN"



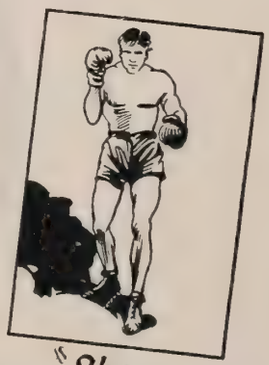
"A MAN MUST LIVE"

"The VANISHING AMERICAN"





"MANHATTAN"



"The SHOCK PUNCH"



"TOO MANY KISSES"



POLA NEGRI



In

The Greater Forty

DOUGLAS MACLEAN

In the Greater Forty of Paramount





FLORENCE VIDOR

Patrician beauty of the screen. Featured in Paramount Pictures. Miss Vidor will be seen soon in "Are Parents People?"

For the Greater Forty, Miss Vidor will be featured in "The Trouble With Wives" and other outstanding productions.

In the Greater Forty of Paramount

ADORABLE BILLIE DOVE

You've liked her in
"WANDERER OF THE WASTELAND"
"THE AIR MAIL"

You'll like her in
"LIGHT OF WESTERN STARS"
"WILD HORSE MESA"





PERCY MARMONT

"THE STREET OF FORGOTTEN MEN"

"FINE CLOTHES"



GEORGE IRVING

In

"THE GOOSE HANGS HIGH"



WARNER BAXTER

Recent *Paramount* Releases

"The Air Mail" "Welcome Home" "The Golden Bed" "Garden of Weeds"

In Production
"Rugged Waters"

In Preparation
"A Son of His Father"

In the Greater Forty of Paramount



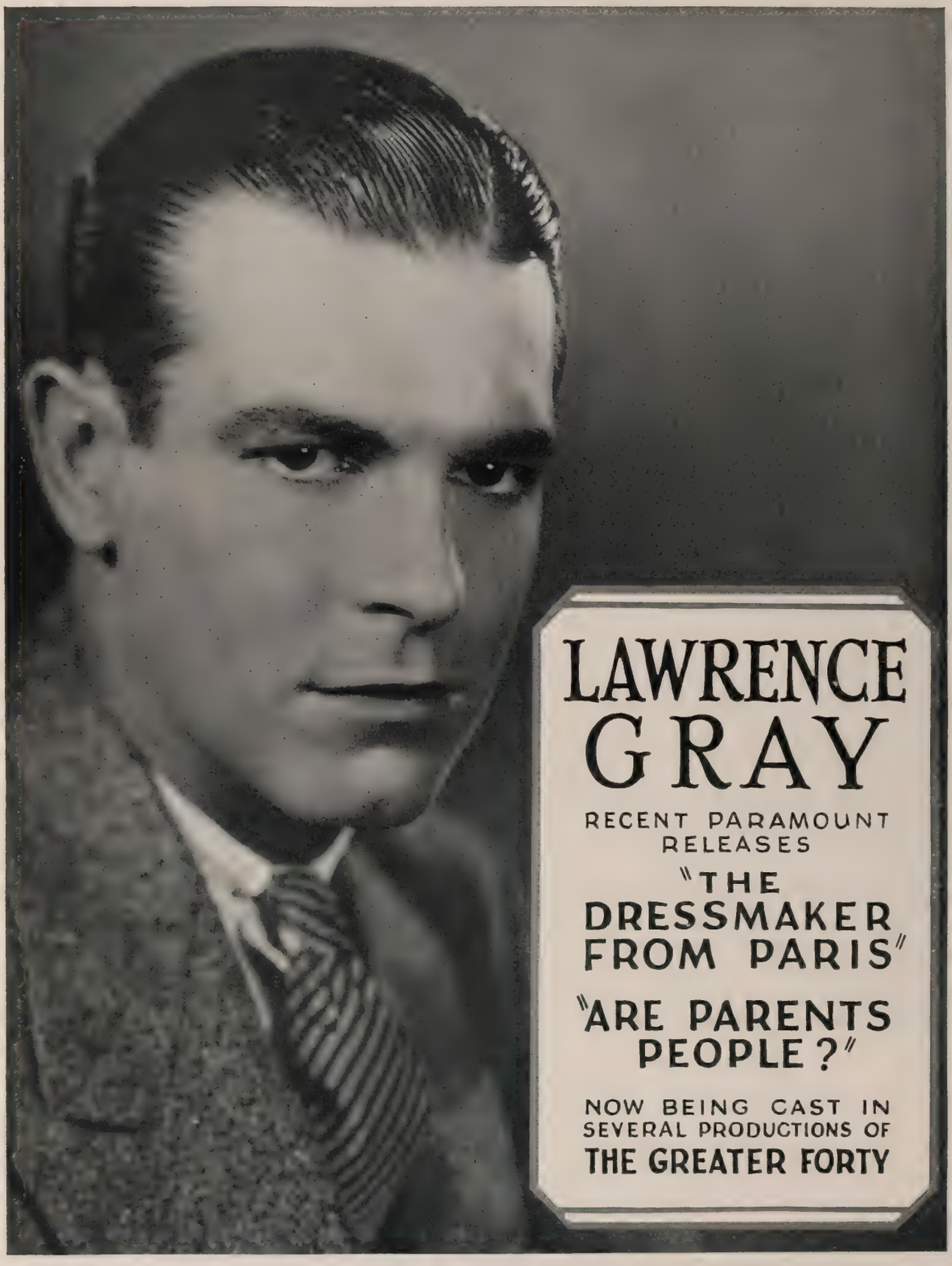
LOUISE FAZENDA

One of the dazzling, exotic costumes worn by Miss Fazenda
as the emotional French actress in "Grounds for Divorce."

Current Releases

"THE NIGHT CLUB"
Directed By Frank Urson and Paul Iribe

"GROUNDS FOR DIVORCE"
Directed By Paul Bern


LAWRENCE
GRAY
RECENT PARAMOUNT
RELEASES
"THE
DRESSMAKER
FROM PARIS"
"ARE PARENTS
PEOPLE?"
NOW BEING CAST IN
SEVERAL PRODUCTIONS OF
THE GREATER FORTY

In the Greater Forty of Paramount



EDWARD GRIBBON

RECENT RELEASES

Paramount

"CODE OF THE WEST"
"BORDER LEGION"
Directed by Wm. K. Howard

"FORTY WINKS"
Directed by Paul Iribe - Frank Urson

Recent Releases

"QUICK MONEY"
First National

"EAST OF BROADWAY"
Assoc. Exhibitors

In Production

"LIMITED MAIL"
Warner Bros.

In Preparation

"SEVEN DAYS"
Christie - Special

Advertising Details on "Greater 40"



R. A. Walsh, Paramount producer.

roles. Esther Ralston, one of the new screen players who made her Paramount debut as Mrs. Darling in "Peter Pan," has the feminine lead in "Beggar on Horseback," and will soon be seen in support of Richard Dix in "California—or Bust" has already shown the charm and ability that make for wide popularity.

The story is based on the tales of the old riders of the West who used to tell about the Wild Horse Mesa, a high tableland where magnificent horses made their habitat.

Chayne Wayner, a lover of horses is determined to capture Panguitch a wild horse which has been driven by hunters to take refuge on the mesa. Chayne joins Melbourne's horse hunting party, and meets and falls in love with Sue, Melbourne's daughter. His young brother, Chess, idolized by Chayne, also falls in love with Sue. And Manerube, a horse thief who has attached himself to the hunting party is attracted by the girl.

The climax comes in the stampede of thousands of wild horses led by the beautiful Panguich, and the efforts of Chayne and Sue to capture him.

Paramount Advertising

THIS year, Paramount is conducting the largest advertising campaign in the motion picture industry. Through the media of The Saturday Evening Post, Pictorial Review, Ladies' Home Journal, Liberty Magazine, all the fan magazines and twenty-four leading farm papers 60,000,000 people in America read about Paramount pictures every week.

The Hanff-Metzger national advertising agency which handles the Paramount account is responsible for the statement that this is not only the largest national advertising campaign ever launched in the motion picture business, but that it ranks high in scope with all national advertising now being conducted in the United States.

It is pointed out that Paramount has been conducting a national advertising campaign in all forms of propaganda for the past nine years and has spent more money in this field than all other motion picture companies combined. The fact is acknowledged by exhibitors all over the country that business arrangements with banks have been facilitated by the exhibitor having a Paramount contract. This is considered by Paramount to be only one of the minor benefits of the nine years' effort to establish exhibitor and public confidence in Paramount pictures.

Paramount's recent addition of twenty-four farm papers covering every state in the country is only in line with the policy, "Paramount's responsibility does not end with the renting of pictures. An exhibitor's success with Paramount pictures is as much the concern of Paramount as it is the exhibitor."



William de Mille, Paramount producer.

Therefore Paramount's advertising in the fan magazines is conducted on a picture by picture policy, close enough to release date to benefit not only the first runs, but the subsequent runs, too. This policy will be carried out in the farm papers, following the approved method of first acquainting the farm paper readers with Paramount screen personalities. Every week 60,000,000 people will read of the new Paramount picture on its way to release, which is the final link in the chain of buying famous stories and plays with waiting audiences. Paramount national advertising, together with Paramount news service is the media which tells a vast waiting audience that their favorite book, their favorite play, has been made as a Paramount picture.



Directors of Paramount pictures, left to right: Edward Sutherland, Mal St. Clair, Monta Bell, Joseph Henaberry, Paul Sloane and Howard Higgin.



GLORIA SWANSON

Reaches Heights of Screen Fame

Gloria Swanson is one star of whom it may be said that her artistic growth has matched her increasing popularity as a screen personality. With a large following established by her impersonations of the attractive, widely appealing types she played in the sumptuous domestic dramas produced by Cecil B. De Mille, Miss Swanson's place in stardom was assured and she might have rested on that. But Gloria was not content to stand still, she did the unusual thing and made the daring adventure of broadening her artistic endeavors. The result was an even greater popularity, a reward, by the way, not for her courage and daring, but for the sheer merit of her accomplishments in roles of the most exacting sort.

It was a far cry from the characters she had previously done to that of "ZaZa," which perhaps marked the critical point in her artistic career. This Miss Swanson followed with such triumphs as "The Humming Bird," "Manhandled" and now "Madame Sans-Gene." The record of this brilliant display of versatility and daring is incomplete without consideration of "A Society Scandal," "Her Love Story," and "Wages of Virtue," which she did at intervals between the former works.

As a personality she has captured America and on her recent visit to France, where she married the Marquis Henri de la Falaise de la Coudray, she won applause and countless new worshippers.



SIDNEY OLCOTT

One of the Leading Directors

Sidney Olcott is a pioneer director who has advanced with the industry. He has long been regarded a real leader in his chosen profession and his pictures have shown improvement with each succeeding year. Olcott, after having been an actor in 1906, was Kalem's first salaried director and he made for them "From the Manger to the Cross," which is still regarded as an exceptional piece of work.

Olcott has directed some of the most popular productions of recent years. He came to the front with "Timothy's Quest" and later was assigned the direction of "Little Old New York," which resulted in a real triumph for him. "The Green Goddess," which created a sensation both as a stage play and a picture was directed in its picture version by Olcott. He followed that with "Monsieur Beaucaire," one of the most popular of last year's pictures, and "The Humming Bird," in which Gloria Swanson scored so heavily.

Two of the big productions of Paramount's Greater Forty have already been assigned to Olcott for the coming season and both are adaptations from successful stage plays. "Not So Long Ago" is one of these. It is a romantic comedy from the play by Arthur Richman, which scored a success in New York. Betty Bronson is to have the starring role. The other Olcott production will be "The Best People," which had a successful run in New York and on the road last season.

RICHARD DIX

Accomplished Screen Star

As a portrayer of roles depicting the typical American youth Richard Dix has few equals and no superiors. He has all the fire, dash and personality that goes with this type and as a consequence he is an extremely busy young leading man. Dix usually hasn't even time for a brief rest between pictures. He jumps right from one role to another and each succeeding one seems to bring him added popularity.

These roles are not the easiest to portray on the screen. In fact they call for a vast knowledge of dramatic expression, but there is never a one that daunts this affable young man. One of the most exacting parts Dix has had to enact was that of the young minister in "The Christian" and he did it with such telling effect that he won a veritable host of new admirers. Another performance that stamped him as a finished actor was that in "Dangerous Curve Ahead." He also scored heavily in "Souls for Sale," with the result that Cecil B. De Mille chose him for a prominent role in "The Ten Commandments."

Among other effective performances contributed by Dix were those in "The Stranger," "Icebound," "Unguarded Women," "Sinners in Heaven" and "Manhattan." Paramount promises to keep Dix just as busy this year as he has been in the past and his pictures will be just as eagerly awaited by the fans.



FLORENCE VIDOR

Player of Rare Distinction

With qualities of patrician charm, reserve and a deft sense of humor, Florence Vidor is a unique personality on the screen through her very wholesomeness and normal, poised nature. There is nothing of the exotic or bizarre in her make-up—and she represents on the screen the spirit of old-fashioned romance, with always a suggestion of the days of hoop-skirts and nosegays, however modern her role.

These charming qualities have given her a wide and devoted following among film fans, and she has appeared in a rapid succession of appealing roles. The many pictures in which she has won warm praise include "Main Street," in which she visualized the author's conception of the character to perfection, "Alice Adams," "Barbara Frietchie," where she appeared in the crinolines which so well become her, "The Marriage Circle," in which the lighter side of her personality appeared, "Christine of the Hungry Heart," which showed the depth of her emotional acting, "Welcome Stranger," in which she played another highly sympathetic role, and "Husbands and Lovers", where her naturalness and poise were shown to excellent advantage.

Now she has been placed under a Paramount contract, and will be seen under the most advantageous conditions possible. She has just finished "the picture with the perfect cast," "Are Parents People?" Her next role with Famous Players will be a featured part in "The Trouble With Wives," one of the Greater Forty.



D. W. GRIFFITH

To Produce for Greater Forty

To attempt to characterize David Wark Griffith within such limited compass as this, or even to summarize his contributions to the motion picture art, is well nigh impossible. The impress of his personality is upon so many of our present day stars and directors, that his influence may be said to permeate the entire fabric of the industry. Most of the outstanding developments in motion picture technique in this country have been put into effect by Griffith, who is one of the few truly pioneer spirits in the field.

He is perhaps identified most strongly with "The Birth of a Nation," yet it is unfair to base his record on that alone, magnificent as it was. Most men would have been content with one such achievement, but since that time he has given forth such productions as the colossal "Intolerance," "Hearts of the World," one of the finest of the war spectacles, "Broken Blossoms," still considered by many the most artistic film yet produced, "Way Down East," in which artistry was combined with strong box-office value, "Orphans of the Storm," a great tale of the French revolution, 'America," a sweeping picturization of America's struggle for liberty, "Isn't Life Wonderful?", a daring experiment in the presentation of simple screen realism, and many others of varying types.

Now, once more in association with Paramount, he will produce for the Greater Forty, "That Royle Girl", a vivid story of modern Chicago life and a dramatic clash of personalities. After that will come, "The Sorrows of Satan."



LOUISE FAZENDA

Destined for Biggest Year

Louise Fazenda seems destined for her biggest year in filmdom during the coming year. Her first two pictures of 1925 were on the Paramount program. They are "The Night Club," which shows the comedy Queen in a new guise, a Spanish dancer, and "Grounds for Divorce," a Paul Bern production.

These two pictures will be significant in the comedienne's career, for both characterizations as to presentation and costuming represent a radical departure on her part. Both illustrate the consummate art of the girl who so long was featured as a slapstick comedienne in Mack Sennett comedies. Both show her a facile exponent of subtle comedy drama and proclaim to the world of theatre goers her ability to wear clothes with the best of them.

Louise Fazenda made her first big "hit" in comedy drama in "The Gold Diggers" for Warner Brothers and followed this with another popular role in "The Galloping Fish," a Thomas H .Ince production that has proved a riot everywhere. Since both of these pictures were immense boosters for the comedienne, it was to be expected that her name would keep the electric lights busy which it did. Last year the comedienne appeared in ten different productions, all of which have been big successes with powerful box office appeal. She has been on all the leading programs and had there been more hours in the day and more months in the year could have vastly increased her output for she is exceedingly popular at all the studios.





LOIS WILSON

Consistent and Charming Player

Among that small group of screen players who may be counted on to deliver an interesting performance in any story and any picture, a leading figure is Lois Wilson, the "Covered Wagon girl", who has endeared herself to countless fans through her consistently intelligent and interesting performances, whatever the role in which she is cast.

Lois Wilson is one of the few girls reaching the screen through a beauty contest who have since made good, since she is one of the few who brought something more than beauty alone to her chosen work.

Her characterizations in such pictures of a few seasons ago as "What Every Woman Knows" and "Miss Lulu Bett" will never be forgotten, though she has appeared in a rapid succession of roles since. The list includes "Only 38," a charming performance, "To the Last Man," "Ruggles of Red Gap," "The Call of the Canyon," "Pied Piper Malone," "Icebound," "Monsieur Beaucaire" and those two Western epics, "The Covered Wagon" and "North of 36."

More recently she has again been seen in an elaborate Western picture, "The Thundering Herd," where her wholesome charm was again seen to advantage. "Welcome Home" is her current production. For the Greater Forty, she will be seen in "Rugged Waters" and "The Vanishing American," the former a Joseph C. Lincoln sea coast story, and the latter a Zane Grey romance of the Indian.



SAM TAYLOR

Directing Harold Lloyd

Five years ago Sam Taylor joined the Harold Lloyd organization as "gag man." Today, at the age of twenty eight, he has been selected as Lloyd's director for the first Lloyd-Paramount production, which promises to be the "biggest and funniest" Harold Lloyd picture ever made. At present Taylor is supervising the staff of "gag men" in the preparation of the story which he will shortly direct.

Taylor is known as one of the keenest judges of comedy values and story construction in production circles. In his five years of continuous association with Lloyd as gag man, author, co-director, and now as sole director, he has developed into a specialist on feature comedies and is considered the authority on this type of production. He is the author and co-director of "Grandma's Boy," "Safety Last," "Girl Shy," "Hot Water," "The Rah-Rah Boy," recently completed, and other Lloyd successes.

Taylor entered pictures as a scenario writer for the old Kalem company and during the war edited and titled many of the pictures issued by the United States Army. He later joined the scenario staff of Vitagraph and then journeyed to the West Coast. He has been with Lloyd during the comedian's phenomenal rise to popularity, and recently signed a new contract to direct the first Harold Lloyd production for Paramount.



BILLIE DOVE

Beautiful and Talented Player

Billie Dove is a fitting example of the Florenz Ziegfeld success with the glorification of the American girl, for she is a graduate of that institution and one of many that Ziegfeld may well be proud of. From the day of her advent to the screen she was destined to become one of its most popular players and that destiny has been fulfilled. In addition to her rare beauty she has unbounded charm and talent.

It is only a matter of some four or five years ago that Miss Dove had her first screen role, but in that comparatively short time she has demonstrated a genuine ability for emotional expression. Her rise to stardom came after she had supported Constance Talmadge in "Polly of the Follies" and she then appeared successfully in the Robertson-Cole features, "At the Stage Door" and "Beyond the Rainbow."

Following these roles directors came to an appreciation that Miss Dove was well qualified for almost any type of heroine and her services became very much in demand. She lived up to all the good prophesies made for her in Metro's drama of the deep, "All the Brothers were Valiant." Then followed vital roles in "A Thrill Chaser," "On Time," "Yankee Madness," "Wanderer of the Wasteland," and "The Air Mail".

Since her first picture Miss Dove has played a wide range of roles and in all of them she has displayed real dramatic ability and charm. She will be seen frequently in Paramount pictures during the coming season.



POLA NEGRI

Actress of Vivid Roles

Pola Negri, the Polish star, has just returned from a visit to her home country and her mother. Miss Negri made an extensive shopping tour of Paris and came back more resplendent than ever for the pictures she is to make in the Greater Forty for Paramount.

A popular favorite before she came to this country, Miss Negri had her first American made picture released by Paramount just about two years ago. It was a marked success and since that time her successive releases have endeared her many-fold to her American audiences.

"Bella Donna" was Miss Negri's first picture made in America, and it brought her a contract which has bound her to Paramount ever since then. She has not made a picture for another company in America. She followed "Bella Donna" with "The Cheat," and then with "The Spanish Dancer" and "Shadows of Paris," each a triumph.

Two of the most important stories of the Greater Forty have already been selected for Miss Negri. One of these, "Crossroads of the World" was written by Michael Arlen, whose "Green Hat" is just now all the rage. The combination of star and author assures the success of this production. The other story for the Polish star is "Flower of the Night," written especially for her by that popular author, Joseph Hergesheimer.

VICTOR FLEMING

Skilled in Screen Technique

Before he took up the megaphone with the old Triangle company, Victor Fleming had a somewhat varied career, which however, laid a foundation that eventually made him one of the foremost directors in the industry. It's a far call from an expert auto racer to a motion picture director, but that is what Fleming accomplished. He was among the best of the auto drivers in California, from where he hails, and he was among the best of the cameramen, when he elected to start in that branch of the industry in Los Angeles.

Fleming started directing when he worked as assistant to Allan Dwan, but initiative and talent soon brought results and it was not a great while before he was directing pictures for Douglas Fairbanks and the Talmadges. His ability attracted the attention of John Emerson, who chose him to direct "Red Hot Romance."

Soon thereafter Fleming was operating under the Paramount banner and produced such pictures as "The Lane That Has No Turning," "Anna Ascends," "Dark Secrets," "The Law of the Lawless," "To the Last Man" and "The Call of the Canyon."

Fleming has had so much experience behind the camera and in the production field that no script is too difficult for him. He knows life, dramatic values and photographic technique and the combination is bound to make for directorial success.



HERBERT BRENON

Director of Many Successes

Herbert Brenon for a good many years now has been regarded among the leading directors in the picture industry, but each year seems to find an improvement in his work. He contributed largely to the success of the present season's pictures of Paramount and judging by the assignments given him in the Greater Forty list he seems destined to surpass his past efforts.

Brenon directed one of the greatest successes of the present season when he made a star over night of Betty Bronson in James M. Barrie's "Peter Pan." This trio is lined up again for one of the big pictures of the coming season. Barrie wrote "A Kiss For Cinderella," Betty Bronson will star in it and Brenon will direct it. Another of the important works he will do this year is "The Street of Forgotten Men," from the Liberty magazine story by George Kibbe Turner and described as "The Miracle Man of 1926."

Brenon has directed too many successful productions to start to recall them. At the last count the stories directed by him ran close to 300 and he is still going strong. A few of those which have met with the greatest success are "Neptune's Daughter," "Daughter of the Gods," "The Passion Flower," "The Wonderful Thing," "The Spanish Dancer," "The Breaking Point," "The Rustle of Silk," "The Woman with 4 Faces" and "The Alaskan."



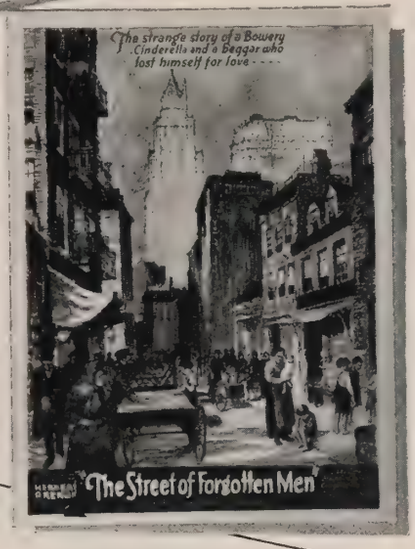
In the Greater Forty of Paramount



In the Greater Forty of Paramount

HERBERT BRENON *Productions*







The man who made
"PETER PAN"
and
"THE LITTLE FRENCH GIRL"

and-other
GREATER FORTY
Successes

SIDNEY OLCOTT



In the Greater Forty of Paramount

BOX-OFFICE SUCCESSES

VICTOR FLEMING

PRODUCTIONS

"Adventure"

"The Devil's Cargo"

"Empty Hands"

"A Son of His Father"

IN PREPARATION

FAMOUS PLAYERS-LASKY CORPORATION

In the Greater Forty of Paramount



IRVIN WILLAT

THIS director has been identified with successful pictures for several years. He has made many of the screen's outstanding productions. "Behind the Door," a master-piece of stark realism, is still fresh in the memories of movie-goers, though it is six years old.

Mr. Willat started at an early age to make motion pictures his life work. He is one of the few who can look back on fourteen years of active work in the many branches of the industry.

He has the distinction of having made the first outstanding natural color picture—"Wanderer of the Wasteland." He followed this with the universally popular "North of 36." His "The Air Mail" stirred the public. This summer and fall he will continue to make superior pictures.

Paramount Pictures

Famous Players-Lasky Corp.

Paramount Pictures

IRVIN WILLAT WILL MAKE

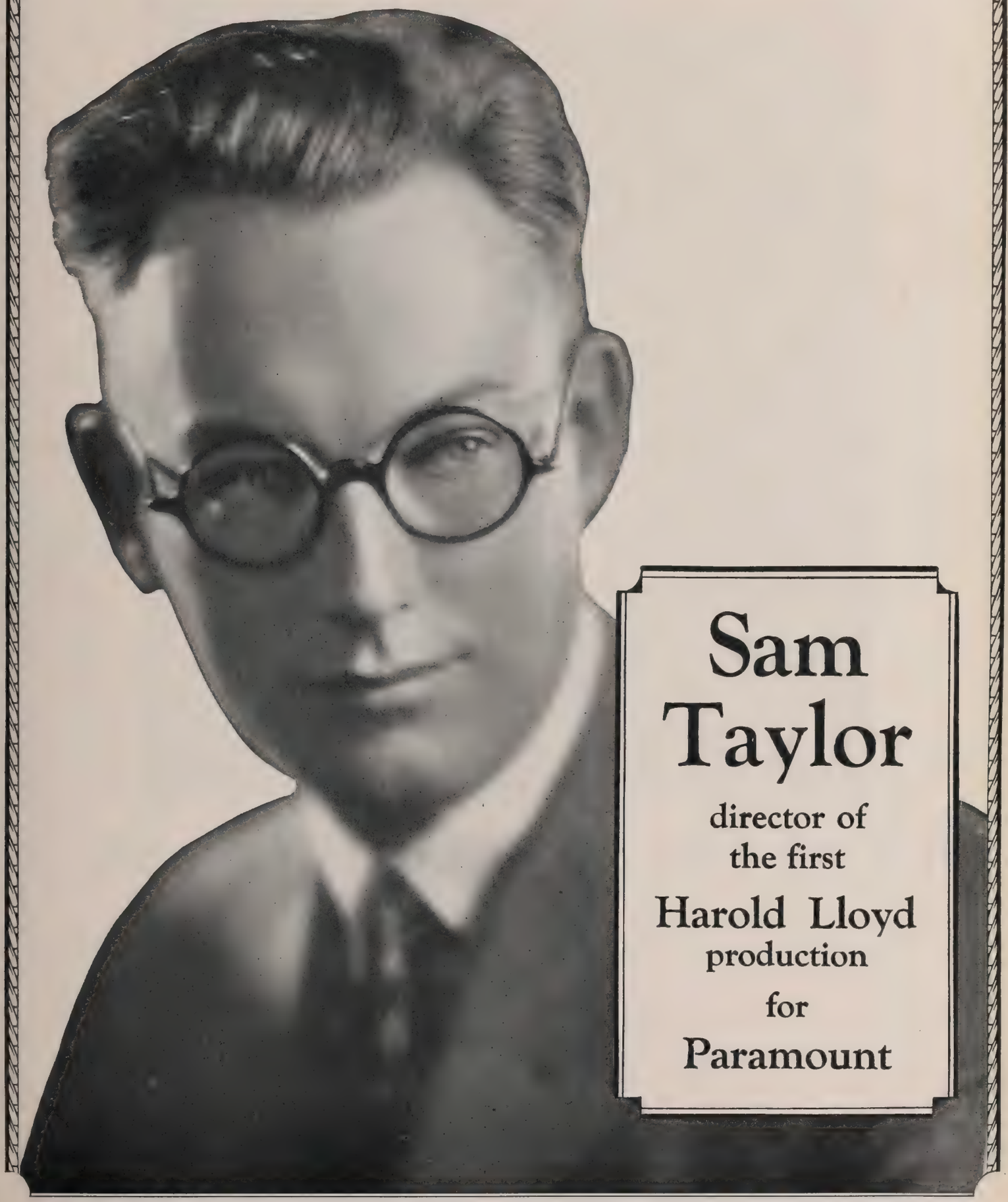
Joseph Lincoln's
"RUGGED WATERS"

James Oliver Curwood's
"THE ANCIENT HIGHWAY"

Peter B. Kyne's
"THE ENCHANTED HILL"

Three for the GREATER FORTY—
—— Don't fail to book them! ——

In the Greater Forty of Paramount



Sam Taylor

director of
the first

Harold Lloyd
production

for

Paramount

In the Greater Forty of Paramount



CLARENCE BADGER PRODUCTIONS

"NEW LIVES FOR OLD" *starring* Betty Compson

"EVE'S SECRET" *starring* Betty Compson *and* Jack Holt

Coming in the Greater Forty

"THE GOLDEN PRINCESS"

starring Betty Bronson

In the Greater Forty of Paramount



FRANK TUTTLE
PRODUCTIONS

BEBE DANIELS *in* {"DANGEROUS MONEY" / "MISS BLUEBEARD" / "THE MANICURE GIRL"}

RICHARD DIX *in* "CALIFORNIA OR BUST"

ADOLPHE MENJOU *in* "A KISS IN THE DARK"

IN PREPARATION

POLA NEGRI *in* "CROSSROADS OF THE WORLD"

In the Greater Forty of Paramount



WILLIAM K. HOWARD

"The Frederick Remington of the Screen"

RECENT RELEASES

Zane Grey's

"The Thundering Herd" "CODE OF THE WEST"

"THE LIGHT OF WESTERN STARS"

In Preparation

ZANE GREY'S

"THE VANISHING AMERICAN"

Edward Sutherland

Director of









PAUL BERN
DIRECTOR

"Grounds For Divorce" "The Dressmaker From Paris"
"Tomorrow's Love" "Worldly Goods" "Open All Night"

FAMOUS PLAYERS-LASKY CORPORATION



IRVIN W. WILLAT

Maker of Screen Successes

Irvin Willat has contributed to the screen some productions that will long be remembered, and judging by the stories lined up for him for the Paramount 1925-26 season, he seems destined to surpass any of his previous efforts.

When it comes to the outdoor drama and tales of the sea Willat has no superiors as a director, and those are the stories with which he is to be identified during the coming season. Among them will be "Rugged Waters," a Joseph C. Lincoln novel of the life saving service; "The Enchanted Hill," Peter B. Kyne's latest literary contribution, and said to be one of his very best; and "The Ancient Highway," a James Oliver Curwood serial and novel which is described as a romance of the Canadian north woods.

Though still young in years Willat is one of the real pioneers of the picture industry. He was with the original Imp company as an actor and later with Keystone, Reliance, All-Star, World and Triangle. He produced "The Grim Game" for Lasky and then became associated with Thomas H. Ince, where he turned out some remarkable productions. Among the best pictures to his credit are, "Behind the Door," "Below the Surface," "Yellow Men and Gold," "On the High Seas," "All the Brothers Were Valiant," "The Heritage of the Desert," "Wanderer of the Wasteland," "The Story Without a Name," "North of 36" and "The Air Mail."



WARNER BAXTER

Seasoned Interpreter of Leading Roles

Warner Baxter came to the pictures with an extensive and well-rounded experience in acting—an acquisition which has operated in his favor and which has enabled him to win an eminent place as a leading man opposite some of the screen's most gifted stars. Mr. Baxter had 14 years of training on the speaking stage before entering the picture studios about 4 years ago. He had played in stock, vaudeville and then capped his career in prominent parts in several Broadway productions.

Mr. Baxter has appeared prominently in screen plays of the larger producing companies, including Vitagraph, Robertson-Cole, Fox, First National, Metro, and Paramount. His impersonations have been rendered in casts headed by leading feminine stars and composed of players of wide reputation, yet with each performance this actor has advanced his position to a place in the front ranks of popular screen leading men.

Among the more recent productions in which he scored conspicuously in the leading male role are "Christine of the Hungry Heart," "The Garden of Weeds," "The Golden Bed," and "The Air Mail." Baxter was born in Columbus, Ohio. He began his career in business as an insurance man, but the call of the stage was strong, and Baxter quit considerations of mortality tables and premium rates for the lines of small parts in a series of stock productions.

LUCIEN HUBBARD

Veteran Western Production Editor

Officials of Famous Players-Lasky Corporation regard Lucien Hubbard as one of the most valuable men in their entire organization. In addition to being production editor at the West Coast studios he is an executive of marked ability and an apparently indefatigable worker.

Many a director owes a part of his success to Hubbard and many a star has improved under his ideas. He has a happy faculty of communicating his ideas to directors and stars working with him and of making them see the value of his suggestions. His is a responsible position, a combination of art and executive ability and he has both in just the right proportions.

Hubbard first demonstrated his ability several years ago when as scenario editor at Universal City he supervised the activities of all the companies at work there. He went from Universal to Famous Players and has continued the same kind of work though concentrating largely on some of the western production units. Such popular releases bear his name as "Heritage of the Desert," "West of the Water Tower," "The Call of the Canyon," "To the Last Man," "Wanderer of the Wasteland," "The Code of the Sea," "The Guilty One" and "The Vanishing American." These will be added to considerably before the last of the Greater Forty is flashed upon the screen for the picture-going public.



ADELAIDE HEILBRON

Scenarist Skilled in Screen Technique

Within a comparatively short time Adelaide Heilbron has forged to the front as one of the most prominent scenarists writing for the screen today. Miss Heilbron's skill in the handling of adaptations is the result of her intimacy with the details of production and studio workmanship. For several years she has closely applied herself to a study of the photoplay, gaining her first hand knowledge while acting in the capacity as a continuity clerk and serving in the scenario departments of large producing organizations.

Among the conspicious screen successes with which her name has been associated as the adapter and continuity writer are "So Big," the First National screen version of Edna Ferber's novel, "Lillies of the Field," "Eve's Secret," and for Paramount she wrote the scenarios for "New Lives for Old," in which Betty Compson was starred, and "The Dressmaker From Paris."

Miss Heilbron is a prominent and popular figure in the film colony of Hollywood, where she has lived for several years while preparing herself for the career on which she has now launched with notable success. She is held in high esteem by directors for her ability to turn out scripts that are workable and which embody the full dramatic content of the original story or play expressed in terms of action best suited to the demands of the photoplay.



LAURENCE GRAY

Rising Young Actor

Born and educated in San Francisco, Laurence Gray has had a somewhat varied career in the motion picture industry. After quitting the public schools in his home city he migrated to Hollywood where he hoped at that time to become an executive rather than an actor.

Within a short time of his Hollywood arrival Gray obtained work as a production superintendent at the Paramount studio. While working in this capacity numerous persons connected with the studio persuaded him of his possibilities as an actor and induced him to go into the acting end of pictures. Among these was Bebe Daniels, but for two years Gray did not share the popular opinion.

The East looked like the right field to Gray and he came on to New York, where in the absence of other work he appeared as an extra in "His Children's Children." Returning later to Hollywood he did bits in other pictures. His work attracted attention and he was given an important role in "The Dressmaker from Paris." Paramount officials were so favorably impressed with his work in that picture they placed him under a long term contract and selected him to play opposite Betty Bronson in "Are Parents People?" He will be seen in other Paramount productions during the 1925-26 season.



PAUL BERN

Scores as Picture Director

Few directors could claim better qualifications for that rank than Paul Bern when he was elevated to a directorial berth by the Famous Players-Lasky Corporation last year. Since the first picture he made for that organization his efforts have met with marked success. They assigned him the task of making "Open All Night," which was written by Willis Goldbeck, and it met with almost unanimous approval of critics and the picture-going public. In fact it created more favorable comment than any picture of its kind.

Among the Bern qualifications as director were a brief experience on the speaking stage as an actor and stage director. He became in turn a publicity writer, laboratory manager, cutter, scenario writer and editor. This training gave him a keen insight into many branches of picture production before he became assistant to Hugo Ballin, with whom he was associated in many high class productions. Ultimately he became editor-in-chief for Goldwyn at the Culver City studios. In his editorial capacity he prepared the scripts for such pictures as "The Marriage Circle," "The Wanters," "Men" and "Compromised."

Among the directorial successes with which Bern followed "Open All Night" for Paramount were "Worldly Goods" and "The Dressmaker from Paris."

Bern was born in Hamburg, Germany, but came to America as a youngster and was educated in the schools of New York City.





WILLIAM K. HOWARD

Maker of Super-Westerns

During the past year or two there has grown up a new and greater type of Western picture — not the cheaply made and purely melodramatic "shoot 'em up" film of other days, but graphic, stirring portrayals of the West that is fast disappearing. Where the Western of other days dealt only with bald, physical action, these new Westerns have embodied in them the spirit of the pioneers and empire-builders.

A leading figure in this metamorphosis of the Western photoplay has been William K. Howard, Paramount's youngest director, who is being referred to, these days, as "the Frederic Remington of the screen," and certainly much of his work has recalled the canvases of that master depictor of the old West.

Howard's rise has been nothing short of phenomenal. After directing several features for independent producers, he was signed up by Famous Players. Here he was assigned the task of transferring to the screen the Zane Grey stories owned by Paramount.

His efforts were crowned with outstanding success, for he has turned out a remarkable series of entertaining and brilliantly made Western pictures, such as "The Border Legion," which was crammed with sheer action and excitement; "The Thundering Herd," a truly epic work, painted on a vast canvas. He now has in preparation Zane Grey's "The Vanishing American," an Indian epic, for the Greater Forty.



PERCY MARMONT

Fine and Sincere Actor

Percy Marmont might well be characterized as an actor so fine and consistent that neither hopeless miscasting, weak story, nor incompetent direction can mar the excellence of his work. Through pictures good, bad and indifferent he has made his way, always an interesting and charming figure.

Marmont brings to his work a firm foundation of stage training in England, and later in America, having appeared with some of the best companies here and abroad. This has given him a firmness of touch and a finished technique frequently striven for, but seldom attained.

His picture appearances have been many but it may perhaps be said that it was his graphic portrayal of Mark Sabre in "If Winter Comes" which brought him prominently in the foreground as an actor par excellence. He was also splendidly cast in another story by the same author, "The Clean Heart," and here again his talents were given full play. One other characterization should be mentioned in a group with these two, that which he gave in "The Legend of Hollywood". These three are by no means his only outstanding roles, but they rank as particularly happy combinations of story and player.

Marmont is at present at the Paramount Long Island studios, working in "The Street of Forgotten Men" for Famous Players. Others of his many recent appearances include "Fine Clothes," "Daddy's Gone a-Hunting," "Idle Tongues," "Broken Laws,' and "The Enemy Sex."

In the Greater Forty of Paramount

In the Ten Best
of 1923

"The Green Goddess"

In the Ten Best
of 1924

"Monsieur Beaucaire"
"The Humming Bird"

Other Recent Releases

"Disraeli"
"A Society Scandal"
"Ruling Passion"
"A Sainted Devil"
"Wages of Virtue"



FORREST HALSEY
ADAPTATIONS

Current Production

Gloria Swanson
IN
"Madame Sans Gene"

To be followed by

"Sally of the Sawdust"

An Adaptation for
D. W. GRIFFITH

In the Greater Forty of Paramount

LUCIEN HUBBARD

PRODUCTION EDITOR

WEST COAST STUDIOS

Supervisor of

Paramount

Zane Grey Features

Thundering Herd
Border Legion
Code of the West
Wanderer of the Wasteland
Heritage of the Desert
Call of the Canyon
To the Last Man
Light of Western Stars
Wild Horse Mesa
Vanishing American

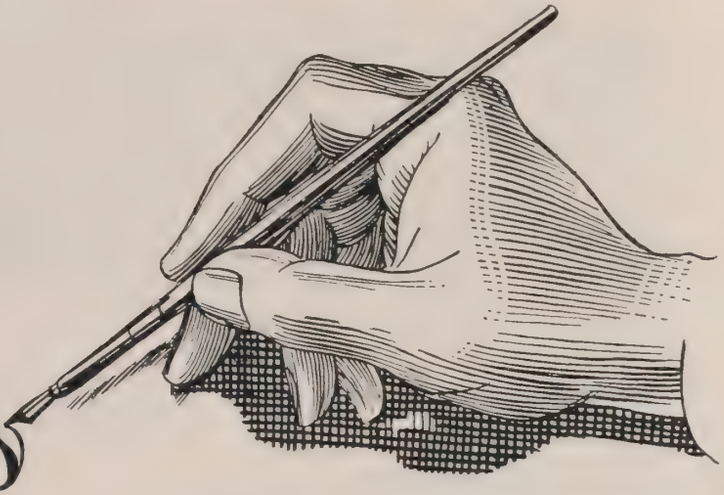
and other outstanding successes:

The Air Mail
Top of the World
Contraband

FAMOUS PLAYERS–LASKY CORPORATION

In the Greater Forty of Paramount

Edited
"FORTY WINKS"
"The NIGHT CLUB"



Walter Woods

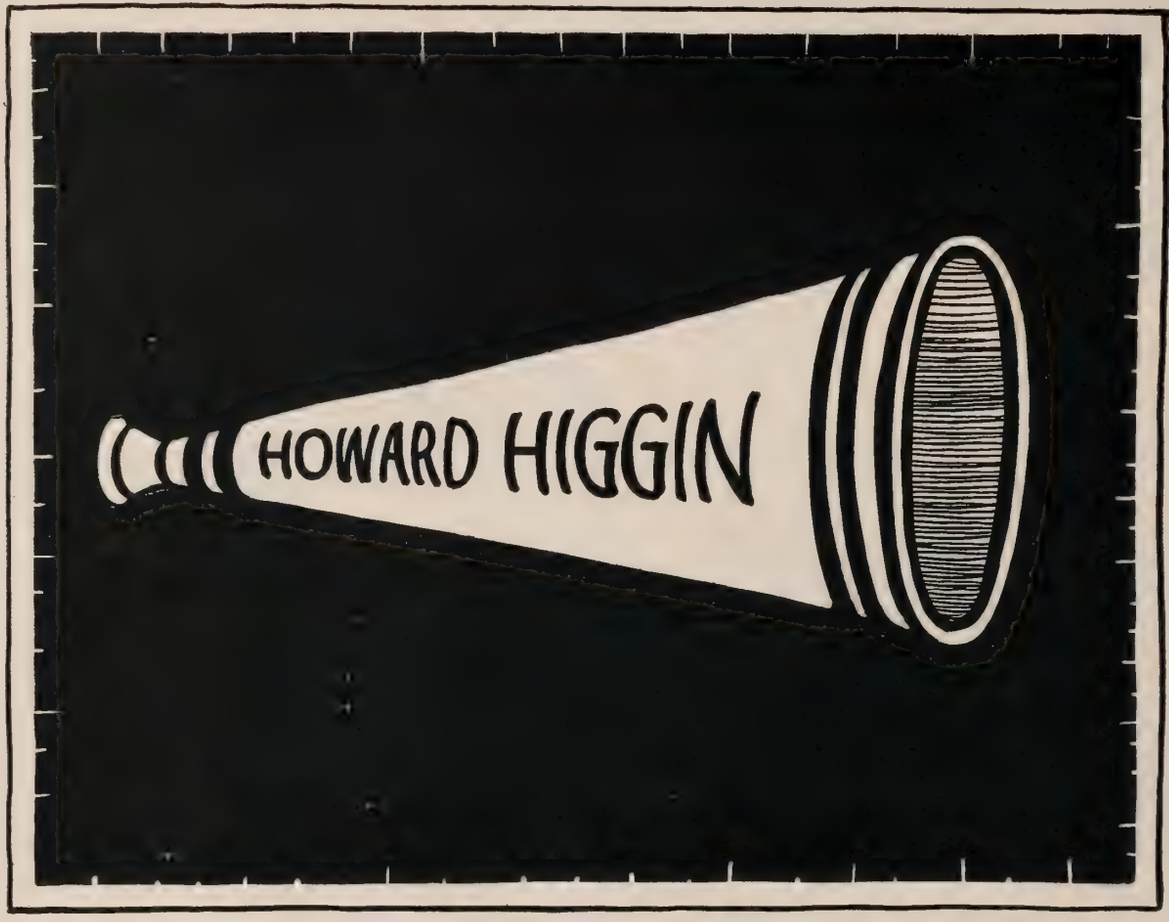
Still Adapting and Editing
The
JAMES CRUZE
Productions

Recent Efforts
"THE GOOSE HANGS HIGH"
"THE BEGGAR ON HORSEBACK"
"WELCOME HOME"
"MARRY ME!"

Incidentally adapted
"Reckless Romance"
"Charley's Aunt"

And at present, in collaboration with Henry James Forman, writing a story of the Pony Express days.

FAMOUS PLAYERS-LASKY CORPORATION
West Coast Studios


HOWARD HIGGIN


Sada Cowan

In the Greater Forty of Paramount

JAMES SHELLEY HAMILTON

Adaptation and Continuity of

NORTH OF '36

THE AIR MAIL

In Production

RUGGED WATERS

In Preparation

THE ANCIENT HIGHWAY

THE ENCHANTED HILL

FAMOUS PLAYERS-LASKY CORPORATION

WEST COAST STUDIOS

EDWARD SUTHERLAND

Prominent Young Director

Five generations of the Edward Sutherland family have held a prominent place on the stage and screen, with Eddie holding up the family reputation in the directorial field. His mother is Julie Ring, long a stage luminary and at present playing in vaudeville. He is a nephew of Blanche and Frances Ring and his grandfather was one of the members of the Boston Opera Company.

It is not to be wondered at that Eddie Sutherland knows stage and screen technique and that he is among the leading directors, though one of the youngest. He had quite a stage career himself before going into pictures as an actor. His first venture in this connection was with Helen Holmes in a serial entitled "The Girl in the Game." Next he was with Mack Sennett in Keystone comedies, and then followed appearences in pictures for Famous, Select, Selznick, Realart, Hodkinson and Fox. He played leads with May McAvoy, Bebe Daniels and Eileen Percy.

The first directorial effort of Sutherland was "Coming Through" and it proved a picture of exceptional merit, with Thomas Meighan in the starring role.

By a peculiar circumstance Sutherland, who played leads with Bebe Daniels now becomes her director in her starring vehicle with Rod LaRocque in the Greater Forty, "The Wild Wild Girl." Famous will also have other assignments for him during the coming season.



WALTER WOODS

Skilled Scenarist and Editor

From manager and director of stock companies, Walter Woods graduated to playwright, scenarist and editor. That he is among the leaders in his profession is attested by the fact that he has been identified with the Famous Players-Lasky organization and the James Cruze productions. He will prepare the stories and edit many of the leaders of the Greater Forty Paramount pictures for the coming season.

When the Cruze unit first began to draw its share of the limelight Woods rendered valuable service in an editorial capacity to "The Old Homestead." He was also responsible for the editing of "The Covered Wagon" and the editing had a considerable share in the remarkable success of the picture.

Woods welded a vast amount of varied material into a clear and concise story when he edited "Hollywood." He was equally successful with "Ruggles of Red Gap." Among the Cruze productions for which Woods furnished the continuity were "One Glorious Day," "Is Matrimony a Failure," "The Dictator," "To the Ladies" and "The Fighting Coward." He also did the scenario for "Merton of the Movies," "The City That Never Sleeps" and "The Goose Hangs High."

Among the stories entrusted to him on the Greater Forty list are "Beggar on Horseback," a remarkably successful stage play of the past season, and "The Pony Express," which he is preparing with Henry James Forman.





FRANK TUTTLE

Rapidly Rising Director

One of the most encouraging signs of the past year has been the opportunity given to new talent, not only in acting but in directing as well. Prominent among the figures thus brought to the front is Frank Tuttle, whose current directorial effort is the Richard Dix vehicle, "California or Bust".

Tuttle's interest in things theatrical dates back to his college days, when, in 1915, he was president of the Yale Dramatic Association. This interest remained after he left college, and in 1922, when a group of former Yale men formed the Film Guild, Tuttle went with them as director. High ideals and the pioneer spirit featured the work of this group, and here Tuttle made such pictures as "The Cradle Buster," "Second Fiddle," "Puritan Passions," and "Grit."

When distribution difficulties brought the activities of the group to an end, Tuttle decided to remain in motion pictures, and his next step was a connection with Famous Players as a scenario writer. Here he did splendid scripts for two Gloria Swanson vehicles, "Manhandled" and "Her Love Story", and that for "Manhattan".

In recognition of this work he was then made a director with Famous Players, and in quick succession he turned out such sparkling features as "Dangerous Money," "Miss Bluebeard," "The Manicure Girl" and "A Kiss in the Dark". Now, following "California—or Bust" he will direct "Crossroads of the World".



DOUGLAS MacLEAN

Winning New Laurels

Athletic ability is one of the best assets a screen actor can have who is called upon to play the type roles that have made Douglas MacLean among the most popular of stars. A graduate of Northwestern University, MacLean was a leading athlete there and he has probably never regretted it since he started his stage career following his graduation.

MacLean first came into screen prominence when he appeared in a series of comedies with Doris May for Ince-First National. His "23½ Hours Leave" was a veritable riot and established him as a screen comedian of the first magnitude. He followed this with "What's Your Husband Doing," "Mary's Ankle" and others that scored heavily.

Since the series with Doris May, MacLean has appeared in many pictures and it is of record that all of them have been successes. Hence the tieup which brings him under the banner of Famous Players, who will release his forthcoming pictures.

Among the most popular of the MacLean pictures following "23½ Hours Leave" were: "Sunshine Trail," "Bellboy 13," "A Man of Action," "Going Up," "The Yankee Consul," "Never Say Die" and "Introduce Me."

MacLean will continue to make his own productions, and with Paramount is now lining up a number of stories which will be announced in the near future. The combination is an ideal one

CLARENCE BADGER

To Direct Betty Bronson

Clarence Badger got the foundation for his directorial work as an artist and reporter on Pacific Coast newspapers. Art and the ability to write are a good combination in the making of pictures. Badger was a good artist and a good reporter. Therefore he is a good director and one who is credited with many successes.

He started his screen career as a free lance writer and later was on the scenario staff of Lubin, Universal and Keystone. With the latter company he became a director in 1915. Then he was with Paramount and Goldwyn and made "Doubling for Romeo" and "A Poor Relation." For Universal he produced "Don't Get Personal" and "Dangerous Little Demon," and for Equity, "Where is My Wandering Boy Tonight." Then Metro assigned him to such productions as "Quincy Adams Sawyer," "The Shooting of Dan McGrew" and "One Night in Rome."

Probably the first production Badger will make for Paramount for the coming season will be "The Golden Princess," in which Betty Bronson will have the starring role. The story is by Eleanor Gates and is of the Cinderella type. Miss Bronson sprang from an unknown to a star over night and her coming pictures will be awaited with no little interest. When Paramount selected Badger to direct Miss Bronson they showed their unbounded confidence in his ability to make a picture that would at least stand up to the standard set by "Peter Pan."



EDWARD GRIBBON

Comedian and Screen Bad Man

Possessing a rare sense of comedy values, Edward Gribbon in his first work for the screen as a member of the Mack Sennett company displayed an ability which carried him to prominence as a gifted straight comedian. He might have made even greater progress in that direction had he not determined to essay the more ample acting parts of screen bad-man, roles for which his towering physique gave him splendid equipment. But the choice worked in his favor and now Gribbon is revealing a flaire for dramatic expression, which he skillfully combines with a somewhat humorous touch, the effect of which places him in a select group of actors—there are only a few of the stamp—available for these characterizations.

It was under the direction of William K. Howard, one of Paramount's most promising young directors, that Gribbon developed his present talent for humanizing the bad man roles by flavoring the portrayal with personality and an occasional flash of searching humor. He appeared in "The Code of the West," "The Border Legion," "The Three Musketeers," and "East of Broadway" under Howard's direction. In addition to these parts he did a leading role in "Forty Winks" and will be seen in the screen version of Eugene Walter's play "Just a Woman," "The Limited Mail," and is now playing in "Seven Days," which is being produced by Christie.





FORREST HALSEY

Leading Scenarist and Adaptor

With the growing realization of the vital importance of the scenario in the making of a successful motion picture, a few of the veteran scenarists of proved ability are becoming increasingly outstanding figures in the studio world.

One of these few—and a man who has won his spurs through consistently high grade work—is Forrest Halsey, recognized as one of the leading adaptors of the day. Halsey is a veteran worker, and his knowledge of screen craft is deep and true. Knowing every angle of production thoroughly, his scripts are, in themselves, the foundations of splendid photoplays, as shown by the high excellence of the pictures for which he has prepared continuity.

An unusual feature of his record is the fact that in practically every critic's list of the Best Pictures of 1923 was included Halsey's "The Green Goddess," and in practically every list for 1924 were, not one, but two Halsey adaptions, "Monsieur Beaucaire" and "The Humming Bird". Another of his pictures which will be long remembered is "Disraeli", not to overlook another with the same star, "The Ruling Passion".

He also did for Miss Swanson "A Society Scandal", and as a result was selected to accompany her to France for the making of "Madame Sans Gene". Here he received the Order of the Palm from the French Academy. He also adapted "Sally of the Sawdust", the current D. W. Griffith production.



GEORGE IRVING

Skillful Director and Actor

The stage lost a good actor but the picture industry gained a good director and actor when George Irving deserted the boards to take up the megaphone with All-Star Pictures Corporation back in 1913. He entered the picture industry as an actor in "Paid in Full" and soon after started directing.

Last year Mr. Irving accepted an offer from Lasky to act in Irwin Willat's "Wanderer of the Wasteland" and since then has appeared in several Lasky productions including "Man Who Fights Alone," "North of 36," "The Air Mail," "The Goose Hangs High,"

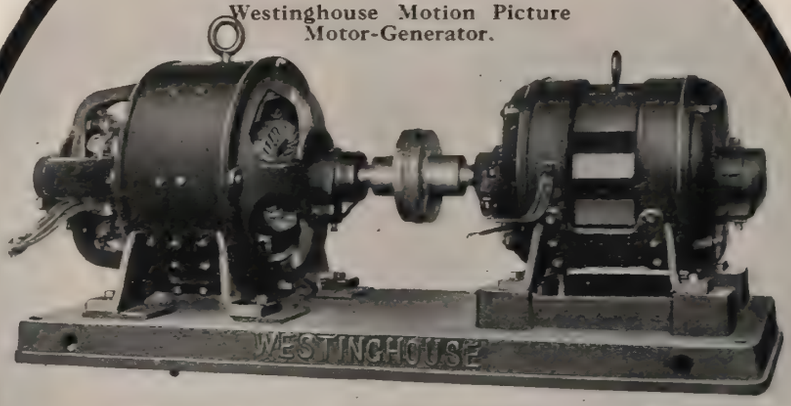
William A. Johnston, editor of the Motion Picture News, says of Mr. Irving's performance in the "Goose Hangs High": "Saw our old friend George Irving the other evening in 'The Goose Hangs High,' and he gives one of the finest pieces of acting I have ever seen on the screen. George Irving is one of the best directors. But I imagine he figured things out in this sensible fashion; there are a lot of high class directors these days but painfully few Lewis Stones. So—all credit to him—he made the change. And unless I guess very badly this versatile and highly accomplished actor will figure very prominently from now on."

Irving has just been cast for "Wild Horse Mesa," another Famous Players picture, in which he figures to score more heavily than in "Goose Hangs High."

In the Greater Forty of Paramount

One Reason for

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Westinghouse

In the Greater Forty of Paramount

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YOU may have a clean, comfortable house; you may show only the best pictures; but if your projection is not right, people will go elsewhere.

Clear, steady projection is necessary to successful motion picture theatre business.

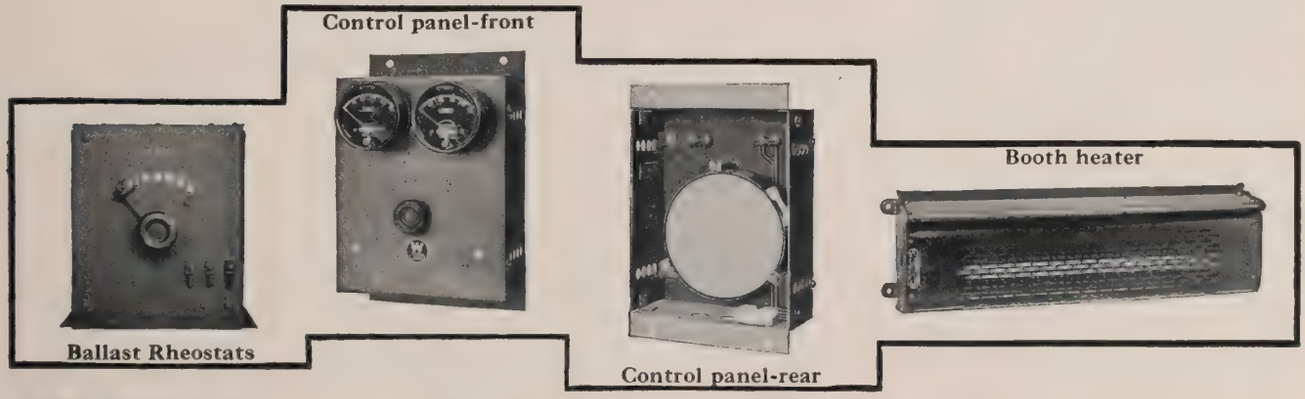
The excellent electrical characteristics of Westinghouse motion picture motor-generators make possible that clear, steady illumination of the picture so necessary to perfect enjoyment of the program.

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In the Greater Forty of Paramount



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Famous-Players Lasky approval is on American Seating Company Theatre Chairs. . . . In addition to the Metropolitan Theatre of Los Angeles, the following theatres have been equipped with our Theatre Chairs:

Imperial Theatre, Anderson, S.C.
Strand Theatre, Birmingham, Ala.
Missouri Theatre, St. Louis, Mo.
Broadway Theatre, Chelsea, Mass.
Merrimack Square Theatre, Lowell, Mass.
Palace Theatre, Dallas, Texas
Lyceum Theatre, Duluth, Minn.
Capitol Theatre, Oklahoma City, Okla.
Rialto Theatre, New York City.
Criterion, Buffalo, N.Y.

American Seating Company

In the Greater Forty of Paramount

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Make Your Theatre a Refuge from the Heat of Summer

Cool and Dry in Summer

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REFRIGERATION
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has made th cooling of Public Buildings safe and practical.

BECAUSE :

The refrigerating medium is a harmless liquid. No leaks. No dangerous gases.

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HOWARD HIGGIN AND SADA COWAN

Brilliant Director—Scenarist Team

It is a conspicuous fact that much of the finest work in the field of motion picture production has been accomplished through the collaboration on many pictures of a group of two or more persons. Certain combinations of star and director, or scenarist and cameraman, or star and leading man, have proved particularly happy—and when that combination has been kept together for several pictures, splendid work has resulted.

Such a combination is that of Howard Higgin, the director, and Sada Cowan, the author and scenarist, who are now with Famous Players-Lasky, producing for the Greater Forty. The latter has written many screen originals and adaptations, while Higgin has had a varied experience, both as director and scenarist. Together, they have turned out consistently high grade results, and it is understood that their first production together for Paramount maintains this high standard.

They recently did in collaboration the script for "Smouldering Fires," an excellent piece of writing. Miss Cowan wrote the continuity for "East of Suez," and adapted to the screen another Paramount success, "Bluebeard's Eighth Wife". Her script for "Lucretia Lombard" and her titles for "Brass" also brought her no little notice.

Their first production for Paramount is "In the Name of Love," to be followed by "The Trouble With Wives", also for the Greater Forty.



JAMES SHELLEY HAMILTON

Originator and Adaptor of Screen Plays

In common with many of the leading motion picture scenarists, James Shelley Hamilton won his spurs as a writer of fiction before turning his energies to the screen. Hamilton wrote fiction for the leading magazines, his stories being mostly of that actionable flavor which marked him as one especially well equipped by imagination and literary capacity to serve the motion picture.

He was an editor of magazines as well as a contributor to their columns and in that capacity served with some of the most widely circulated fiction periodicals. When Hamilton determined to make a study of screen technique he entered that very specialized and efficient picture workshop, the George B. Seitz studio in New York, where Seitz was producing serials for Pathe. Hamilton wrote several scripts for the Serials, a form of continuity of the most exacting sort, making scenarios from his own original stories as well as adaptations.

This training and experience he has turned to splendid account in his later works for the screen. Hamilton is now a member of the Famous Players-Lasky scenario staff. Among the particularly successful adaptations he has made for Famous are "North of 36" and "The Air Mail." He has written the scenarios for "Rugged Water," "The Ancient Highway," "The Enchanted Hill," all of which are listed among the Greater Forty which Paramount has announcd for the coming season.

In the Greater Forty of Paramount

ADELAIDE HEILBRON

CONTINUITY OF:

"SO BIG"

ADAPTATIONS AND CONTINUITIES OF:

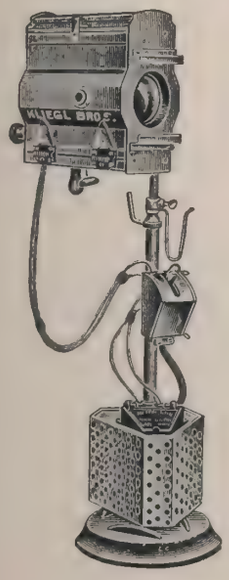
"LILIES OF THE FIELD"

"NEW LIVES FOR OLD"

"EVE'S SECRET"

"THE DRESSMAKER FROM PARIS"

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CLEVELAND, O.

Exhibitors Box-Office Reports

PARAMOUNT

Madam Sans Gene—
Generally declared to be a triumph for Gloria Swanson personally, but not conceded a good film otherwise. Opened to remarkable business but this dwindled below normal before second week was over (Middle West.).

Pictorially gorgeous; dramatically fair—Busines was good. Holding it a second week (Middle West).

Gloria's latest a wow. Business was excellent throughout the run (West).

The Dressmaker from Paris—
This is a good picture and comment was strong for it. It did a nice week and busines built up steadily (Middle West).

The Spaniard—
Those who liked "The Sheik" liked this one. Fine bull fight, and interesting scenes. Picture has decided entertainment value. Business was fair (Middle West).

This picture has the ingredients of a great sheik feature but misses. The hero is generally liked. The feminine lead, evident-picked for her resemblance to Negri, does not take so well. A lot of them liked it. and a lot of them thought it a wild guess. (Middle West.)

Top of the World—
Interesting melodrama with a good cast. Well received by press and public. (Middle West.)

Devil's Cargo—
A picture that needs to be pushed. (East).

The Charmer—
Among Pola's best. Gives flashes of glory that was her's in "Passion." Nice business with it. (Middle West.)

Coming Through—
Meighan wins new friends with work in this one. Splendidly produced. Business up to standard. (Middle West.)

STATE RIGHTS

Who Cares—
A good story with good acting and production. Audiences pleased. (Middle West.)

The Early Bird—
Johnny Hines declared to be genuinely funny in this. Well liked locally and played to better than average business. (Middle West.)

One Glorious Night—
A story of sacrifice that took very well. (East.)

Girls Men Forget—
This one made money for a week. (Middle West.)

B. P. SCHULBERG

The Parasite—
A disappointment. Business was off for the week. (West.)

Capital Punishment—
A fair story and production. Business was about average. (West.)

Excellent acting and interesting story based on the faults of capital punishment. Personal appearance of George Hackathorne helped. Business good. (East.)



Loew's Palace ad, over three columns, in the Washington, D. C., Sunday papers, for the opening there of "Proud Flesh (Metro-Goldwyn).

ASSOC. EXHIB.

Introduce Me—
Excellent comedy, splendid entertainment. Everybody liked it a lot. Business was very good. (Middle West.)

Bad Company—
Just an average picture but it has interesting spots. Business, fair. (Middle West.)

METRO-GOLDWYN

Cheaper To Marry—
The title drew them out, the picture doing good business. (Middle West.)

Seven Chances—
Here in real entertainment. Shows Buster at his best. Did excellently with it. (Middle West.)

Buster Keaton went over great in this one. Good crowds. (Middle West.)

A succession of laughs and chuckles from Buster Keaton that kept them coming all week (Middle West.)

Daddy's Gone A'Hunting—
A good business getter . Title seemed to arouse curiosity. (Middle West.)

The Snob—
A good society story that pleased them. Box office receipts good . (Middle West.)

The Way of a Girl—
A ogod production that brought good business. (West.)

Man and Maid—
Just another picture but Elinor Glyn's name drew them in for good business. (East.)

This picture is punk. It has nothing especially to redeem it and the fact that Elinor Glynn wrote it attarcts only idle interest. (Middle West.)

This one didn't get over at all. Patrons disliked story. (West.)

The Prairie Wife—
A picture for program houses. Acting fair. Production ordinary. Business off. (East.)

Zander the Great—
A triumph for Miss Davies which played to packed houses. (East.)

Proud Flesh—
Here is an amusing tale and one that is well told. The picture pleased and we did satisfactory business. (Middle West.)

FIRST NATIONAL

Declasse—
Drew excellent business throughout week. Story is made more attractive by a new and happy ending. (Middle West.)

Rather involved, but it gets over in great shape. (East.)

Enticemnt—
A rather poor production with poor story. Box office receipts poor. (West.)

A well told story with a good cast and production. Patrons were well pleased. (West.)

Learning to Love—
This contribution from Constance Talmadge is good for many laughs. They did at this house. (West.)

UNIVERSAL

Dangerous Innocence—
Played to much better than average attendance. (Middle West.)

A rather light story that has its good points. It brought them in. (West.)

Popularity of O'Brien and LaPlante helped on this one which is a fairly entertaining society drama. Business fair. (East.)

The Mad Whirl—
This picture was first rate in the general opinion although there were some who did not care for this type of picture. (Middle West.)

Phantom of the Opera—
No real plot in this production and the high prices charged for setao— etao nnsrlu cmfwyp vbgko admissins combined to make business bad. (West.)

WARNER BROS.

The Narrow Street—
Good comedy film with several interesting features. Not overly good as a drawing card. (Middle West.)

UNITED ARTISTS

Isn't Life Wonderful—
Nothing sensational abouth this, D. W. Griffith's latest. Business was poor. (Middle West.)
Entirely too long and drags, spoiling a poewrful drama. Fair business. (Middle West.)

The Thief of Bagdad—
Played out by long first run. Folpped for second run at popular prices. Wonderful production. (East.)

FOX

Riders of the Purple Sage—
Adds to Tom Mix's laurels in good form. (East.)

Gerald Cranston's Lady—
A society drama with a plot that is not entirely new. Photography is excellent and on the whole should please. (Middle West.)

Deadwood Coach—
Typical Mix picture, full of thrills. Beautiful natural scenery helps make this picture attractive. Business, average. (Middle West.)

PROD. DIST. CORP.

The Crimson Runner—
Priscilla Dean's latest a knockout. It brought them in in droves. (West.)

Charley's Aunt—
Continues to do a great business on an extended run. (West.)

Still going good on the third week of the run. (West.)

Capacity business the first week. Held over another week. (Middle West.



Neatly laid out ad on "Cheaper to Marry" (Metro-Goldwyn) at the Newman theatre, Kansas City.

64 FEATURE
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YOUR PROSPER
OF 1925-1926

HERE ARE F.B.O.'s TWELVE GOLD BOND SPECIALS

"DRUSILLA WITH A MILLION"

Unquestionably F. B. O.'s finest Gold Bond Special for the season of 1925-26, produced from Elizabeth Cooper's famous book. A magnificent picture with which the finest theatres throughout the world can win added prestige and with which they can set new high box office records. Presented by Mr. O. E. Goebel. An associated Arts picture to be advertised nationally in the SATURDAY EVENING POST with a big campaign to reach and influence more than 20,000,000 people. The players—Kenneth Harlan, Mary Carr, Priscilla Bonner and many others. F. B. O. sincerely believes that the industry will see no finer motion picture this year.

Mrs. Gene Stratton Porter's Latest and Greatest Success

"THE KEEPER OF THE BEES"

It is with a feeling of justifiable pride that we announce our Gold Bond Special, "THE KEEPER OF THE BEES," one of Mrs. Gene Stratton Porter's finest successes. As the most widely read author in all America and with her millions of followers, plus the National Campaign of advertising F. B. O. is now carrying in McCall's magazine with its 2,000,000 circulation per month while the story is running serially, and the big campaign of National advertising being done by Doubleday, Page & Co. on the book edition of the story, this Gold Bond picture is marked for extraordinary results. Watch for release date. Produced by J. Leo Meehan.

2 EMORY JOHNSON
Super Special Productions

This announcement of two Gold Bond Specials from Emory Johnson will be greeted by salvos of applause from thousands of exhibitors. The first Special will be "THE LAST EDITION," a thrilling melodramatic newspaper story starring the great RALPH LEWIS. The second Special will be a tremendous production titled—"HAPPINESS." Both are exceptional productions of big time box office appeal. F. B. O.'s usual high powered exploitation will back both these specials.

"PARISIAN NIGHTS"

A Gothic Picture directed by AL SANTELL starring ELAINE HAMMERSTEIN, LOU TELLIGAN, RENEE ADOREE and exceptional cast. A story of the wickedest city in the world—Paris—surcharged with all the fire and romance, action and drama that can be packed into a featured production. It has class, rare production touches, tremendous appeal both in title and story and gives exhibitors another Gold Bond Special that will register with a resounding smash at the box office.

"IF MARRIAGE FAILS"–?

IN this his latest production Mr. Sullivan gives to F. B. O.'s exhibitors a picture with a great box office title plus a great story. With that lovely young star JACQUELINE LOGAN supported by Clive Brook and JEAN HERSHOLT and other artists, "IF MARRIAGE FAILS" cannot miss, particularly if handled in the manner outlined in our showmans' Press Book. Superbly directed by JOHN INCE.

Laura Jean Libby's Sensational Success

"WHEN HIS LOVE GREW COLD"

Millions of fans will flock to see Laura Jean Libby's romantic story transferred to the screen. And as for title, you can just write your own ticket as to the possibilities of "WHEN HIS LOVE GREW COLD." Just made to order for a mop up for thousands of theatres. Millions have read her books. Millions will want to see this picture. Take advantage of all this special offers you in profits and prestige.

"THE MID-NIGHT FLYER"

Exhibitors from every section of the country have urged us to produce another big time railroad story. Our answer is "THE MID-NIGHT FLYER," a thrilling romance of the rails that will be backed by sensational exploitation, high powered advertising and F. B. O.'s sure fire showmanship. Register this one as one of F. B. O.'s biggest box office winners among our twelve Gold Bond Specials.

"THE FUTURITY WINNER"

Register another sure fire box office winner in F. B. O.'s Gold Bond Special "THE FUTURITY WINNER." Here is a veritable whale of a race track drama surcharged with heart interest, suspense, high powered drama and saturated with thrills. All the lure and color of the turf incorporated into this picture guaranteeing it as a sure fire at the box office as human skill and brains can make of those elements the public always responds to in crowds, mobs and jams. From an original story by John C. Brownell.

"FLAMING WATERS"

One of the biggest screen successes from the box office angle last season was an oil field story. "FLAMING WATERS" will equal or match the record of that picture. It will be spectacular in the extreme, dramatic beyond description and absolutely sure fire at the box office. It's an ASSOCIATED ARTS production, presented by O. E. Goebel. From E. Lloyd Sheldon's famous story, of the lure of the stream of gold. It's another of F. B. O.'s Gold Bond Twelve.

"THE ISLE OF RETRIBUTION"

Stories of the frozen North are as certain in their box office results, perhaps more so, than any other class of production. Your own memory will recall the sensational outstanding successes of this type of release. Edison Marshall's thrilling book "THE ISLE OF RETRIBUTION" is that type of story and embraces every sure fire element of box office appeal. A gripping tale of the Frozen North filmed in the locale of the narrative brings to exhibitors another big time Gold Bond Special of brilliant possibilities.

"A POOR GIRL'S ROMANCE"

Here is another Laura Jean Libby fiction success read by millions during the years this book has been before the public, giving it a ready made audience that not one picture in scores possesses, unless backed by similar advantages. This second Laura Jean Libby Go'd Bond Special will be as sure fire at the box office as anything ever released. It is impossible in this small space to give you all the details. Watch the trade papers for further announcemnts.

PRODUCTIONS

RIBUTION TO THE CAUSE OF DENCE, YOUR GROWTH AND ITY FOR THE COMING SEASONS

A Series of Super Special

FRED THOMSON

Silver King Productions

Hundreds of congratulatory telegrams have reached F. B. O. for signing up the famous and tremendously popular FRED and Silver King for our series of brand new Super Special Westerns, produced under the supervision of Thomson himself. These new pictures will be immeasurably finer, with bigger stories, bigger production values, far costlier than any yet turned out by Thomson. As the biggest draw among Western Stars before the public, register a ten strike for your house when you book these brand new Thomson Specials.

8 EVELYN BRENT PRODUCTIONS

All Box Office Winners

Evelyn Brent has had a meteoric rise to fame. Her last pictures have won hundreds of thousands of fans to her standard. Now, in the coming season you will get Miss Brent in highly dramatic stories, with all the lure and romance that means capacity at every showing of Brent pictures. Her youth and alluring lovliness means S.R.O. with the showing of these new releases. Watch for them. There will be eight (8) superb pictures.

8 RICHARD TALMADGE

Lightning Action Pictures

Made to order for all classes of theatres whose public loves ACTION plus romance and high powered drama. Vastly improved pictures will be these eight (8) new Talmadge productions, presented by Abe Carlos. Watch the trade papers for the box office titles. All Richard Talmadge productions.

8 BOB CUSTER

Westerns Produced By JESSE J. GOLDBURG

Custer has already gone over like a million dollars. Wherever they show these Custer pictures the fans flock in droves. His youth, personality, ability as a two-fisted scrapper have made him remarkably popular. Watch for this brand new series of (8) high speed Westerns produced under the personal supervision of JESSE J. GOLDBURG.

8 MAURICE FLYNN

Melodramatic Gentleman Adventurer
Pictures with Speed and Class

Acknowledged the handsomest screen star now before the public, popular MAURICE (Lefty) FLYNN comes back again this season with a brand new series of eight (8) melodramatic "Gentleman-Adventurer" pictures packed to the hilt with class, action, speed and romance. Presented by Harry Garson. Watch for announcement of titles on these new FLYNNS in the film trade papers.

8 SURPRISE NEW WESTERN STAR PICTURES

That Will Set New Records

F. B. O.'s springs a box office surprise on Exhibitors this season with a brand new "find" among western stars that will register at the box office with every release. Can't tell you the details now. Watch and wait for a scoop that will make a whale of a hit with you. Eight (8) pictures coming with this brand new "Surprise Star." Watch and wait.

The New Two Reel Series By

H. C. WITWER

who gave you the original "FIGHTING BLOOD" series, TELEPHONE GIRL, GO GETTERS and PACE MAKERS in a new series of two reelers—stories of which are now running in COSMOPOLITAN MAGAZINE. The cast will include these popular "aces" of comedy, ALBERTA VAUGHN, KIT GUARD and AL COOKE with the addition of the brand new star of wonderous personality—"LARRY KENT." This new series of 12 two-reelers will be a knockout.

A Brand New Two Reel Series By

SAM HELLMAN

famous Saturday Evening Post writer who numbers his readers by the millions and whose stories in the Sat. Eve. Post have won world wide fame. Title of the new series will be "FIGHTING HEARTS" and will possess the true Sam Hellman punch, humor and pep. Here's a box office magnet no genuine showman dares overlook. Watch for release date. Twelve stories, two reels each.

26 TWO REEL COMEDIES

of a class that will build comedy nights for thousands of theatres. Every one packed with laughter, pretty girls, rollicking comedy, clean, yet with a wallop. 26 of 'em. Money makers. Popularity winners.

26 BRAY CARTOONS

that possess a magic "draw" for theatres everywhere. A bigger, better infinitely more novel series this season. 26 of them. Bray's Cartoons are already sold to millions of fans. Get this brand new series of 26.

YOUR IDEA

IN THE MAIL

LOTS of mail this week, and gosh! how we like it! When you write in, we know what you like and what you don't—and if you send some of your own ads or exploitation, we have a chance to give you a break along with the other fellow, which is as it should be. This is everybody's department, and if you send something to it and it doesn't get in the first time, don't—and we'd put it in extra big type if we could—don't feel that you are being discriminated against or that your stuff didn't make the grade. Space has been limited at times, lately, and it's been impossible to use everything we wanted to. We'd run it all if we could, but the best we can do is pick out an all-around assortment that's as fair as possible to everyone concerned.

Particularly encouraging is the number of newspaper ads coming in from exhibitors, advertising managers and even from newspapers. If you haven't already, pick out some of the best of your recent ads, and shoot 'em in. Make them on new pictures if possible, so they'll be useful to the greatest possible number of other exhibitors. That's one reason we have to run so many big city ads, you know. We'd like to use more small town copy, but by the time we can get them, the picture has often nearly run its course.

NAT L. ROYSTER, managing director of the New Broadway theatre, Charlotte, N. C., sends us clippings of his ads and publicity on "Sandra." It's a neat looking campaign, and perhaps we'll be able to reproduce some of it here shortly. We'll be looking for more copy from Nat.

DON NICHOLS, resident manager for the Durham Amusement Company at Durham, N. C., forwards photos of snappy lobby displays on "Sally," "In Every Woman's Life" and "The Thief." This is the first material we've received from Nichols in some time, but he promises to be a regular contributor again in the future. We hope so, because his displays hit a happy medium between the expensive, over-elaborate display and the inadequate poster paper lobby.

The current issue of The Close-Up, which JOHN F. BARRY edits, and which goes to all the Famous Players theatre employes, is at hand. Since the page size was increased, this is a mighty fine looking publication. The current issue is called a Gloria Swanson Number, and is largely devoted to the "Madame Sans Gene" opening at the Rivoli in New York City.

J. D. HUTCHINSON, manager of the Smalley theatre, Sidney, N. Y., sends us one of his postal card mailings, listing the current programs. It is neatly printed in typewriter type on a regulation government card. These have always seemed to us a first rate advertising medium for the small theatre. Costing only a cent apiece, plus printing, they are inexpensive and get attention.

From the Majestic theatre, Grand Junction, Colo., of which CHARLES DECKER is manager, comes the second issue of the weekly Majestic Revue, published on the Tenth Anniversary of the house. This is an ambitious effort, the current issue being in six full-size newspaper pages, with a roto on "So Big" folded inside. It is filled with interesting publicity material and includes advertising from local merchants. Manager Decker edits it.

J. A. HUTCHEON of the Strand theatre, Amsterdam, N. Y., mails us a photo of his front and marquee display on "A Thief in Paradise." This was mailed to MOTION PICTURE NEWS at Albany, and by mistake delivered to the State Motion Picture Commission. George S. Hall then forwarded it to us. Thus Mr. Hutcheon has sent us what is probably the first exploitation photo to be "passed by the N. Y. Board of Censors."

The first several issues of the REEL NEWS, published by the Grand theatre, Lincoln, Ill., are at hand. The theatre house organ proposition seems to be booming. The Reel News is four pages, on news print, slightly smaller than the NEWS page. The content is interesting and a good feature is the little weekly editorial on questions of policy. Especially good is the one praising the local newspaper and telling Lincolnians what a good paper it is. Good policy, that.

RALPH W. BRIGHAM, organist of the Orpheum theatre, Rockford, Ill., writes concerning an interesting organ specialty he put across. Motion pictures were taken of Brigham playing a Minuet, and as they were flashed on the screen, he played the number in the dark. It was highly effective.

MANAGER H. BROWNING of the New Haven Olympia comes through with another batch of clippings this week—this time on a Boy Manager contest, concerning which we shall have more to say.

The Binghamton theatre, Binghamton, N. Y., H. M. ADDISON, manager, is celebrating its Fifth Anniversary, and sends us a batch of newspaper clippings on the manner in which this is being observed. More of this later, too.

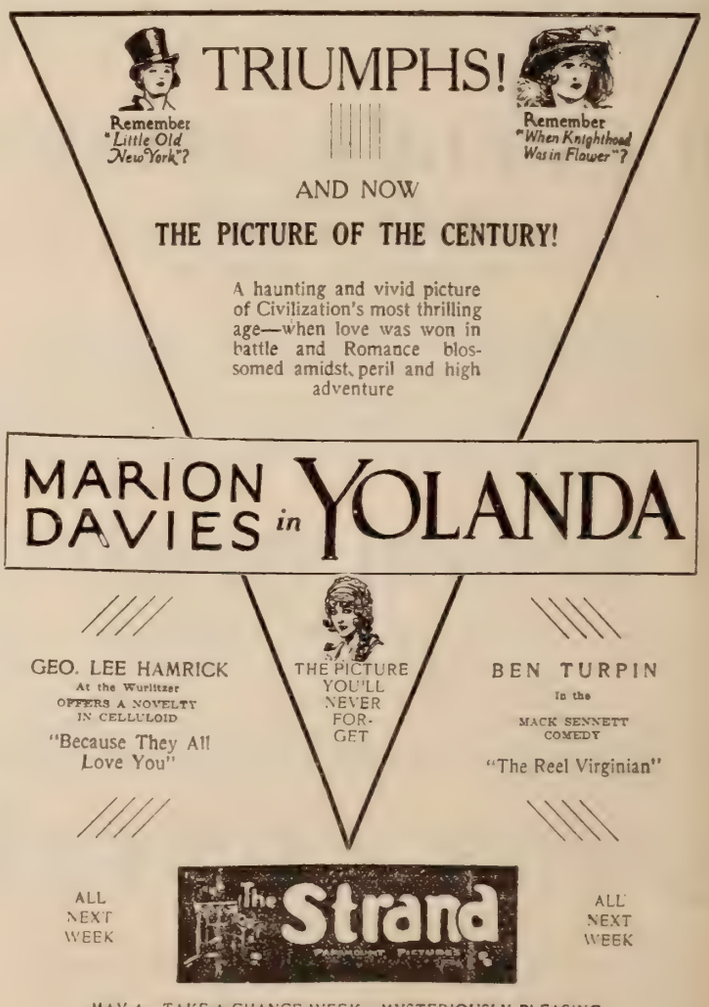
MORRIS SUSSMAN, manager of Sydney S. Cohen's Empire theatre, in the Bronx, New York City, writes to thank us for telling about his Tom Mix stunt recently. The thanks are all the other way around, Mr. Sussman, and the next time you have something as good we'll be only too glad to pass it on to our readers.

EDWARD L. HYMAN, managing director of the Brooklyn Mark Strand, sends us a mailing card which he is using to acknowledge letters sent to the theatre in connection with its radio broadcasting through WNYC. An attractive photo of Mr. Hyman and the broadcasting artists fills one side, with a message of greeting on the other.

There are many more, but we'll have to hold them until next week. Have you noticed, by the way, that we have increased the "With the First Run Theatres" department to four pages, so as to give room for plenty of ad cuts? This extra page will mean from eight to a dozen more ad specimens each week.

MAKING TYPE WORK

REPRODUCED here, large size, so that it needs slight comment, is a three-column newspaper ad by the Strand theatre, Birmingham, on "Yolanda," which proves our contention that "art ad"



Showing what can be done with type and rule, combined with a little stock material; it was designed by the Strand theatre, Birmingham, on "Yolanda" (Metro-Goldwyn).

AND OURS

effects can be obtained without special artwork, if you're willing (and the printer is willing) to fuss around a little with type and rules and stock cuts.

This "Yolanda" ad would stand out on any page—yet what does it consist of? Three tiny thumbnail cuts—something not as much used as they might be—a little type, a triangle of 4-point rule, a name slug set in a box and broken into the triangle, and the



Left, the Des Moines theatre ad, Des Moines on "Madame Sans Gene" (Paramount), and right, the manner in which the Arcade theatre, Jacksonville, Fla., combined the cut with part of another.

theatre name slug. Consciously or not, the manager has used a basic law of psychology, in that the eye always follows a triangle from base to point—and in this case the point leads right to the Strand name plate. For the rest, the ad speaks for itself.

CUT COMBINATIONS

THE two ads shown here, side by side, on "Madame Sans Gene," both three-column ads, illustrate an idea which we have frequently advocated here. This is the most concrete example we have seen in some time. In the Des Moines theatre ad, Des Moines, the ad mat is used "as is."

The Arcade theatre, Jacksonville, on the other hand, wanting to get a different effect, trimmed off the upper part of the plate and substituted a larger head from another cut, carrying the arm clear across the top of the other cut below it. If you will look closely you will see the point at which they are "spliced." The result, it seems to us, was well worth the bother involved in fitting the two plates together. Anyway, it offers an idea.

WALKING BILLBOARDS

SOMETHING brand new, apparently, in the way of making free tickets serve as walking twenty-four sheets has been worked out by Roland McCurdy, Universal's live exploitation man at Los Angeles. McCurdy used them for the first time in connection with "The Great Circus Mystery" at the Granada and Apolla theatres in Hollywood—and we predict that the stunt will come into wide use.

These tickets are six inches by nine inches in size, printed on colored stock and carrying "The Great Circus Mystery" in large letters. On the back is a line reading, "not good if this ticket is bent," so that when the kids go to the show they have to carry these tickets in their hands. McCurdy suggests that the stunt can be varied by making the tickets in the form of arm bands or hat bands.

ANTIQUES

OLD Fashioned Movies "with atmosphere," as staged at Balaban & Katz's Chicago theatre, were a real laugh getter and treat to the movie fans, and judging from the laughter created by this presentation, many of the audience must have been pioneer movie fans and remember way back when, all for a dime, we served Mary Pickford, Charlie Chaplin throwing pies, a news reel, an illustrated song, and the privilege of buying crackerjacks and peanuts from strong voiced vender who passed up and down the isles during the intermissions.

The Old Fashioned Movie included a short drama featuring King Baggot, supported by Mary Pickford, and it was thrown on the screen in the good old way, and "thrown" is the right word. The first scene comes out upside down only to be hurriedly stopped and the old familiar slide "the operator is having trouble" replacing it. Throughout the film he continued to have trouble, the picture being out of frame and breaking.

The trouble slides were exact duplicates of those in use many years ago, even to the oily thumb marks on the slide, and each one brought a laugh.

In addition to the feature a male soloist with a cracked voice, sang "You Are The Ideal Of My Dreams," illustrated by old time colored slides, in competition with the crackerjack and peanut vender who, dressed in a white coat, bustled up and down the isles, crying his wares.

While the contrast of the old method of presentation and the last word in modern deluxe theatres added greatly to this specialty, it is one which can be put on in the smaller theatres to advantage.

Also, with the cooperation of Vitagraph, L. R. Barhyelt, managing director of Poli's Palace, Meriden, Conn., arranged an "Old Time Movie Bill" for that theatre recently, with early-day Vitagraph features as the attractions. John Bunny in "Pickwick Papers" and Mr. and Mrs. Sidney Drew in "The Professional Scapegoat" were the offerings.

The putting on of an "old time bill" at this particular time was especially appropriate, as Vitagraph, the pioneer among producers and distributors, has just been celebrating its twenty-eighth anniversary. Patrons could not but be impressed by the wonderful progress made in the film art in a few years but, for all that, these arrractions were greatly enjoyed on their own merits, for John Bunny and Sidney Drew are held in affectionate remembrance by many thousands of picture lovers.



Here are some of the posters by amateur artists submitted in the contest used to exploit "The Rag Man" (Metro-Goldwyn) at Loew's State theatre, Cleveland, in connection with the Cleveland News. This shows what sort of a lobby display you can get from such a contest.

With First Run Theatres

NEW YORK CITY

Piccadilly Theatre—
Film Numbers—Fifth Avenue Models (Universal), Piccadilly Pictorial (selected).
Musical Program—"Sweetheart" selection (Overture), "Why Couldn't It Be Poor Little Me" (Organ selection), "Salut d'Amour," "Nola" (Organ), "Tea for Two" (Soprano and contralto duet).

Rialto Theatre—
Film Numbers—The Night Club (Paramount), Rialto Magazine (Selected), Franz Schubert (S. R.), The Wonder Book (S. R.).
Musical Program—"Twelfth Hungarian Rhapsody" (Overture), Dance Eccentrique (Ballet).

Mark Strand Theatre—
Film Numbers—Soul Fire (First National), Mark Strand Topical Review (Selected), The House of Mercy (S. R.).
Musical Program—"Excerpts from Faust" (Overture), "In the Arbor Love" (Vocal duet), "The Shoppers" (Ballet), "Punchinello" (Dance duet).

Capitol Theatre—
Film Numbers—Zander the Great (Metro-Goldwyn), Capitol Magazine (Selected).
Musical Program — "Orpheus" (Overture), "Il Bacio" (Coloratura solo), "Danse Arabe" (Dance solo), "Sing, Sing Birds on the Wing" (Female Vocal Quartet).

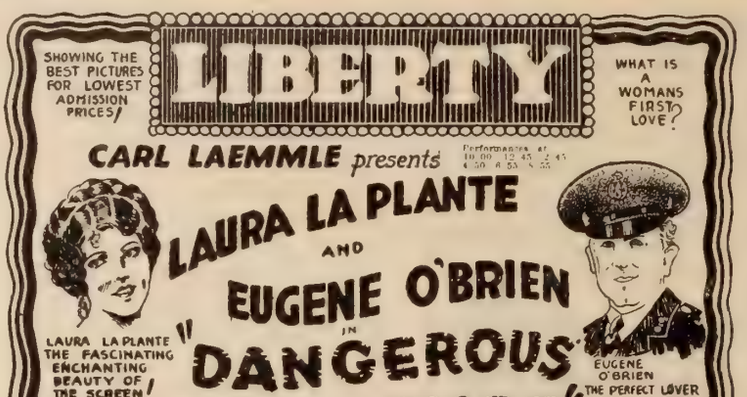
Colony Theatre—
Film Numbers—Friendly Enemies (Prod. Dist. Corp.), Colony Pictorial (Selected), Alice Loses Out (S. R.).
Musical Program—"Swanee Butterfly," "Ida" (Symphonojazz), Special dance solo), Folk Songs (Russian Cathedral Quartet), "Gypsy Love Song" (Organ).

Central Theatre—
Film Numbers—The Fool (Fox),
Musical Program—Special score for feature.

Criterion Theatre—
Film Numbers — Grass (Paramount).
Musical Program—Special score for feature.



Humorous ad on "The Early Bird" (C. C. Burr) at the For Washington theatre, Detroit.



The billing was conspicuously displayed in the centre of this art ad on "Dangerous Innocence" (Universal) at the Liberty theatre, Kansas City.

Cameo Theatre—
Film Numbers—Charley's Aunt (Prod. Dist. Corp.), Cameo Pictorial (Pathe), Aesop's Fables (Pathe), The Shakdown Cruise of the U. S. S. Concord (Special reel).
Musical Program—Excerpts from "The Fortune Teller" (Overture), Cello solo and organ.

Rivoli Theatre—
Film Numbers—Madame Sans Gene (Paramount).
Musical Progarm—"Robespierre" (Overture), Le Peuple S'Amuse (Ensemble).

BROOKLYN

Mark Strand Theatre—
Film Numbers—My Son (First National), Mark Strand Topical Review (selected) Frederick Chopin (S. R.).
Musical Program—"Opera Bouffe" (Overture), "An Old Bouquet" (tenor solo), "Balabanow March," "Soul of Russia" "Poet and Peasant" (overture), and "O Kathrina" (trio of accordionists), "Divertissements" "Cake Walk" (premiere danseuse and partner), "Merry Widow Waltz" (baritone solo), and "Highland Fling" (ballet), Guilmont's "March in F." (organ recessional).

LOS ANGELES

Cameo Theatre—
Film Numbers—Seven Chances (Metro-Goldwyn), International News.
Musical Program—Orchestra.

California Theatre—
Film Numbers—Rafiles (Universal), Blackhand Blues (Pathe), International News.
Musical Program—"Babes in Toyland" (Overture), Gypsy Airs (Violin solo).

Hillstreet Theatre—
Film Numbers—Gold and the Girl (Fox), International News, Aesop's Fables (Pathe).
Musical Program—Vaudeville.

Forum Theatre—
Film Numbers—Tracked in the Snow Country (Warner Bros.), Novelty Cartoon (S. R.).
Musical Program—Organ selections. Personal appearance of Rin Tin Tin, star of feature.

Loew's State Theatre—
Film Numbers—New Toys (First National), Loew's State Pictorial News and Events.
Musical Program — "Morning, Noon and Night" (Overture).

Metropolitan Theatre—
Film Numbers—Men and Women (Paramount), Don't Pinch (Educational), Pathe News.
Musical Program—"Merry Wives of Windsor" (Overture).

Pantages Theatre—
Film Numbers—The Truth About Women (S. R.), Pathe News.
Musical Program—Vaudeville.

Rialto Theatre—
Film Numbers—A Kiss in the Dark (Paramount), What Price Goofy (Pathe).
Musical Program—Orchestra.

Criterion Theatre—
Film Numbers—Zander the Great (Metro-Goldwyn).
Musical Program — "Mamie" (Overture), "Evening Hymn" (Specialty), prologue to feature.

Million Dollar Theatre—
Film Numbers — Madame Sans Gene (Paramount), Pathe News, Scenic.
Musical Program — "Raymond" (Overture).

Egyptian Theatre—
Film Numbers—The Iron Horse (Fox).
Musical Program—Medley of Old Time favorites and prologue to feature.

WASHINGTON

Metropolitan Theatre—
Film Numbers—Sally (First National), Current Events (Pathe), In Shadowland (song reel), Darkest Africa (Pathe).
Musical Program—"Sally in Our Alley" (Prelude to picture).

Strand Theatre—
Film Numbers—Speed (S. R.), Current Events (Fox).

Columbia Theatre—
Film Numbers—Zander the Great (Metro-Goldwyn), Current Events (Universal), Tenderfeet (Educational), Topics of the Day (Pathe).
Musical Program "Barber of Seville," Selections (overture).

Palace Theatre—
Film Numbers—New Lives for Old (Paramount), Current Events (Pathe), Red Pepper (Educational).
Musical Program—"Il Trovatore," Selections (Overture).

Earle Theatre—
Film Numbers — Stop Flirting (Producers Distributing), Current Events, Kinograms (Educational).

Rialto Theatre—
Film Numbers—Head Winds (Universal), Current Events (Universal), The Isle of Vanishing Men (S. R.), Franz Lizst (S. R.)
Musical Program — "Serenade" (Overture).

OMAHA

Rialto Theatre—
Film Numbers—His Supreme Moment (First National), The Dome Doctor (Educational), Hodge Podge (Educational), Kinograms.
Musical Program—Beethoven's Symphony No. 5, First Movement (Overture), "The Grenadier" (Exit march), "Only a Year Ago," and "The Vampire" (music themes for feature picture), "In Shadowland" (Organ solo). Metropolitan Five (special music feature on stage).

Strand Theatre—
Film Numbers—Declasse (First National), Dynamite Doggie (Educational), Newspaper Fun (F. B. O.), Fox News.
Musical Program—"The Hugonots" (Overture), John Stanley (baritone).

World Theatre—
Film Numbers—My Husband's Wives (Fox), Getting Trimmed (Universal).
Musical Program—Art Landry and his orchestra. Six acts of vaudeville.

Empress Theatre—
Film Numbers—That Devil Quemado (F. B. O.), The Great Circus Mystery, first chapter (Universal).
Musical Program — "Midnight Miss" (musical comedy by Empress Players).

Moon Theatre—
Film Numbers—The Midnight Express (S. R.), Are Blonde Men Bashful? (Pathe).
Musical Program—Five acts of vaudeville.

Sun Theatre—
Film Numbers—Dorothy Vernon of Haddon Hall (United Artists), It's a Bear (Pathe), Pathe News.

CINCINNATTI

Capitol Theatre—
Film Numbers — The Charmer (Paramount), Capitol News (Selected).
Musical Program—Orchestra.
Walnut Theatre—
Film Numbers—The Heart of a Siren (First National), Pathe News, Aesop's Fables (Pathe), Topics of the Day (Pathe).
Musical Program—Orchestra.
Strand Theatre—
Film Numbers—Adventure (Paramount), The Merrymaker (S. R.), Pathe News.
Lyric Theatre—
Film Numbers—Sally (First National), Kinograms.
Musical Program—Orchestra.
Gifts Theatre—
Film Numbers—After Business Hours (S. R.), Queen of Aces (Universal).
Family Theatre—
Film Numbers—The Fast Worker (Universal), Ship Shape (Educational), Fox News.

SAN FRANCISCO

California Theatre—
Film Numbers—The Charmer (Paramount), Bad Boy (Pathe), Salmon Fisher (Pathe), Philadelphia (Pathe), International News.
Musical Program—"Liebesfreud" (Overture), "Hungarian Rhapsody" (violin solo), Grand Fantasie from "Martha" (Orchestra).
Loew's Warfield Theatre—
Film Numbers—Confessions of a Queen (Metro-Goldwyn), Westrn Seas (Scenic), Kinograms.
Musical Program—"Phantagraph" (Fanchon and Marco Idea), "Mlle. Modiste," "Kiss Me Again" (Orchestra).
Union Square Theatre—
Film Numbers—Wizard of Oz (Chadwick S. R.), His High Horse (Educational), Fox News.
Musical Program—"Adoration" (Overture), "Hungarian Rahpsody," "Alabamy Bound," "Seven Stepping Sweethearts" (Singing and dancing numbers).
Granada Theatre—
Film Numbers—Adventure (Paramount), Hold My Baby (Pathe), Pathe News.
Musical Program—"Twenty Minutes South of the Shot" (Fifty people in Song and Dance).
Beatty's Casino Theatre
Film Numbers—Gerald Cranston's Lady (Fox), Back Fire (Educational), Two Educational scenics.



A typical Walnut theatre ad in Cincinnati. This hand drawn display was used as the opening ad on "Daddy's Gone a-Hunting" (Metro-Goldwyn).



"Friendly Enemies" (Prod. Dist. Corp.) ad at the Temple theatre, Toledo.

Musical Program—"Up in Mabel's Room" (Will King and Company of fifty in special act).
Cameo Theatre—
Film Numbers—Winner Take All (Fox), Queen of Aces (Universal), Screen Snap Shots (S. R.), International News.
Musical Program—Orchetsra.
Imperial Theatre—
Film Numbers—Madame Sans Gene (Paramount), continued.
Curran Theatre—
Film Numbers Phantom of the Opera (Universal), continued.
Wilkes Theatre—
Film Numbers—The Lost World (First National), continued.
Strand Theatre—
Film Numbers—Love's Bargain (F. B. O.), Deep Sea Panic (Fox), Kinograms.

SALT LAKE CITY

American Theatre—
Film Numbers—Quo Vadis (First National), A Fat Chance (Educational), International News.
Kinema Theatre—
Film Numbers—Dangerous Innocence (Universal), Sleeping Sickness (Universal), Pathe Review and International News.
Orpheum Theatre—
Film Numbers—Beauty and the Bad Man (Prod. Dist. Corp.).
Pantages Theatre—
Film Numbers—Sinners in Silk (Metro-Goldwyn).
Paramount-Empress Theatre—
Film Numbers—The Night Club (Paramount), Pathe News.
Victory Theatre—
Film Numbers—Introduce Me (Asso. Exhib.), The National Rash (Pathe), Pathe News.

NEWARK

Branford Theatre—
Film Numbers—Declasse (First National), Branford Review of Events (Selected), Boobs in the Woods (Pathe).
Musical Program—Paraphrase on "Melody in F" (Rubinstein), Overture (Orchestra), "In Shadowland" (Organ Solo), "Keep Smiling at Trouble" (Soprano and Contralto duet), "Dreaming Alone in the Twilight" (Contralto), "June Brought the Roses" (Soprano and contralto Duet), "Swanee River" (Soprano Duet).

DES MOINES

Capitol Theatre—
Film Numbers—Sinners in Silk (Metro-Goldwyn), Code of the West (Paramount), Fox News.
Musical Program—Songs and music by the Four Rubini Sisters. "Please" (special organ feature.).
Des Moines Theatre—
Film Numbers Quo Vadis (First National), International News, The Lion's Whiskers (Pathe).
Musical Program—"The Dance of the Hours" (special orchestra feature).
Strand Theatre—
Film Numbers—The Crowded Hour (Paramount), Kinograms.
Rialto Theatre—
Film Numbers — The Price of Pleasure (Universal).

ST. PAUL

Capitol Theatre—
Film Numbers—The Dressmaker from Paris (Paramount), Capitol Digest (Selected), Felix Goes Hungry (S. R.), Aloah Land (Scenic).
Musical Program—Capitol Studios Minstrel Show (Specialty), "Susie" (Organ).

ATLANTA

Howard Theatre—
Film Numbers—The Charmer (Paramount), International News reel, All Night Long (Pathe), scenic, Chopin (S. R.).
Musical Program—Chopin's music accompanying film showing his life (Overture), "Belladonna." (Feature theme), "Sunrise and You," and "Smilin' Thru," (Tenor Solo).
Metropolitan Theatre—
Film Numbers—Declasse (First National), Hot Dog (Comedy), Fox News reel.
Musical Program - Selections from "Martha" (Overture), musical theme for feature number. "Longing For You" (Theme for feature), "The Whistle Polka" (piccolo solo).
Rialto Theatre—
Film Numbers—Dante's Inferno (Fox), Pathe News reel, Excuse My Glove (Pathe).
Loew's Grand Theatre—
Film Numbers—A Lost Lady (Warner Bros.), Cross-word puzzle (Educational), Aesop's Fables, Topics of the Day (Pathe), Pathe News reel, Progress Short subject.
Musical Program — Five Acts Vaudeville.
Tudor Theatre—
Film Numbers — The Turmoil (Universal), Universal comedy, Fifth Avenue Models (Universal), Comedy (Universal).
Alamo No. 2 Theatre—
Film Numbers—The Clean Heart (Vitagraph), The Social Code (Metro-Goldwyn).

ST. LOUIS

Missouri Theatre—
Film Numbers — Madame Sans Gene (Paramount), Missouri Magazine (Selected).
Musical Program—Overture and popular number by Missouri Symphony Orchestra. Milton Slosser at organ. On stage—Maryland Singers. Macy & Scott (The Harmony Aces).
Grand Central Theatre—
Film Numbers—Quo Vadis (First National), Kinogram News (Educational).
Musical Program—Gene Rodemich orchestra. Stuart Barrie at organ. Morton Downey (Tenor).
West End Lyric Theatre—
Film Numbers—Quo Vadis (First National), Educational Comedy. Kinograms and News (Educa-Kinograms. News (Educational).
Musical Program—Dave Silverman's orchestra. Oscar H. Jost (The singing organist. Arthur Nealy (Tenor).
Capitol Theatre—
Film Numbers—Quo Vadis (First National), Educational Comedy. Kinograms. News (Educational), Aesop's Fables (Pathe).
Musical Program—Joe MilSteen's orchestra. Lewis Williamson (Tenor).
Loew's State Theatre—
Film Numbers—A Kiss in the Dark (Paramount), Loew's State News. Views and Tours. Aesop's Fables (Pathe).
Musical Program — Orchestral overture, Don Albert's symphony orchestra. "Opera versus Jazz" (organ), Atmospheric prologue "A Kis in the Dark."
On stage—Waring's Pennsylvanians. David Pesetzki (Duo-art pianist).
William Goldman's Kings and Rivoli Theatres—
Film Numbers—Dangerous Innocence (Universal), Pathe News. Aesop's Fable (Pathe), Shootin Injuns (Pathe).
Musical Program — Orchestral overture and popular numbers.
Delmonte Theatre—
Film Numbers—The Silent Pal (S. R.), Delmonte News and Views. He who Gets Crowned (F. B. O.), Alice's Egg Plant (S. R.).
Musical Program — Orchestral overture and popular numbers. On stage—Lillian & Ethel (Comediennes), Hellen Brady (Entertainer).



The America theatre, Denver, advertised "Let 'er Buck" (Universal) in this manner.

PITTSBURGH

Loew's Aldine Theatre—
Film Numbers — Seven Chances (Metro-Goldwyn), A Friend in Need (S. R.), Hodge Podge (Educational), Cross Word Puzzle (Educational), Pathe News, Schubert (S. R.).
Musical Program — "Schubert" (Overture), The Kentucky Serenaders" (Specialty), Boyce Combe (Entertainer).

Grand Theatre—
Film Numbers—Learning to Love (First National), Fashion Film (Educational), Dynamite Doggie (Educational), Topics of the Day (Pathe), Pathe News.
Musical Program—Special orchestra.

Olympic Theatre—
Film Numbers — The Crowded Hour (Paramount), Water Wagons (Pathe), The Laundry (S. R.), International News.
Musical Program—Special instrumental act (duet).

Ritz Theatre—
Film Numbers—Dangerous Innocence (Universal), Stranded (Educational), Pathe News.
Musical Program—Special music.

State Theatre—
Film Numbers—One Year to Live (First National), Say It With Flowers (S. R.), Kinograms.
Musical Program—Orchestra.

Blackstone Theatre—
Film Numbers—Code of the West (Paramount), The Marriage Circus (Pathe), Aesop's Fables (Pathe), Topics of the Day (Pathe), Fox News.
Musical Program—Jazz orchestra.

ROCHESTER

Eastman Theatre—
Film Numbers—The Golden Bed (Paramount), Eastman Theatre Current Events (selected), In the Clouds (Scenic), Fashions in Color (Special reel).
Musical Program—First Movement from Symphony No. 5 in F Minor for Organ and Orchestra (Overture). Selection from "Lady Be Good" (Organ).

SEATTLE

Blue Mouse Theatre—
Film Numbers—The Way of a Girl (Metro-Goldwyn), Step Lightly (Educational), Permanent Waves (Comedy).
Musical Program—"Indian Love Call" (Overture), "Isn't She the Cutest Thing," "Never Getting No Place Blues" (Orchestral specialties), "Oh Katharina" (Organ).

Coliseum Theatre —
Film Numbers—Code of the West (Paramount), Don't Pinch (Educational), Kinograms and Pathe News.
Musical Program—"Trip to the Orient" (Novelty overture), "Savannah," "By the Light of the Stars," "Caliope Blues" (Orchestral jazz specialties), "Let Me Be the First to Kiss You Good Morning" (Vocal solo).

Columbia Theatre—
Film Numbers—Dangerous Innocence (Universal), Standed (Comedy), Secrets of Life (Pathe), Internatioanl News.
Musical Program—"Jolly Fellows Waltz" (Overture).



Advance ad on "His Supreme Moment" (First Nat'l) at the Rialto theatre, Omaha.

Heilig Theatre—
Film Numbers—The Crimson Runner (Prod. Dist. Corp.), Topics of the Day (Pathe), Pathe News and Review.
Musical Program — " Venetian Love" (Overture), "Who Takes Care of the Caretaker's Daughter," "Going Home Blues," "Oh Katharina" (Orchestral novelties).

Liberty Theatre—
Film Numbers—Charley's Aunt (Prod. Dist. Corp.), continued.

Pantages Theatre—
Film Numbers—The Parasite (B. P. Schulberg—S. R.), Permanent Waves (Comedy), Pathe News.
Musical Program—Vaudeville.

Strand Theatre—
Film Numbers — Enticement (First National), Feet of Mud (Pathe), Paris Creations (Educational).
Musical Program—"If I Were King" (Overture), "Liszt" (Specialty), "Twilight, the Stars and You" (Vocal solo).

Winter Garden Theatre—
Film Numbers—Why Women (S. R.), Oh What a Flirt (Comedy), Screen Almanac (F. B. O.), Fox News.

KANSAS CITY

Newman Theatre—
Film Numbers—The Charmer (Paramount), Comedy (Pathe), Newman News and Views (Pathe and Kinograms), Newman Current Events (Local Photography).
Musical Program—"Bouquet of Massanet's Favorites" (Overture), Burnoff, Josephine and Rubini, dancers (Atmospheric Prologue), The Dennis Sisters (Novelty), Recessional (Organ Solos).

Liberty Theatre—
Film Numbers—The Price of Pleasure (Universal), Smoked Out (Universal), City Bound (Universal), Aesop's Fables (Pathe), International News Pictorial.
Musical Program — Atmospheric Selections (Overture), Recessional (Organ Solos).

Royal Theatre—
Film Numbers—Charley's Aunt (Prod. Dist. Corp.)—continued. Royal Screen Magazine (Pathe and Kinograms), Royal Current Events (Local Photography).
Musical Program—Royal Syncopators On Stage (Overture), Recessional (Organ Solos).

Pantages Theatre—
Film Numbers—Baree, Son of Kazan (Vitagraph), Fox News and Fox Short Subjects.
Musical Program—"Doo Wacka Doo" (overture), "Show Me the Way" (Organ Novelty), Recessional (Organ Solos).

Mainstreet Theatre—
Film Numbers—The Heart of a Siren (First National), Pathe News and Educational Short Subjects.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

CLEVELAND

Stillman Theatre—
Film Numbers — Madame Sans Gene (Paramount), continued.
Musical Program—"Robespierre" (overture).

Allen Theatre—
Film Numbers—His Supreme Moment (First National), Hooked (Educational), Topics of the Day (Pathe), Pathe News.
Musical Program—"Magic Melodies" by Franz Lehar (overture).

State Theatre—
Film Numbers — Recompense (Warner Bros.), Hot Dog (S. R.), Fun from the Press (Prod. Dist. Corp.), International News (Universal).
Musical Program—Popular Medley (organ overture), Vaudeville.

Park Theatre—
Film Numbers—The Night Club (Paramount), The Goat Getters (Educational), Felix Cat Cartoon (S. R.), Topics of the Day (Pathe), Kinograms (Educational).
Musical Program—"Morning Noon and Night in Vienna" (overture), "Swanee Butterfly," "Mamie," "Don't Bring Lulu" (Jazz), "Carolina Butterfly" (Theme for feature).

Circle Theatre—
Film Numbers—A Broadway Butterfly (Warner Bros), Aesop's Fables (Pathe).
Musical Program—Organ overture.

Reade's Hippodrome—
Film Numbers—Flames of Desire (Fox), Universal comedy, International News (Universal).
Musical Program—Selections from "No No Nanette" (overture), Vaudeville.

Keith's East 105th St.—
Film Numbers—The Re-Creation of Brian Kent (Principal Pict. S. R.), Universal Comedy, International News.
Musical Program—Victor Herbert Hits (Overture), Vaudeville.

DETROIT

Capitol Theatre—
Film Numbers—Declasse (First National), comedy (Pathe), Detroit News Pictorial.
Musical Program—Orchestral overture: "An Indian Idyll" (Novelty musical offering, with full orchestra, male chorus and baritone and soprano), organ recessional.

Broadway-Strand Theatre—
Film Numbers—The Narrow Street (S. R.), High Horse (S. R.), Newsreel (International).
Musical Program—"Evolution of Dixie" (Orchestral overture), "Spanish Dancer," "Egyptian Goddess" and "Spirit of the Sea" (musical art poses), vocal selections (tenor), Popular melodies (Singing banjoist), organ solos.

Adams Theatre—
Film Numbers—Madame Sans-Gene (Paramount), Comedy (Pathe), Detroit News Pictorial, Travelogue (S. R.).
Musical Program — Orchestral overture, Vocal selections (Tenor), and organ recessional.

Fox Washington—
Film Numbers—The Early Bird (S. R.), Soft Muscles (Ginsberg-S. R.), Aesop's Fable (Pathe), Newsreel (Fox).
Musical Program—Orchestral overture, organ recessional.

Madison Theatre—
Film Numbers—Top of the World (Paramount), Comedy (Pathe), Detroit News Pictorial, Aesop's Fable (Pathe).
Musical Program — Orchestral overture, vocal selections (Soprano duet), organ recessional.

BUFFALO

Shea's Hippodrome—
Film Numbers—Her Night of Romance (First National), comedy (Pathe), Current Events (Pathe and International News).
Musical Program — " Maritana " (orchestra). Selections by Zez Confrey and his Piano trio.

Shea's North Park Theatre—
Film Numbers—Charley's Aunt (Prod. Dist. Corp.), Paul Jones, Jr. (Fox), Current Events (Pathe and International News).
Musical Program—Selection from "Lollypop" (orchestra).

New Olympic Theatre—
Film Numbers—Fifth Avenue Models (Universal), The Torrent (S. R.), Love Sick (Universal), Current Events (International News).
Musical Program—"Echoes from the Metropolitan Opera House" (organ).

Lafayette Square Theatre—
Film Numbers—Woman and Gold (S. R.), Pathe comedy, Current Events (Fox News).
Musical Program—Symphony jazz (orchestra), Medley of popular Airs (organ solo). Five acts of vaudeville. Personal appearance of Frank Mayo.

Loew's State Theatre—
Film Numbers—Aventure (Paramount), Pathe comedy, Current Events (Pathe News).
Musical Program—Vie Quinn and her Sunnybrook Orchestra. Five acts of vaudeville.

Palace Theatre—
Film Numbers—The Man Who Played Square (Fox), Silk Stocking Sal (F. B. O.), comedy (Universal), Current Events (International News).

Opinions on Current Short Subjects

"Wild Papa"
(Pathe—Two Reels)

AFTER several false starts the "Spat Family" appears to be back in fairly good stride again. The comedy which preceded "Wild Papa" showed considerable improvement over the three or four which went before it, and now this one strikes several high spots in screen diversion.

"Wild Papa" is irresponsible in its construction, and yet there are several moments where the action warrants all the liberties the director has taken with "sequence." It swings about a "heart balm" suit brought against Mr. Spat by a super-vamp who visits his office. He wants to show Ambrose, his brother-in-law that she will flirt with him, and she does in a high-powered fashion. Mrs. Spat enters to see her husband returning caress for caress as the vamp displays her capacity for affection. The suit proves a fun-maker when the vamp tells her story of an innocent girl's betrayal by a crafty philanderer and he spins a yarn about being led astray by an adventuress who lures him into an automobile and then puts him out to walk when he spurns her amorous advances.

Katherine Grant scores conspicuously as the vamp, while Frank Butler, Laure Roessing and Sidney D'Albrook perform with their usual skill in the characters of the "Spats." Jay A. Howe directed the picture, which is one of his best for some time. "Wild Papa" should score as a comedy success.—T. C. KENNEDY.

"Queen of Aces"
(Universal—Two Reels)

WANDA WILEY is provided with a pretty good story in this fast moving comedy. Because of her athletic tendencies her father-in-law-to-be has some objections to her as a daughter-in-law and forbids the son the privilege of inviting her to the house party. With the aid of the daughter of the house she dons male attire and attends.

Complaining that the party is not swift enough for her, Wanda is invited to a poker party by father-in-law to-be. The place is raided but the players make their getaway. Wanda then has sufficient on father-in-law to overcome any objections he might have to her and persuades him of the necessity of keeping quiet while the marriage ceremony proceeds. Miss Wiley is as charming and vivacious as ever in the picture, which should be warmly received where these two-reelers are appreciated.—CHESTER J. SMITH

"Fares Please"
(Educational-Mermaid—Two Reels)

AL ST JOHN has another vehicle in which a trick railroad plays an important part in a number of fast-moving comedy incidents. He is willed this dilapidated line by an uncle and proceeds to fix it up so that it will navigate. Just at a time when it is running fairly smoothly an escaped lion becomes a passenger and Al and the colored porter go through some extremely ludicrous evolutions in their endeavor to make their escape.

St. John has every opportunity for the display of his trick bicycle riding and gymnastic ability and they add much to the humorous incidents of the picture. The colored man plays Al a close second and between them they are good for innumerable laughs. The neighborhood houses will undoubtedly thoroughly appreciate this one.—CHESTER J. SMITH



Lucille Kraenick, winner of Jensen & Von Herberg beauty contest at Liberty theatre, Portland, Ore., who will be featured in the J. J. Fleming Production, "The Fighting Parson."

"Dragon Alley"
(Educational-Juvenile—Two Reels)

BEYOND any doubt this is one of the funniest juvenile comedies produced in a long time. It is just one howl from start to finish with more humorous situations and incidents crowded into it than are usually seen in a dozen reels. It is hard to figure how so much gag stuff could be worked successfully into two reels. It is just one humorous situation after another, with no attempt made at a story.

The first reel is fast and furious with the action laid in Chinatown and the youngsters causing general consternation among the excitable Chinese, who become involved in all their pranks. The second reel is even faster than the first. It shows the aggregation at an afternoon dancing class in some of the most ridiculous regalia imaginable. Their antics however, are more humorous than the regalia. As a sure cure for a grouch this one is infallible.—CHESTER J. SMITH.

"Stereoscopiks"
(Pathe—One Reel)

THIS Ives-Leventhal stereoscopic study offers an excellent and refreshing novelty and it should make new friends for the pictures in this series from Pathe. The subjects have been selected with splendid judgment for their spectacular effects. The scene is an amusement park where there are snake charmers, who push the reptiles out into the audience, and roller-coaster rides which for realism and thrilling effects are the superior of anything this reviewer has seen on the screen. A single reeler that is sure to thrill and amuse your audience is offered here. —T. C. KENNEDY.

"Skinners in Silk"
(Pathe—Two Reels)

WHEN the Sennett forces go in wholeheartedly for slap-stick they can give several cards to their competitors and then finish the game several tricks to the good. There is an instance in "Skinners in Silk." It is slap-stick done on a super scale, with wallops and falls, spills and flying pies and splashings put on in an uncompromising and unrestrained fashion which spells success for them. It has a plot about a husky who wants to buy two shares of stock and sends his wife to inquire for them at a broker's office. One of the partners is something of a flirt, and she tells her husband. He mistakes the other chap for the offender and unbuckles a wallop, declaring that he is going to "slam him on the nose every time he sees him." Since this chap has the coveted shares and they meet many times after that, once at a cabaret where a girl on a swing falls into a huge bowl filled with milk, there are countless "slams" and falls.

Billy Bevan, Natalie Kingston, Thelma Parr, Jack Richardson, and Kewpie Morgan are the principals in a fine cast. Del Lord directed. It is out-and-out slap-stick, well done and, introducing several rather clever gags, we enjoyed it immensely.—T. C. KENNEDY.

"Tourists De Luxe"
(Universal-Century—Two Reels)

WILLIAM Hayes and Hilliard Karr have the roles of travelling salesmen. They do a lot of travelling, but no reference is made in the picture as to their salesmanship. They go through a lot of the usual antics in a buck-jumping flivver and succeed in demolishing with it an autoist camp, which they run upon unexpectedly.

All this of course, has little to do with the story which starts in the second reel when the daughter of the proprietor of the camp is abducted by a band of Gypsies. Hayes and Karr give chase in the flivver, overtake the abductors and a lively tussle ensues, during which the horses become unharnessed from the Gypsy vehicle and it dashes wildly down an embankment with all hands aboard.

Rescuers and rescued manage to escape but land on top of a blast just as it is set off. The harrowing finish sees the trio hanging to a highly elevated rock as the debris settles. The picture is rather devoid of laughs and the story could be considerably improved upon. —CHESTER J. SIMTH.

"The Wild West Wallop"
(Universal—Two Reels)

EDMUND COBB is featured in this Western that offers nothing new in the way of story or incident. It's just another Western and fairly interesting as most of them are. Cobb is the young easterner sent by his wealthy father to visit on the western ranch of his friend.

In order to give the visitor a touch of what he really thinks the west is, Sallyann, daughter of the host, frames some real wild west stuff. She is about to be abducted by the ranch foreman at a dance. Cobb rescues her after a desperate fight, only to learn it has all been a trick.

Humiliated and disgusted Cobb decides to return to his eastern home as Sallyann is really abducted by the foreman. She sends word of her plight by her dog and again Cobb effects a thrilling rescue, for which he is rewarded with the love of the girl. Where this type of story is liked there will be no fault found with this one.—CHESTER J. SMITH

Short Subjects and Serials



Al St. John is starred in "Fare Please," a new Educational-Mermaid Comedy. These scenes are taken from the picture.

Pathe Announces New Releases

Program for Week of May 17 Includes Serial, Comedies and the Usual Fixtures

THE Pathe releasing program for the week of May 17th is headed by the second chapter of "Sunken Silver," the current serial, a Hal Roach "Spat" comedy and the Mack Sennett comedy, "Skinners in Silk."

The second chapter of "Sunken Silver," made from the Albert Payson Terhune novel is titled "On Secret Service." Its action is centered in the Florida Everglades. Walter Miller and Allene Ray are the featured players.

In "Wild Papa," the "Spats," Frank Butler, Laura Roessing and Sidney D'Albrook, are supported by Katherine Grant, George Rowe and Jules Mendel. Jay A. Howe is the director.

"Skinners in Silk," a Mack Sennett comedy, introduces Thelma Parr, Sennett's latest discovery. In the cast are: Billy Kewpie Morgan and Thelma Parr. The comedy was directed by Del Lord.

Another Grantland Rice "Sportlight" is on the Pathe program for May 17th. "All Under One Flag" shows how all the popular sports of summer or winter can be enjoyed without leaving Uncle Sam's domain.

Another of the "Stereoscopiks" series becomes available on the program of May 17th. This number is titled "Luna-cy!" and takes the spectator on a thrilling and highly diverting tour through Luna Park.

Pathe Review No. 20 embodies three interesting subjects. The first is "Black Art," presenting the life-like silhouettes of an Italian artist. The second is another installment of the "Secrets of Nature" series, depicting the life of the May-fly. Savannah is the subject of the Pathecolor installment.

The Aesop Film Fable, "A Fast Worker," Topics of the Day No. 20, and Pathe News Nos. 42 and 43 complete the Pathe program for the week.

Ernie Woods Signed for Sennett Comedy

Ernie Woods, well known on the speaking stage for his light comedy roles, has been signed by Mack Sennett to make his screen debut in the leading role of a new Sennett comedy. Art Rosen will direct and the cast will include Billy Bevan, Madeline Hurlock, Sunshine Hart, Pat Harmon and Barney Hellum.

Another Sennett recruit is Percy Heath, who has deserted the field of dramatic writing to join the Sennett scenario staff, where he will devote his time to thinking up new gags for forthcoming comedies.

Wanda Wiley Comedy Given Release This Week

Century Film Corporation this week announced the release through Universal exchanges of "The Queen of Aces," a two-reel comedy starring Wanda Wiley in the role of an athletic girl, adept at boxing, fencing, horse-back riding and other sports. Al Alt appears opposite the star and other prominent parts are played by George Williams and the Century Follies Girls.

Laurel Completes Tenth of F. B. O. Series

Stan Laurel has completed "The Sleuth," tenth of a series of two reel comedies for F. B. O. and it has been scheduled for release on June 30th. The series is being produced at the studios of the Standard Cinema Corporation in Hollywood.

Jimmy Aubrey Completes "Home Scouts"

Jimmy Aubrey has completed the two reel comedy, "Home Scouts" for F. B. O. and it has been scheduled for release on the company's program for June 15th.

Sennett Bathing Beauty Wins Contract

Eugenia Gilbert is the latest of the Mack Sennett bathing beauties to graduate from the ranks and win her way as a featured player. She was signed to a Sennett contract as the result of her work in Pathe's "A Rainy Knight", and will appear opposite Raymond McKee in his next two reel comedy to be directed by Lloyd Bacon. Others in the cast will be Thelma Parr, Marvin Lobach, Irving Bacon, Sunshine Hart and Miss Gilbert.

Harry Langdon is working in a new Pathe comedy, the title of which is "His First Flame." The comedian plays the role of a fireman and is supported by Ruth Hiatt and Natalie Kingston.



Stills from "The Black Hand Blues," a "Spat Family" comedy produced by Hal Roach for Pathe.

First of "Buster Brown" Comedies Completed

Century Film Corporation announces that the first two-reel comedy in the series of "Buster Brown" pictures, based on the famous comic section character originated by R. F. Outcault, has been completed with Arthur Trimble, juvenile star, in the name role.

The pictures are being made under the direction of Charles Lamont, one of Centurys leading directors.

In all twelve Buster Brown Comedies will be released next season, one a month being scheduled through the Universal exchanges. The present production plan contemplates a series of six to be followed by a second series of six.

For Tige, the dog, Century officials have obtained the services of Petey, a screen dog which resembles Tige to a remarkable degree. Mary Jane, the cute youngster who also is an important character in the Buster Brown comics, is being taken in the Century Comedy adaptations by Doreen Turner. Others cast in the Buster Brown pictures are Katherine Young as the mother, Charles King as the father, Emily Gertes as the maid and Dorothy Vernon as the cook.

All-Comedy Programs Are Popular in San Francisco

San Francisco is the latest stronghold to turn to the all-comedy program. The Egyptian and Aztec, first run houses, recently staged all-Pathe comedy programs which caused Max Graf, managing director of both houses to wire the Pathe office as follows:

"It is the first time an all-comedy week has been tried in this city, and our business is beyond expectations."

The Granada followed the Egyptian and Aztec with a program made up of the Associated Exhibitors feature comedy, "Introduce Me," an "Our Gang" comedy and an Aesop Fable. The short subject comedy offerings were from the Pathe program, with the semi-weekly issues of Pathe News completing the bill.

"Helen and Warren" Series of Eight Short Features

For fifteen years Mable Herbert Urner's magazine page series, "The Married Life of Helen and Warren," has held a leading place in America's journalistic field, and now for the first time under a contract with the author, Fox Film Corporation will produce during 1925-1926 season eight of these stories in two-reel form.

An actor and actress widely-known to picture patrons will appear as the main characters with exceptional supporting casts. The series, the Fox company considers, should prove of immense drawing power to exhibitors.

Hammons Hears England Laud Short Subjects

E. W. HAMMONS, president of Educational Film Exchanges, just back from a six weeks business trip to England, was the guest there at a debate of the Round Table, at which the question of short subjects was much discussed.

Thomas Ormiston, president of the C. E. A. spoke at some length on the value English exhibitors are finding in American made short subjects in lending strength to their programs. He was followed by Major Gale, a leading British exhibitor, who recommended the diversity of short subjects to his fellow exhibitors.

Hammons and Pat Dowling. the latter representing Christie Film Company, spoke on the method of advertising and handling the short product in America.



Walter Hiers in scenes from "Tender Feet," his new starring comedy for Educational.

Larry Kent and Alberta Vaughn to Co-Star

F. B. O has signed Larry Kent, well known juvenile, to a long term contract and he will co-star with Alberta Vaughn in a new series written especially for F. B. O. by H. C. Witwer and Sam Hellman. Kent has appeared in support of a number of prominent women stars of filmdom.

Shooting on the series will start as soon as the last chapter is completed on "The Pacemakers," in which Miss Vaughn and George O'Hara are co-stars. The name of the director of the new series has not yet been made known.

Several Comedy Leads Cast for New Roach Comedy

Jay A. Howe has started production on the second of the new series of two-reel comedies which Hal Roach is making for the Pathe schedule. The cast assembled for the picture is made up of several well known comedy leads, among them Al St. John, Lige Conley, Dot Farley, and Lucien Littlefield recent acquisitions to the Roach stock company.

The players, all of whom are well known for their work as leading players in the short comedies, will be co-featured with Martha Sleeper, Marjorie Whities, James Finlayson, George Rowe and Al Hallett, under the policy laid down for this particular series, in which no single player is selected for staring honors.

Four Century Comedies for May Release

Four two reel Century comedies are scheduled for release through Universal during the month of May. In the order of their release they are, "Itching for Revenge," starring Eddie Gordon; "The Queen of Aces," starring Wanda Wiley; "Love Sick," starring Beth Darlington, and "Slick Articles," in which Harry Engle and Hillard Karr are co-featured.

"Itching for Revenge" was released May 6th. "The Queen of Aces" goes to exhibitors May 13th, "Love Sick" May 20th and "Slick Articles" May 27th.

Fox News Cameramen Win Promotions

Fox News has given promotions to two of its staff cameramen. They are Jack McFarland and Tracy Mathewson. McFarland, a newsreel man of wide experience in the Texas and Mexican territory, and a field representative of the newsreel for the past three years is elevated to the status of staff cameraman for the southwest.

Mathewson is a pioneer in the newsreel field. He relinquishes his standing as a Fox News field cameraman in Atlanta to assume the more responsible duties of staff representative for the south, east of the Mississippi.

Pathe Beauty Contest With Serial

SIMULTANEOUSLY with the release on May 10th of "Sunken Silver," the Pathe ten chapter serial based on Albert Payson Terhune's novel, "Black Ceasar's Clan," a national beauty contest will be inaugurated by Pathe, in which $3,000 in awards will be made, and the winner will have an opportunity to play in the next Pathe serial.

The contest will be advertised in a number of nationally distributed magazines. The winning girl will receive a four week's engagement at $100 a week and a $1,000 cash prize. There will be twenty-four cash prizes in all divided as follows; second prize, $750; third, $500; fourth, $250; fifth, $100; two prizes of $50 each, eight of $25 each, and ten of $10 each. In case of a tie each contestant so tied will receive an equal award. Winning candidates will be selected by a board of judges from photographs and letters submitted.

Resume of News Weeklies

FOX NEWS VOL. 6 NO. 61: Philadelphia—Georgetown relay team sets new two-mile mark in Penn intercollegiate games; Cairo, Egypt—Zwan Pasha, Prime Minister of Egypt, attends army school's field day; San Francisco—Borg of Sweden wins 200-yard swimming race at national meet; Boston, Mass.—Fancy costumes made entirely of paper worn at fashion show; Albany, N. Y.—Gov. Smith's zoo augmented by gift of pair of bear cubs; Winchester, Va.—All the countryside joins in the Shenandoah Apple Blossom Festival—with the kids in the leading roles; Chicago, Ill.—Lake View High School adds golf instruction to course, and 4,000 pupils, 50 at a time, take lessons; San Antonio, Texas—Hospital Henrietta, deserted by her own brood, takes in 8 bird dog pups as boarders; Los Angeles, Cal.—Harry Hartz sets new track record by driving 50 miles in 22 minutes, over 135 miles an hour; Lawrence, Mass.—When it's noon time at the Noonan's, a family of 13 hungry children answer the dinner bell; El Paso, Tex.—Adjutant General Davis inspects First Cavalry Division of the United States Army at Ft. Bliss.

FOX NEWS VOL. 6, NO. 62: Bermuda—Dirigible LOS ANGELES carries mail to the West Indies and is moored to Patoka in 35 mile gale; Interesting People in News of the Day—President pins medal on A. G. Rowland of Navy for saving two from sea; Tacoma, Wash.—Season of wheel-chair baseball is opened by veterans of World War recovering in hospital; Atlanta, Ga.—Survivors of the heroic Gray Army have place of honor in impressive Memorial Day services; San Francisco, Cal.—Two thousand girls and boys of the Mission High School form an animated map of the United States; Waynham, Mass.—The herring run starts in the Taunton River and myriads of fish fight their way upstream from sea; Columbia, Mo.—University of Missouri has first girls' rifle team ever organized



"City Bound" is the title of a recent Universal one-reel comedy. The above scenes are taken from the picture.

—and it has never been defeated; N. Y. City—Evelyn Mills can't say a word—can't even walk—and yet she has a star part in Broadway show; Lavoye, Wyo.—The courts decided that the residents of this oil town were squatters and ordered them to move; Los Angeles, Cal.—Bud Houser, Olympic champion, establishes new record by throwing discus 156 feet, 4 inches; Gardiner, Mont.—Park Rangers conduct a census of antelope, elk, deer, and mountain goats in the Yellowstone Park.

INTERNATIONAL NEWS NO. 38: Little Falls, N. Y.—Dynamite destroys ancient "Lovers' Bridge;" Los Angeles, Cal.—Miracle runner Nurmi breaks more records; Santa Monica, Cal.—Rob Rose, aerial cowboy, tries new kind of broncho busting; Wash., D. C.—Pres. Coolidge honors Augustus Rowland, sailor hero; N. Y. C.—Elephants join a Manhattan building crew; N. Y. C.—Kids compete for title "king of Harmonica hounds;" Tacoma, Wash.—The Wheel Chair Baseball League opens; Frisco, Cal.—(Los Angeles and Frisco only)—National swimming meet in world's biggest pool; Paris, France—Paris traffic problem now defies solution; N. Y. City—A distinguished denizen of the jungles visits Manhattan; Fort Sheridan, Ill.—U. S. Rough Riders, charge through artillery fire.

INTERNATIONAL NEWS NO. 39: Hanover, Germany—Throngs acclaim Von Hindenburg's election; Washington, D. C.—Nation opens campaign for healthier children; N. Y. City (Albany and Buffalo only)—Circus folk entertain little inmates of Bellevue Hospital; N. Y. City—Sturdy youngsters march behind Gov. Smith and Mayor Hylan in annual Boys' Parade; Wellesley, Mass. (Boston only)—Wellesley college students demonstrate self-reliance of modern young womanhood; Girard, Cal.—Cycle daredevils in hill-climbing thriller; N. Y. City—Babe Ruth recovering from illness; Paris, France.—King George meets Marshal Foch in visit to Paris; New Haven, Conn.—Lincoln Andrews, Prohibition commander-in-chief, inspects fleet of "chasers;" Wash., D. C.—Pres. Coolidge extols loyalty of Jews at cornerstone laying for Washington community centre; Iowa Park, Texas (Dallas only)—Tom Burnet, world's richest cowboy, sees fancy riding at his annual rodeo; St. Joseph, Mo.—Balloon pilots race for national championship; Milwaukee, Wis.—Moving day for monkeys at local zoo; Wash., D. C. (Wash. only)—Triumphant Senators raise championship banner; Frisco, Cal. (Frisco only)—Golden Gate crowns Queen of Chinatown; First Pictures of Prince of Wales' Journey in Africa, an International exclusive.

PATHE NEWS NO. 37: N. Y. City—Circus performers entertain hospital kiddies; N. Y. City—Scores of youngsters compete for school harmonica title; Peking, China—Thousands honor Sun Yat-Sen in death; Lavoye, Wyo.—Move entire town four and one-half miles; London, England—Britain restores gold standard; Falmouth, England—Another explorer enters air race to North Pole; Hamilton, Bermuda—The Los Angeles anchors in a foreign port; Los Angeles, Cal.—Nurmi defeats Indian runners and sets new record; Chamonix, France—Face death in daring climb of Mont Blanc; Cincinnati, Ohio (Cincinnati only)—Tenth Infantry off for camp; San Antonio, Tex. (Dallas only)—Airplanes in war maneuvers; New Orleans, La. (New Orleans only)—Sloops cut waves in spectacular race; Phoenix, Ariz. (Los Angeles only)—Pioneers observe frontier days in annual celebration; Philadelphia, Pa. (Philadelphia only)—Youth rules city during Boy Week.

PATHE NEWS NO. 38: St. Joseph, Mo.—Goodyear 111 wins national balloon race; Lowville, N. Y.—Medical experts examine little tots in Child Health drive; New Haven, Conn.—Yale lacross team stages thrilling practice game; N. Y. City—Babe Ruth wins fight against illness; New London, Conn.—New Dry Chief prepares to war on Rum Row; Washington, D. C.—Delegation of children present a May basket to First Lady of the Land at White House; Springfield, Mass.—Police dog demonstrates skill in high-jumping;



"Grief In Bagdad" is the title of a burlesque comedy produced in one reel by Hal Roach. It is a Pathe release.

Zeebrugge, Belgium—Dedicate huge memorial to British Navy's heroism in war; Philadelphia, Pa.—Rush work on world's largest suspension bridge; St. Andrews, S. C. (Charlotte only)—Lancers vie for love of May Day Queen; High Bridge, Ky. (Cincinnati only)—New Dix River dam nears completion; Kansas City, Mo. (Kansas City only)—"Citizens of tomorrow" march to victory; Fort Wayne, Ind. (Indianapolis only)—Rev. Campbell Gray consecrated Episcopal Bishop.

KINOGRAMS NO. 5079. New York—80,000 boys march down Fifth Avenue in Boys' Week celebration; Aberdeen, Md.—West Point cadets take lesson in gunnery at famous proving grounds; San Francisco—High School pupils form human map of United States; Notre Dame, Ind.—Famous Notre Dame football squad, coached by Knute Rockne, goes through spring training stunts exclusively for Kinograms; Paris—Artists of Montmartre exhibit their work on sidewalks; Raynham, Mass.—Thousands of herring fight way against rapids to reach up-stream spawning grounds; New Haven, Conn.—Frank D. Ashburn breaks all records in winning scholastic and athletic honors at Yale; New York—Boys at Horace Mann School are taught to box; Los Angeles—Paavo Nurmi wins again, defeating eight Indian runners.

KINOGRAMS NO. 5080. Ft. Sheridan, Ill.—Calvarymen stage horse show with Vice-president Dawes as guest of honor; Wellesley, Mass.—College girls greet May Day in appropriate fashion; On Pacific Coast—Artillerymen drill with gas masks in mimic warfare; Ramapo River—Members of American Canoe Association ride rapids in Kinograms exclusive; Washington—President Coolidge extols Jews' services to America at cornerstone laying; New York—Babe Ruth as he looks today in the hospital; San Francisco—Johnny Weissmuller leads swimmers in sprint event; Paris—King George of England pays tribute to France's unknown dead; New York—Circus moves to Bellevue Hospital to entertain sick children; St. Joseph, Mo.—Van Orman wins elimination balloon race.

Regional News from Correspondents

Texas

WILLIAM EPSTEIN, well known theatre man of San Antonio and the president of the Main Realty company, who will erect a million dollar theatre at the corner of Main and McKinney avenue has announced that a hotel structure is contemplated in connection with the theatre. The hotel and theatre will be constructed along the same lines and the same color scheme will be used throughout.

The Folly Theatre, Houston's newest picture playhouse, opened Saturday at 4.00. The Folly is a popular price theatre and will feature three changes weekly. Its equipment is new throughout. P. Crown, former owner of the Crown theatre is owner and manager of the Folly.

Two Hills, Lloyd from San Francisco and Paul A. from Boston are now organists at the new Texan theatre. Neither of the Hill boys had met until early this week when they arrived here to take up their duties at the Texan. Each had heard of the other and his work as an organist.

P. V. Wesseley, Producers representative in south Texas was in town talking with Abrams and Weiner, owners of the Rialto, this week. Mr. Wesseley has just returned from a trip through south Texas and reports that a good rain throughout his entire territory will help business a 100%.

The new cooling system now being connected at the Majestic theatre will be ready for work next week according to Eddie Beamer, manager.

Houston will have vaudeville all summer as announced by the management of the Interstate Amusement Company last week. Top prices will be 50 cents. This includes a picture program also.

Denver

Last Thursday afternoon, a fire broke out in the projection booth of the American Theatre during the showing of the films shortly after five o'clock. Several hundred patrons, mostly women and children, fled to the exits. However, no injuries resulted owing to the quick action on the part of the theatre authorities and the fire-safety appliances of the booth. Considerable smoke poured out of the auditorium, but outside of that most of the damage was confined to the burning of part of the film. The automatic shutters of the booth were instantly closed, and the operator put out the fire with an extinguisher before very extensive damage had occurred. It was reported the damage did not exceed $200.

Mr. Harry Lustig, district manager for Metro-Goldwyn, and R. J. Garland returned yesterday from their general sales convention which was held in New York City. After holding a sales conference with all Metro-Goldwyn salesmen of this territory, Mr. Lustig proceeded to Salt Lake City, Los Angeles, and Seattle, Washington, where he will meet Mr. Feist, the general sales manager of the Metro-Goldwyn organization.



Edward Hearn, making his first starring appearance for Fox in "As No Man Has Loved."



Scenes from "City Bound," Universal one-reel comedy featuring Charles Puffy and Billy Engle.

Max Schubach of the Midwest Theatres Company announces that he has taken over the ownership and management of the Cameron Theatre, one of the most attractive South Denver suburban houses. Earl Kerr, formerly booker for Educational, has been engaged as the active manager of this theatre.

W. H. McDonald, representative for Deluxe, has just returned from a successful sales trip to the Wyoming territory.

C. T. Perrin, one of the leading exhibitors of Casper, Wyoming, was a visitor in the city this week. While here, Mr. Perrin was appointed to act on the Board of Arbitration, substituting for Mr. Ashworth, who was not able to be present.

Lou Gullette of the Paris Theatre, Santa Fe, N. M., suddenly appeared in film row this week. Lou had threatened to fly down to Denver in an aeroplane, but changed his mind on account of unfavorable weather conditions. Mr. Gullette is probably the only exhibitor in this territory who possesses an aeroplane, although no one was much surprised when he secured one, for the reason that Lou is one exhibitor that does a little different.

The Rialto and Victory Theatres in Denver are planning on taking a very important part in Music Week activities in Denver this year. The Rialto Theatre will allow its orchestra to devote a portion of its time with vocal artists to entertain the patrons of this theatre between shows. The Victory Theatre will turn its entire staff over to one of the various organizations taking part in Music Week for a short part of the program.

Few Denver managers were out of the territory during the past week. The fact that an unusual number of exhibitors were in the city probably accounts for this fact.

Among those visiting film row this week are Charles Klein of the Black Hills Amusement Company circuit of theatres of the Black Hills of South Dakota; Paul Krier of the Star Theatre, Walsenburg, and his brother, E. J. Krier, who is manager of the Curran Theatre, Boulder, Colorado; Max Kohn and Frank Fairchild, of the K. & F. Amusement Company, operators of a chain of theatres in Colorado and New Mexico; Johnson and Bangs of the Strand Theatre, Rawlins, Wyoming; Earl Nye, manager for the Carl Ray Amusement Company houses of Cheyenne, Wyoming; M. C. Gerhart of the Empress Theatre, Ft. Collins, Colorado; P. H. Hoppen, operating the America Theatre, Longmont, Colorado, and the Rialto Theatre of Loveland, Colorado; R. J. Murray, manager of the Eaton Theatre, Eaton, Colorado; J. E. (Tommy) Tompkins, owner and manager of the America Theatre, Colorado Springs, and A. F. Allen of Agular, Colorado.

Sid Weisbaum, manager of the F. B. O., and Jack Krum, manager of United Artists, managed to get in a day out of the territory by making a short run up to Longmont, Loveland and Ft. Collins.

Lon T. Fidler, manager for local Warner Brothers' Exchange, has just left for a two weeks' sales trip into the New Mexico territory.

The baseball game between the manages and employees, held last Saturday afternoon, resulted in a track meet and endurance contest. The final score was 29 to 19 in favor of the managers. Jack Krum of United Artists started out as umpire, but before the game was over, five umpires had been used. Nine innings were played, covering a period from 2 P. M. to shortly before dark. Few managers were seen around film row Sunday morning.

Sid Weisbaum, manager of local office of Film Booking Offices of America, has received instructions to leave for Chicago next Wednesday to attend a nation-wide sales convention of his organization.

H. W. Braly and the Paramount sales force have returned from their sales convention just held in Los Angeles, California.

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New York and New Jersey

THE Select Realty Corp. has purchased the theatre and store building at 931 East 180th St. from the Harmine Realty Co. It is subject to a mortgage of $122,000.

Bradley Beach, New Jersey is to have a new $150,000 theatre. Ben Temeles and Harry Mayo are the builders and the new house is expected to be ready about July 1st. The seating capacity will be 800.

The Chelsea theatre at 308 8th Ave. reopened Saturday, May 2nd, after a damaging fire that took place about a week ago.

Abe Cohen who manages the Strand at Massena, N. Y., for V. A. Warren, was a caller at the NEWS office this last week. He has been spending part of his vacation in New York City. Abe does some heavy exploitation up in the Northern New York section and has promised to send in some samples of his work.

Mark Greenberg of Brooklyn has taken over the Park theatre at Nutley, N. Y., from Harry Pedagog.

Edward B. Hulse of Mt. Holly, N. J., has sold a half interest in the Mt. Holly theatre to Jacob Fox who owns the Burlington Auditorium and other theatres in south New Jersey.

Joe Wolf who has been covering New Jersey territory for Famous Players has been transferred to the N. Y. office. John Thurlow will come down from the Albany office to take Joe Wolf's place.

Springer and Wolf have taken over the lease of the Standard at 90th St. and Broadway, from the Bimberg's. The name will be changed to Stoddard. The addition of the Stoddard will make the fourth in this circuit. The other theatres are the Adelphi, Symphony, and the 77th St. theatre.

Sayreville, N. J., has been having its troubles with the Sunday closing law. Four local clergymen have put in a complaint that a theatre was operating on Sunday in violation of the state code. The matter has been taken up with the chief of police.

The Strand at Seaside Heights, N. J. belonging to F. W. Miller has been sold.

Leo and Ben Greenfield have taken over the Court theatre at Boro Hall, Brooklyn, from Chas. Levine. They will combine the Court with the Gloria and the Atlantic.

A. S. Goldreyer has sold the Band Box, N. Y. C. to M. Shahan. Mr. Shahan also conducts the Lyric at 180th St. and 3rd Ave.

Al Moley is a busy man around the Prudential Film Delivery office with his booking sheets and telephone—but never too busy to smile. Al says "kicking never gets you anywhere." Incidentally, there's many a show in town that depends upon Al.

Among the New York theatres recently installing new equipment are the Chelsea, Stadium, T. O. C. C. at the Hotel Plaza and the Kings Highway, Kameo and Garden in Brooklyn. Howell furnished the equipment.

Wm. Salkin who owns a chain of theatres in Harlem and is building a big new house on the east side of that section will leave for Europe on the next sailing of the Leviathan.

Harry Harris, of the Bluebird, Bunny, Claremont, Sunset, and West End theatres has purchased the plot at 116th St. and First Ave. He will build a new 2000-seat house and it is expected to be ready the early part of September.

Pollack and Bratta are building three new houses in N. J. One at Summit, one at Morristown and one at Englewood.

Renown has acquired the franchise for twelve Tiffany and fourteen Truart productions for the coming year. Jack Bellman also states that in addition to these there will be others that will bring the total up to thirty-five, all of which are of high quality.

The convention over at the Roosevelt Hotel, A. M. Weinberger was caught in the act of preparing the line up of the First National product. There are 59 of them.

A syndicate represented by Irvin Wheeler of New York and operating theatres in Rye and New Canaan, have purchased the Capitol in Riverhead from Robert E. Riley. These theatres were financed by selling stock to the public in each community.

David S. Brandwein will erect a sixteen story hotel and theatre building on the corner of 8th Ave. and 46th St. on the expiration of the existing leases.

N. J. Nass, representing a Jamaica syndicate, purchased the Steinway theatre in Astoria. The house is valued at $250,000.

Cleveland

THE rumor that Messrs. Spitz and Renner had secured a theatre site on the main street in Youngstown, has been verified. As predicted the present Orpheum theatre, owned by Max Schagrin, will be converted into a lobby to the new house. Work on the structure is scheduled to start May 1st Joe Trunk, who, for a long stretch of time was manager of the Dome theatre, Youngstown, will manage the new house.

There's a new up-to-date house just completed in Cadiz, Ohio. E. M. Long and Sons are the owners. The house has a seating capacity of 500, with space for 150 extra seats if needed.

There was a fire in the Sorg theatre, Middletown, recently. The trouble started in the projection room. Clouds of smoke spread to the main auditorium, causing considerable confusion, but no damage to the patrons. Several reels of films were destroyed, however, as well as the projection machine.

The Royal theatre, Bellevue, one of a chain of houses operated by G. H. Foster and C. R. McMurray of Marion, announces a change of policy. It is to be operated as a full time movie house in the future.

All dressed up and no place to go. That's Norman Moray, manager of the local First National exchange. He's just back from a quick trip through the territory and he brought in over thirty-five contracts for next season's First National product. The exhibitors just couldn't resist Moray's nice ice cream suit-and-hat-to-match.

Lew C. Thompson, former manager of the Cleveland Universal exchange, has been appointed special representative for Fox in the northern Ohio district.

And still the Cleveland Universal exchange has no resident manager. J. O. Brooks, assistant sales director, is temporarily holding down the job.

J. E. Beck, manager of the Cleveland Vitagraph exchange has been touring the country to good purpose. He has closed with almost all the key points in the territory.

H. J. Walters has taken over the Pleasurette at Burton, O. And that isn't all. Walters has rechristened the house and now calls it the Opera House. The Andover theatre, Andover, is another one of Walters' houses.

The Film Bldg. register was much in use this week, showing that the following out-of-town exhibitors had paid their respects to the trade: L. Schleifenheimer, of the Falls theatre, Chagrin Falls; Phil Messina, Liberty theatre, East Palestine; George Scott, Market Street Theatre, Youngstown; Joe Trunk, Mahoning and Victory theatres, Youngstown; August Ilg, Ohio theatre, Lorain; Judge G. H. Foster, Marion theatre, Marion and Leo Fukhart of the Hippodrome, Crestline.

Detroit

E. C. BEATTY, general manager of the Bijou Theatrical Enterprise company returned from New York on Wednesday after attending several meetings of the National Vaudeville Artists Association. He was also in New York to greet W. C. Butterfield, head of the Bijou circuit, who returned May 2 from a three months tour of Europe.

The Rialto theatre at Charlotte, was taken over May 1 by C. R. Beechler, operator of the Iris theatre in St. Johns, Mich.

William Rudolph, representative of William Randolph Hearst, has been in Detroit since the past week, supervising a local engagement at the Adams theatre. Rudolph hopes to establish a record similar to his past achievements.

Construction is to be started immediately on a new theatre in Plymouth to replace the Alseum theatre, which was demolished by fire a few weeks ago. Harry Lush of the P. and A. company, whose organization is to erect the building, declares that it will be modern in every respect and will be built so that it will provide for future growth of the community. P. and A. also operate another house in Plymouth.

Felix Feist, newly appointed sales manager for Metro-Goldwyn-Mayer, succeeding James R. Grainer, was a visitor in Detroit during the past week. He visited the local exchange and surveyed the field in general.

Ernie Forbes of the Theatre Equipment Company, Red Brad of the Exhibitors Supply and Max Rubens of the Amusement Supply Company are making arrangements to attend the annual convention of the National Association of Theatre Supply Men, which is to be held in Milwaukee next week during the National Convention of Exhibitors.

Carlos, production manager for William Fox was registered at the Statler Hotel last week. Carlos, who was on his way to New York, preparatory to sailing for Europe, engaged in several conferences with Manager Walter Shafer of the Fox-Washington theatre, as well as visiting the local exchange.

F. G. Conklin, representing Murray Garson productions, was in Detroit during the week. He visited with Walter Liebman, manager for Associated Exhibitors.

Des Moines

JOHN VEENSCHOTEN of Elcador, who had dropped out of the exhibitor's game for a time and has not owned a theatre within the last couple of years, is going to enter the business again on a big scale. He has bought the Empire Theatre at Storm Lake which was formerly owned by Mr. J. Lierke and plans to buy a number of other theatres.

F. C. Anderson, more familiarly known as "Andy", cashier of the Pathe exchange, is back on duty again after a month's absence. He is now minus one useless appendix.

Gladys Haugh is the new billing clerk at the F. B. O. office. She takes the place of Alice Gannon who went to work at the clay factory. "They can't keep an Irishman away from the bricks, says Johnson, the wit of the F. B. O. office. Miss Haugh comes from the First National exchange where she was billing clerk.

L. V. Clement of the booking staff of Famous Players has bought a big black car. It's an Overland. He's already planning his summer vacation trip.

L. E. Mathews, owner of the theatre at Elmore, Minn., one at Buffalo Center, Iowa, and another at Lakota, Iowa, was in Des Moines in search of a film convention which he thought was on here. He visited the Des Moines exchanges and had a good time although he'd missed the date of the convention by about a month.

Manager Banford and the salesmen of the Metro-Goldwyn branch, Harry Herman, Harry Gottlieb and L. C. O'Connor, went to St. Louis to attend the district convention called by J. E. Flynn, district manager.

John Graham, exhibitor at Eagle Grove where he owns the Princess Theatre, bought a Willys Knight on his last trip to Des Moines.

The staff of the Famous Players exchange were entertained at the home of Alice Medole, bookkeeper. It was a kid party and the costumes were all prize winners. The next morning they all went down in a body to greet the sales staff, returning from the convention in California. The whole office was decorated with "Welcome home" signs.

L. D. Hendricks of Mt. Vernon was at the Des Moines exchange settling up his accounts.

Joseph Mansfield, who plays the flute in the Capitol Theatre orchestra, was a "flu" victim, but he's now back at work.

Kansas City

THE new Centre theatre, a suburban house at fifteenth Street and Troost avenue, Kansas City, has been remodeled and refurnished by its new managers, J. D. Lynn and W. D. Vaughan. In addition to new lighting effects, a new Hope-Jones-Wurlitzer pipe organ has been installed. The seating capacity of the remodeled house is 1,500.

"Tell all the film peddlers that I am not at home, so they won't waste time and money," reads a postcard from D. Filizola, manager of the Empress theatre, Fort Scott, Kas., who is in Galveston, Tex.

The Pantages theatre, Kansas City, managed by Walter Finney, is receiving fair returns from a popularity contest. The five best answers forwarded through the mail will be good for tickets to the show.

"If I have to have a man roll a peanut around the block to attract attention to my house I'll get into some other kind of business," said Howard E. Jameyson, advertising manager of the Miller theatres in Wichita, Kas., last week. "I am a firm believer in dignified newspaper advertising. Prestige always pays in the long run."



Henri Ellman, president of Capital Film Exchange in Northern Illinois and Indiana.

Miss Catherine Murdock, secretary-treasurer at the Garden theatre, Kansas City, this week identified a man by the name of Elmer Smith, held at police headquarters, as one of the bandits who on April 13 held up the Garden theatre and robbed Miss Murdock of $800 in checks and cash. She identified some torn $1 bills which she had patched together with a peculiar brand of paper, the money being found on the alleged bandit.

A number of changes in the personnels of Kansas City exchanges were made last week. Ralph Heft, former First National salesman was promoted to the head booker's desk, while Frank Baxter, who has been covering Northeastern Missouri for Fox, has resigned. Bert Edwards has joined the First National sales force and will cover Southeastern Kansas and Southwestern Missouri, Educational having employed Will Sheridan, who will work in the Northern Kansas territory, Gorden Craddock, First National salesman, having been transferred to the Northwestern Missouri territory. Truly B. Wildman, former P. D. C. manager in Omaha, who returned to Kansas City, decided not to enter business for himself, but, instead, took over the management of the Enterprise branch office at Dallas, Tex. H. H. Murdock, formerly with Metro-Goldwyn, joined the Fox staff, while Marty Williams, veteran of the Kansas City, joined the Paramount sales force.

Among the out-of-town exhibitors in the Kansas City territory last week were: Herb Thatcher, Lyric, Abilene, Kas.; E. E. Gosline, Sunflower, Peabody, Kas.; S. E. Wilhoit, Jefferson, Springfield, Mo.; Charles Sears, Sears Circuit, Nevada, Mo.; C. M. Pattee, Pattee theatre, Lawrence, Kas.; F. G. Weary, Farris, Richmond, Mo.

E. P. Hill, chief traveling auditor for Fox, and R. G. Wyckoff, supervisor of accessories, were Kansas City visitors last week. M. A. Levy left behind a busy office to make a hurried trip to New York to attend the Fox sales convention, but worse than that was the fate of Stanley Mayor, Fox salesman, who almost wept because he was ill of the "flu" two days and couldn't obtain a single contract.

"Make this summer a hummer," is the new slogan adopted by T. O. Byerle, First National branch manager.

C. F. Senning, Educational branch manager, after fifteen years of work without a vacation, has been granted a ten-day leave of absence.

C. E. Mayberry, district manager for P. D. C., was a busy visitor in Kansas City, as was Louis Reichert, P. D. C. branch manager, who has been spending most of his time in the territory.

E. C. Rhoden, Midwest Film Distributors, Inc., manager, left for a workout in the territory, as did Rube Melcher, one of his salesmen.

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Buffalo

HAROLD and Mrs. Lloyd, the latter known to film fans as Mildred Davis, visited Buffalo and Niagara Falls Monday evening, April 27, accompanied by Mr. and Mrs. John Murphy, the former production manager for Lloyd; and Joe Reddy, publicity purveyor. The party came from the west coast via the Canadian Rockies. Harold got a real kick out of the nature beauty at Niagara Falls. It was his first visit there. In the early evening the party returned to Buffalo and were the guests at a dinner in the Buffalo Athletic club, which was attended by Walter Hays, president of the M. P. T. O. of N. Y., Inc., and Mrs. Hays, Michael Shea, head of the Shea interests in Buffalo; Mr. and Mrs. Basil Brady, the former the local Pathe exchange manager; Vincent R. McFaul, managing director of Shea's Hippodrome; Eugene Markens of the Pathe sales staff and the members of the Lloyd party. Following the dinner the party visited Shea's Hippodrome and Shea's Court street theatre. Harold was lured into a box long enough to have Julius Tannen, one of the stars of the bill, introduce him to the audience and the non-goggled Harold blushingly bowed to the customers. The party left late in the evening when they will remain several weeks.

The installation ceremonies of the Film Board of Trade were held Monday evening, May 4 in Stein's Hotel, Orchard Park, N.Y. This place was selected because of the artesian well nearby in deference to the dry stand of President Frank McCarthy. The new officers were installed with due ceremony. Several prominent exhibitors attended the event. The return to Buffalo was made in the wee sma' hours. Among those in attendance were Mr. McCarthy, Henry W. Kahn, Earl Kramer, C. W. Anthony, Marvin Kempner, Sydney Sampson, retiring president; Basil Brady, Eugene Markens, Harry Dixon, Colonel Howard F. Brink, Joe Miller, Ray Powers, Richard C. Fox, Fred M. Zimmerman, William Sherry, Bill Rowell, J. Emerson Dickman, Jimmy Speer and many others. Of course there was some grape juice noted and the banquet was one of which mine host Stein could well boast. The event was one of the most successful in the history of the local Film Board. Mr. Samson was praised for his successful conduct of the affairs of the board for the past three years.



Joan Meredith, signed to a long term contract by Chadwick Pictures Corp.

The Schine Theatrical corporation has invaded Buffalo. This company which has been adding links in its chain of 40 or so houses in the state by acquiring houses all over western New York, has taken over the operation of the Olympic theatre on Lafayette Square. The Olympic has been operated by Universal for the past year. The lease has only a year or so, however, to run, an extension having been granted some time ago because a bank, owning the property, was not ready at the time to extend its building operations. Lewis W. Schine was in Buffalo last week end to confer with Manager Ray S. Averill, who will remain under the new regime. The Olympic has been running double feature bills of late. No change in this policy has as yet been announced.

Carr & Johnson of Jamestown, N. Y., have leased Celeron Park on Chautauqua Lake and commencing May 30 when the park will open, will install pictures and perhaps vaudeville in the large theatre on the ground.

The Capitol theatre in Dunkirk, N. Y., operated by Lally Brothers, has discontinued pictures temporarily and will install a stock company.

Eddie Brunner, managing director of the advertising accessories department at the Buffalo First National Exchange, was the hero of a wild chase after auto thieves the other night. Eddie was driving home in the wee sma' hours of the morning when a cop commandeered him and his machine and told him to catch a flivver which was disappearing in the distance. Eddie stepped on the gas and after doing 50 and 60 through the streets, finally overtook the lizzie and forced it against the curb. Two of the men jumped from the stolen car and the funny part of it is that these two escaped from the cop, while the third was caught by Eddie who took a wallop at the bandit's beezer. The Buffalo papers failed to mention Eddie's part in the midnight ride.

An application for a permit to build a $35,000 picture house at Thurston road and Midvale terrace, Rochester, has been made by Jacob Levy, 16 Rhine street, Kodak Town.

The Schine Theatrical corporation has obtained a long term lease on the O'Malley skating rink in Exchange street, Geneva, N. Y. While the plans have not been officially made public, it is understood that the company plans to enlarge the Temple theatre, by an addition to the rear, and to make it a vaudeville house. The O'Malley rink is to be turned into a theatre with a large seating capacity, and will be used while the work is in progress on the Temple, and in all probability will be continued as a picture theatre afterwards. The building was opened as a skating rink last fall. The Schine company also controls the Regent and Smith Opera House in Geneva.

The Lyceum theatre in Ithaca, N. Y., which has been operated the past season exclusively as a picture house, will close the latter part of May and will reopen in the fall with a permanent stock company, according to an announcement by Joseph F. Hickey, president of the Lyceum company.

While hundreds of people sat in the Regent theatre, 1017 Parade street, Erie, Pa., the other evening, entirely unaware of what was going on, four fire companies battled a stubborn blaze in the adjoining building. As the crowd left the early evening show they were surprised to find fire fighting apparatus in the street and firemen working on the building next to the theatre. Erie is having a fire every week, it seems.

Twenty-seven hundred children gathered in the Eastman theatre last Saturday for the first of the special shows for the boys and girls of Rochester and gave a ringing answer to the question of Will Hays, "What are you going to do about movies for the children?" Major Ward P. Woolridge of the committee on public relations cooperating with the Hays organization, was in town for the event. The major believes this type of show will soon become a country-wide institution. He said that experience had shown that eight reels were about all that would hold a child's interest at one show. At the Eastman the program is arranged to run approximately an hour and a half and includes the main "Story picture," nature study, travel, animal, cartoon and educational subjects.

Sidney C. Allen, owner of the Allen theatre in Medina, N. Y., has taken over the Lyndon theatre in Lyndonville. Lyman Beecher has operated the Lyndon for the past two years. The house was built in 1913 by Frank Starkey who also owned a theatre in Hilton. They were the first of such enterprises in either town. In 1915 the Lyndon was destroyed by fire. Subsequently the site was bought by C. D. Vickers and the new Lyndon was built on the old foundation. Mr. Vickers conducted the business until two years ago when he sold it to Mr. Beecher for $7,000.

Captain Nungesser, the French ace of the air, will make a personal appearance in Rochester the week of May 17, at the Victoria theatre.

On May 4 the Avondale, Flash and Star theatres, owned by Fred M. Zimmerman, John Fennyvessy and Dan Buss, respectively, in Tonawanda and North Tonawanda, were taken over by the Sharondale Corporation. All bookings and pictures bought by the three houses have been taken over by the corporation.

Maurice Cohen, one of Buffalo's veteran film men, has been engaged by Manager Marvin Kempner as a member of the sales force of the Paramount exchange. Maurie will cover the Rochester territory, where he has many exhibitor friends.

The Motion Picture Exhibitors League of Rochester will stage a ball May 20 in the Kodak Town's convention hall. Jules Greenstone has been re-elected president of the league.

Miss Hilda Kazanowski, co-manager with her brother Stanley of the Rivoli, one of Buffalo's east side community theatres, was married the other day to Ben Krystaniak, a prominent attorney.

Fred M. Zimmerman, manager of the Buffalo office of the Producers Distributing corporation, expects to leave soon for the P. D. Co. convention on the west coast.

Manager Charles W. Anthony of the Buffalo Vitagraph or rather Warner Brothers-Vitagraph office, has left for the west coast convention of the new organization. Charlie says when he gets out there he is going to see the sights if it costs him $3.50. C. W. Taylor and Andy Bader have been added to the local sales staff. Leo Murphy, demon salesman, is now in complete control of his flivver once more. He lost part of the carburetor the other day and the dern critter ran away with him. Leo couldn't stop the boat.

The Powers Film company, 230 Ridgeway avenue, reported to the Rochester police that the office of their plant had been entered early the other morning and an unsuccessful attempt made to force the safe. The office was ransacked, but nothing was taken.

Frank Mayo was in Buffalo the past week appearing in person at the Lafayette Square.



Evelyn Brent, who has just started her newest starring vehicle for F. B. O., "The Face on the Air."

Central Penn

KEEN rivalry existed between C. Floyd Hopkins, Harrisburg representative of the Wilmer & Vincent theatres, and Mrs. Hopkins, in the city-wide campaign conducted there in the latter part of April in which $310.000 was raised to support the local welfare organizations in the present year. Mrs. Hopkins headed a team of women in the drive and Mr. Hopkins was captain of a men's team.

Toward the end of the drive Mr. Hopkins, with typical sense of humor, declared at one of the public meetings of the campaign that some of the money he had solicited had been disappearing from his bureau at night and mysteriously appearing next day on the record to the credit of Mrs. Hopkins' team. Mrs. Hopkins made counter charges, all in the spirit of fun, and then challenged her husband's team to raise more money than her team before the close of the canvass. When the final figures were in, Mr. Hopkins' team showed a total of $3,988 collected, and Mrs. Hopkins reported $3,635.80 While Mr. Hopkins thus had a shade the better of the argument, the total number of subscriptions obtained by his wife's team was 219, while Mr. Hopkins' team had induced only 196 persons to subscribe. So it was mutually agreed the honors were even.

Plans for the formal opening of the Regent theatre, Harrisburg, under auspices of Marcus Loew, Inc., of New York City, was planned for May 11, the house having passed to Loew control a week before that date, having been purchased from Peter Magaro who has successfully conducted the theatre for a number of years.

The Loew interests announced elaborate plans for the opening, including the presence of several noted film stars.

The general policy of the house as a motion picture theatre will remain unchanged under the new ownership, except that an orchestra will be installed and all pictures will have a special musical score appropriate to the subject matter of the picture. This will be the first picture house in Harrisburg to have a regularly employed orchestra at all performances.

Extensive renovations and redecorations have been made in the theatre in the last few weeks. It has been confirmed that Jasper F. Turano, who has for several years been assistant manager, will act in the capacity of manager, succeeding Mr. Magaro, the retiring owner. There will be no other changes in the personnel of the staff of employes.

The acquisition of the Regent give the Loew interests their first foothold in the capital city of Pennsylvania. Louis K. Sidney, division manager of the Loew interests, said Harrisburg will be the only Pennsylvania theatre outside of Philadelphia and Pittsburgh where film pictures will be musically scored.

National Music Week, beginning Sunday, May 3, was observed in many motion picture theatres of Central Pennsylvania with special musical programs at all the performances. In Harrisburg there was a city-wide observance of the week, including special music in the churches, theatres, department stores and factories.

A further development of the policy that several Harrisburg churches have adopted in conducting motion picture shows, at which usually silver offerings are lifted, is the plan of Grace Methodist Church of inserting paid advertisement of its picture shows in the amusement columns of the newspapers alongside those of the theatres. A display advertisement in the Harrisburg Evening News on April 27 announced "Flaming Barriers, with Antonio Moreno, Walter Heirs and Jacqueline Logan" would be shown on the screen in the basement of the church on that evening.

A fund of $2,500 has been given to the Reading Hospital building fund as a memorial to the late Claude L. Carr, one of the founders of Carr & Schad, Inc., which conducts a chain of picture theatres in that city and Lebanon. The gift was from Mrs. Beulah Carr Nevin.

The last show to appear in the Orpheum theatre, Harrisburg, a Wilmer & Vincent legitimate house which is to be torn down and rebuilt by November 1 for use as a vaudeville and motion picture theatre, was "Blossom Time," which appeared there on May 11. That closed the season for the Orpheum and the following day the work of demolishing the old theatre was begun.

The Chamberlin Amusement Co. were very fortunate in securing the services of W. D. Ascough to manage their Victoria theatre in Mahanoy City. He is a man of high calibre and although a resident of Mahanoy City a comparatively short time, he has interested himself in many things pertaining to the welfare of the community. Recently, Mr. Ascough delivered a very interesting address before the board of the East End Association.

Canada

DON STAPLETON, manager of the Centre Theatre, Ottawa, Ontario, pulled off a brilliant bit of detective work when the residence of his father, B. F. Stapleton, owner of the Centre Theatre, was entered by burglars late Saturday night, May 2, the goods taken including two ladies handbags containing $164 and two valuable fishing rods. When the robbery was discovered Sunday morning, Don Stapleton made a close examination of the room from which the bags were taken and was rewarded by the finding of a piece of paper bearing a name. This proved to be a valuable clue because the burglars were traced thereby, being arrested by local detectives within a few hours. The thieves confessed and informed the detectives that they had thrown the handbags into the Ottawa river after securing the money. They received heavy sentences. Don Stapleton received front page publicity in The Ottawa Journal because of his success as a sleuth.



Raymond Cavanagh, in charge of publicity, exploitation and advertising for Marshall Neilan productions.

Articles of incorporation have been taken out under the Companies Act in Canada by N. and A. Lawand of Montreal, Quebec, for the two attractive houses which they now operate in that city, the Dominion Theatre and the Laurier Palace. These are handsome neighborhood houses which are conducted on an independent basis.

Miss L. Franklin, the bright young daughter of J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, appeared as the star artist before the Women's Canadian Club, composed of the aristocratic clubwomen of the Canadian Capital, at the club meeting in the Chateau Laurier, Thursday, April 30. Miss Franklin is an accomplished violinist even though she is only 14 years of age. She is already a gold medalist.

Ray Peck, director of the Canadian Government Moving Picture Studio at Ottawa, is attending the annual spring convention of the Society of Motion Picture Engineers of which he is a committee member. Mr. Peck addressed the Gyro Club of Ottawa on April 29 on the subject of "Moving Picture Development," showing several of the latest Government film releases.

John C. Green, manager of the Capitol Theatre, Guelph, Ontario, has been receiving some wonderful publicity in Canada because of the fact that references were made recently to the fact that he was in charge of the first moving picture presentation in the Dominion of Canada some 29 years ago. This presentation, according to Mr. Green, took place at a summer park at Ottawa, Ontario, and the performance consisted of the screening of four 50-foot length "productions." The projection machine used was the invention of Thomas A. Edison, the projector being leased from Mr. Edison on a contract. A short time after the Ottawa innovation, a Frenchman landed at Montreal, Quebec, it is stated by Mr. Green, with short moving pictures made by Lumiere of Lyons, France, and it was there that the second group of films was shown, this also being in 1896.

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, left for New York City on May 2 for his usual semi-annual visit in the United States amusement centre for the purpose of looking over bookings and arranging for various attractions for the Ottawa house.



Bert Lytell who has the leading role in Vitagraph's "Steele of the Royal Mounted."



Salt Lake City



C. F. PARR, manager in this city for Producers Distributing Corporation, returned this week after making a trip of the key centers of Montana, in the interest of the new product that is coming up under the P. D. C. banner following the recent expansion of the activities of this corporation.

Glen H. Allen, assistant manager and booker at the local Producers Distributing Corporation, was the recipient this week of the prize that is striven for valiantly among all of the bookers with Producers all over the division, the Western Division Champion Booker banner. This much coveted award comes to Allen for the securing of the greatest number of play dates in the Western division, he having been victorious in the fourth period. Allen says with a smile on his face as he gayly rattles à portion of the twenty-five berries that accompanies the pennant, that he is going to keep it right where it hangs at the local office.

Mel Wilson, who was recently appointed special representative for P. D. C. out of the Salt Lake City, Denver and Butte offices, leaves Monday for Denver after a two weeks' sojourn in these parts. Wilson was recently manager in Denver for Famous Players-Lasky.

Pete Stewart, now selling on the road out of the United Artists exchange in this city, is heading into headquarters after an extremely satisfactory trip into Idaho. Stewart was formerly short subject salesman for Pathe in this territory. Jack Connors has been covering the state of Montana for United Artists, headed for Butte where he will wind up his trip.

George Mayne, owner of the Preferred Pictures and Super Feature Independent exchange here leaves Saturday night for a swing over the entire state of Idaho. He anticipates being on the road about six weeks. Elwin Peck will have charge of the affairs of the office during his absence.

J. Leonard Tidwell, southern Utah salesman out of the local Fox exchange returned to this city after a mighty successful trip over his territory.

Keith Pack, booker for Fox in this city, is managing the affairs of the exchange in masterful fashion during the absence of Art Schayer, exchange manager who is in New York attending the convention. Charles L. Walker is doing his stuff in the Idaho section this week.

It is announced at the local Universal exchange that effective Monday the office hours will be from eight o'clock in the morning to 4:30 o'clock in the afternoon during the summer season. A placard is posted on the front door announcing to the wary and unwary alike that such will be the case.

Samuel Henley, Universal branch manager, will return to his headquarters tomorrow after a jaunt through Idaho.

L. E. Metzger, special representative for Carl Laemmle, will arrive in this city within a few days according to a letter received at the Universal exchange today.

Jesse Jones, owner of the Jones Theatre at Canon City, Colorado, stopped off in this city yesterday on his way to the coast. He called on the local exchanges.

L. A. Davis, manager in this city for F. B. O., returned this week from Montana.

W. K. Bloom, Montana salesman for the F. B. O. office, has established his headquarters in Butte, and will henceforth travel that state from that city.

Joe Solomon has been added to the sales force out of the local F. B. O. exchange, and has been assigned to the Utah, Nevada, Idaho territory. He resigns from the local Warner Brothers exchange to accept his new position.

Davis leaves next Wednesday for Chicago to attend the F. B. O. convention at Chicago which will convene May 9. Upon the completion of the meeting he will go to his home town Philadelphia for his vacation.

Don McElhinney, who joined the local Universal exchange selling force last week is making his initial trip into the territory this week with Idaho as his objective.

Ed. C. Mix, popular film man here, started in his new capacity as manager for Associated Exhibitors in this city last Monday. He is spending his first week here acquainting himself with the product, and will hit the trail next week into the territory. Mix was recently manager of the Kinema Theatre here, the Universal owned theatre.

R. S. Stackhouse, Vitagraph local manager is highly elated over the consummation of the recent deal by which Warner Brothers acquired the control of Vitagraph. He is enthusiastic over the proposition as presented for this territory, feeling that the wonderful product which will be opened up by the combining of the gigantic holdings of both companies will offer an opportunity of unlimited scope. He just returned from Montana, and will leave shortly for Nevada.

David T. McElhinney, recently manager of the Associated Exhibitors exchange here from which position he resigned to become special representative out of the local Vitagraph office is making his first trip into the territory this week under his new banner. He is working Idaho.

George E. Jensen, Montana salesman for Vitagraph is turning in some great business in that state, according to Manager Stackhouse.

W. G. Seib, manager of the local Pathe office spent two successful weeks in Idaho, returning the first part of this week.

A. G. Pickett, newly appointed manager in this city for Famous Players-Lasky returned home last night with his bunch, from Los Angeles, where they attended the international convention en masse (whatever that might mean). He said that it was the most wonderful convention that it had ever been his pleasure to sit in at, adding that the scope of the business transacted was splendid.

George L. Cloward, Metro-Goldwyn chief in this city, returned Wednesday from New York City where he attended the convention. He said that the meeting was an entire success in every way.

Harry J. Lustig, Manager of the Western Division for Metro-Goldwyn, will arrive in this city tomorrow morning and will conduct a sales conference at the local office tomorrow afternon on subjects relative to distribution policies governing the new product. The salesmen will be in from their territories.

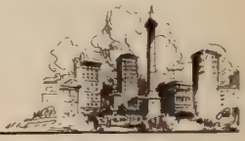
Among the out of town theater men who were conspicuous on the local film mart this week were George Lindsay, owner of the Star Theater, Eureka, Utah; Steve Deal, operating the Star Theater, Springville, Utah; J. J. Gillette, Strand Theater, Tooele, Utah; J. B. Ashton, Columbia Theater, Provo, Utah; S. I. Goodwin, Royal Theater, Lehi, Utah and Frank White, Realart Theater, American Fork, Utah.

The Paramount Theater inaugurated a contest this week whereby contestants will sell season ticket books in different priced lots. With each book sold a certain number of votes are credited the seller. At the end of the contest the one with the most votes will receive a beautiful new automobile, with other attractive prizes going to other participants. Many have entered as contestants.

Carl A. Porter, manager of the Victory Theater, who attended the Famous Players-Lasky convention in Los Angeles last week as an invited theater manager will return to this city next week.



San Francisco



R. R. BOOMER, popular manager of the Cameo Theatre since it was opened, has been appointed general manager of the Clemmer Theatre at Spokane, Washington, which has just been purchased from "Doc" Clemmer by the Universal interests. Leon Doane, prominent assistant manager of the Cameo and well known in local motion picture circles, has been appointed manager of the Cameo.

Theatre and film managers of Northern California, along with civic leaders of the Bay Cities, gave a banquet and dance at the Fairmont Hotel the night of April 28, in honor of A. M. Bowles of this city who was recently appointed general manager of the West Coast Theatres and whose office will be in Los Angeles. Chester H. Rowell acted as toastmaster. Chief among local officials were: E. Rainey and Thos. Murphy, representing the film exchanges; Morgan Walsh, local manager of the Federated Film Exchange; Carol Nathan, local manager of Universal; C. Muehlman, local manager of First National; P. Weinstein, acting manager of Metro-Goldwyn; G. C. Blumenthal, local manager of Educational and Herman Wobber, district manager of Paramount. Charlie Thall, assistant manager under Bowles, who will look after affairs in the local office, was asked to give a speech and many wished him luck. Bowles will be general manager of the Los Angeles and San Francisco offices.

Film celebrities from Hollywood have promised their personal appearance at the annual theatrical revue, pageant and ball of San Francisco chapter No. 3, Disabled American Veterans of the World War, Saturday, May 9.

A big outdoor party for the Tubercular Ward of the County Hospital was recently given in this city and Nat Holt, managing director of the California Theatre, was kind enough to take complete charge of the party and Max Dolin, leader of the incomparable California Orchestra, and his men played for them. All were thanked by the patients.

Frances Fox, usherette, of the California Theatre, has been selected as one of the 25 girls who are to pass on the pulchritude of the men of San Francisco at Castro Parlor's Picnic and Sports Carnival the first part of May, at Fairfax Park.

Charles A. Nathan, local manager for Universal, will leave for Chicago, May 6, where he will attend the Universal sales conference. Fred Gage, district manager for Universal, and D. S. Mitchell, Los Angeles manager, will accompany Mr. Nathan. The men also will visit the film centers of New York.

Seattle

THE dock of the Pacific Steamship Company was a busy place during the sailing of the H. F. Alexander last week, as it was the scene of the departure of a large squad of Famous-Players Lasky officials and employees en route to the international convention at Los Angeles. Included in the party made up of Seattle and Vancouver representatives, under the leadership of George P. Endert, manager of the Seattle exchange, was W. Kelley, A. A. Haley, A. W. Friemel, R. S. Bell, N. Levant, R. C. Brown, J. E. Archer, H. T. Porter, W. Hansher, J. R. Allen, Miss E. B. Haskin, Mrs. H. T. Porter, Miss A. Potter, Miss M. Muir, Miss A. Emminger, Mrs. J. L. Allan and Morris Segal.

A. C. Raleigh, former exploitation and advertising director for a number of Los Angeles film concerns and more recently associated with one of the leading theatrical enterprises in Spokane, last week joined Manager Fred G. Sliter's local First National organization, and now directs all advertising, publicity and exploitation from that office. Mr. Raleigh will make his headquarters in this city, and will make short trips from time to time in order to help suburban and small town exhibitors in the exploitation and publicity on stellar First National attractions. New offices for his use have been fitted up in the local First National exchange.

Herbert Sobottka, former assistant to J. Willis Sayre, advertising manager for the Jensen-VonHerberg theatres in Seattle and more recently assistant general manager of the Jensen-Von Herberg enterprises in Wenatchee, has returned to this city and has taken over the management of the Neptune Theatre. The Neptune is the leading suburban house operated by the same organization, and was formerly managed by J. S. Howard, who left recently to take over further duties in the East.

Al Rosenberg, general manager of the DeLuxe Feature Film Exchange, handling state rights subjects, left last week on a combined business and pleasure trip to San Francisco. He expected to be away for two or three weeks, during which time the DeLuxe office is under the able direction of Jack Rosenberg and his corps of assistants.

No sooner had Anna Q. Nilsson and her party of film celebrities left this city for location near Bellingham than the Seattle residents were treated to a visit from another famous star. The second time it was none other than Harold Lloyd who registered at the new Olympic Hotel, minus the famous spectacles but with the equally-famous little wife, formerly Mildred Davis of Seattle and Tacoma. The Lloyds spent a short time in this city after a visit with Mrs. Lloyds' parents in Tacoma. They were enroute to New York City, via the Canadian Rockies, and were accompanied by John L. Murphy, production manager; and Joe Reddy, publicity man for the Lloyd productions.

Boris Malsky, noted Russian tenor and former star of the Petrograd grand opera, was a featured performer on a recent program offered to patrons of the Strand Theatre by Manager Albert Finkelstein. Mr. Malsky was in this city en route to the East Coast, and was prevailed upon by Mr. Finkelstein to appear for one week at the Strand prior to the beginning of his trip across the continent.

A. H. Huot, manager of the Film Booking Offices exchange, returned to this city recently after an extensive trip into Spokane and the Eastern Washington key centers. During Mr. Huot's visit in Walla Walla, the temperature reached a height of 85 degrees, breaking all heat records in that city for so early in the season. A good year of crops will mean generally improved theatre business in that territory, according to Mr. Huot's reports upon his return.

O. O. Ruth and H. E. Ulsh, owners and proprietors of a number of theatrical enterprises in and around Mt. Vernon, spent a short time on Film Row last week, buying and booking pictures for the next few weeks. Warmer weather has brought a lull in business in that territory, the exhibitors reported to the film magnates.

E. G. Abbott, owner of the Dream Theatre in Sedro Wooley spent a few days in Seattle recently with his house manager, Mr. Renfro. At the present time Mr. Abbott plans elaborate remodeling and renovating of the theatre, including the installation of a new modern motion picture theatre organ and new lighting effects for the auditorium and stage of his house.

Miss Florence Stewart, head usher at John Hamrick's Blue Mouse Theatre, recently celebrated her third year's association with that house, where her pleasant smile is becoming recognized by Blue Mouse patrons as one of the theatre's most attractive features.

B. B. Vivien of the Empire Theatre, Anacortes, and Fred B. Walton of the Bellingham Theatres, Inc., of Bellingham were visitors on Film Row last week, where they spent several hours booking film for the next few weeks' programs.

Paul R. Aust, Western division manager for Associated Exhibitors returned to his office in Manager L. A. Samuelson's local Pathe exchange last week, after a tour around the Eastern and Southern Washington territory. He plans a trip into Oregon within the coming few weeks, also.

No reports have been received on Film Row from Frank Jacobin, whose Hamilton Theatre at Hamilton, Wash., was totally destroyed by fire recently, but it is expected that plans will be made shortly for the erection of a new structure, as the Hamilton was the only house in that territory and was the sole source of entertainment for residents of that entire district.



Albany

OUT in Minnesota, where Charlie Stombaugh used to fish before he became manager of the Pathe exchange in Albany, there was no necessity of sneaking up on fish, such as anglers are obliged to do along the trout streams of the Empire State. Perhaps that explains why Mr. Stombaugh didn't have luck last Sunday when he spent a portion of the day along a trout stream near the Massachusetts line. Mr. Stombaugh had all the rods, reels and lures imaginable, but nary a fish did he get. Frank Harris, who is also connected with the Pathe organization, and who was in town for a few days, went along with Mr. Stombaugh. He took several pictures of Mr. Stombaugh whipping the stream.

C. R. Halligan, of the Universal exchange here, never belonged to the fire department in Green Island, but he played the part of fireman to perfection the other day when a large truck caught fire near the office. Seizing a hand extinguisher, Mr. Halligan dashed out and put out the flames before the city's fire department arrived on the scene. Mr. Halligan was showered with praise but up to the present time no one has said anything to him about meeting the expense of refilling the extinguisher.

Lew Fischer of Fort Edward, who has several theatres in New York state, bought the Bradley in Fort Edward last week, and will immediately install new seats and redecorate the interior. The theatre is one of the oldest in this part of the state, having been built a full half century ago.

The Graylin, in Gouverneur, which is a Papayanakos house, scored heavily last week, in connection with a showing under the auspices of the American Legion Post of the town. There was a male quartet and an enlarged orchestra while the members of the local G. A. R., marching to the theatre with the Flag flying at the head, were guests of honor.



Reeves Eason, who will direct exclusively for Columbia Pictures during next two years.

Harry E. Rosenquest, of New York, who is connected with the contract department of the Universal Film company, was in town during the past week, transferring the booking system to the home office.

Sam Scribner, general manager of the Columbia Amusement company, and for whom Oscar Perrin, of the Leland and Clinton Square theatres in Albany, worked for no less than seventeen years, dropped into town last week, and incidentally called on Mr. Perrin, who was as pleased as the proverbial basket of chips, to see his old time boss. Since Mr. Perrin has been obliged to spend three days a week, including Sunday, at the Empire in Glens Falls, he has become an extremely hard man to find.

Charles Marshall, of the Bridge theatre at Ausable Forks, was along Film Row during the past week. Dropping in at the Universal exchange, he left four boxes of candy, two for the inspectors and two for the girls employed in the office. Naturally everyone present told Mr. Marshall that he wouldn't remain away so long the next time.

William Shirley, of Farash Theatres, Inc., of Schenectady, has been chosen as director-general of the Schenectady county Choral Society, which will give a concert at the State theatre in that city on May 22, and which will include a chorus of not less than 100 voices. Mr. Shirley is considerable of a musician, both at the piano and the organ.

The lobby of the Strand in Schenectady is to be considerably improved this summer. The center rail is to be removed and the center portion of the lobby is then to be transformed into a flower garden with a fountain and all the rest that is supposed to make up a first-class garden.

Harry Rose, brother of James Rose who has four theatres to his string now, did not fancy managing the Columbia in Rensselaer, resigning after the second week. He has been succeeded by William Aukett. Mr. Rose is now running serials on each Saturday in all of his houses and declares that they are drawing trade. At his Rensselaer house, he put on his first children's matinee last Saturday and the idea took so well that the house wasn't able to accommodate the kiddies that showed up.

William Shirley, of Schenectady, sports three watches and has a home in which there are six clocks. Just why the number of watches and clocks, he doesn't make clear. One watch he wears on his wrist, another was given him by the film managers of Albany, and a third he bought from whatever change was left over at the end of the week.

Earl Raifstranger, who runs the "Mohaiwe," of Great Barrington, Mass., believes in exercise. The other afternoon was a fair sample. A round of golf or two and close to par at that, and then an evening of bowling. Is it any wonder that he looks the picture of health?

If Charles Walder, local manager of Associated Exhibitors, could have his own way, he would eat every night in Housatonic, Mass. Along with Frank Harris, of the Pathe organization, Mr. Walder struck that town one night last week and while hanging around waiting for an exhibitor to show up, the two men dropped in at a church supper. It was so good that Mr. Walder and Mr. Harris not only took two tickets, but paid for four and never regretted that.

Alec Herman, manager for First National, was in New York city last week, attending the convention. Herman Vineberg, manager of the Mark Strand, in Albany, moved into his new home last week. So did Amos Leonard, Pathe salesman, in Syracuse.

Mrs. Catherine Farrell, and her son Harold, are doing a splendid business in running the Lincoln in Schenectady, a 17 cent house seating 800 persons, and as spick and span as could be desired. Mrs. Farrell has just invested in a new car, and as a result the plan to redecorate the house will have to be postponed for a few months. The Lincoln is sporting a brand new lobby frame that is a perfect beauty and one that Mrs. Farrell takes a great deal of pride in.

George Dwore, of the Cameo and Capitol theatres in Schenectady, is at the wheel of a new car, purchased during the past week. While Mr. Dwore recently received his lawyer's sheepskin, he is still associated with his father in handling the two houses.

When you want to find Claude Fish, of the American, in Schenectady, drop in on some night other than Monday or Tuesday. It so happens that Mr. Fish is lieutenant in the Arab Patrol of the Shrine in Schenectady, and he is also an officer in the local lodge of Elks. A pretty busy man is Mr. Fish and a bit more so nowadays as he is fixing over his home.

Mrs. Benjamin Taylor, an exhibitor in North Adams, Mass., is back on the job after spending a portion of the winter abroad. H. E. Haff, of Adams, Mass., who owns the Photoplay theatre there, is remodeling his home. Mrs. C. K. McCabe, of Lenox, Mass., keeps busy in running a theatre nights and in looking after her father's plumbing business during the daytime.

Elmer R. Pearson, vice-president and general manager of Pathe, passed through Albany on the Twentieth Century Limited, last Wednesday on his way west. Charles Henschel, eastern district manager for Pathe, dropped off in Albany on his way from New York to Buffalo.



Allene Ray, Pathe serial star ,and her crossword beauty spot.

Miss Betty Feuer, the twenty-year-old manager of the Crescent theatre in Schenectady, hasn't her driving license yet, due to the fact that she remains at the theatre until nearly midnight and finds it a hard proposition to get up mornings. She is taking lessons, however, and will probably be able to visit Albany soon.

The new organ in the Empire theatre in Glens Falls, was dedicated last Sunday afternoon and evening with a demonstrator sent on by the Robert Morton company. There was a large crowd present. Incidentally, John Garry, manager of the Empire, and former manager of the Clinton Square in Albany, is to be married in June to an Albany girl.

Walter Hays, of Buffalo, president of the New York state M.P.T.O. was in town during the past week. Mr. Hays said that while he naturally expected a slump in business during the next few months, due to daylight saving as well as the hot weather, that the best pictures obtainable would continue to be run at the company's houses and that there would be no let down in the entertainment offered.

Charles Stombaugh, manager of the local Pathe exchange, is authority for the statement that he does not wear loud shirts, and furthermore is not addicted to red ties. Of course last week Mr. Stombaugh sported a shirt that might easily be used for crossword puzzles.

Mrs. Tony Veiller, wife of the manager of the Lincoln theatre, in Troy, is at the Samaritan hospital in that city, following an operation last Monday.

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.

Southeast

EIGHT years to a day from the date Marcus Loew entered the Birmingham theatrical field with the Bijou, Loew's Temple, renovated at a cost of $100,000 was thrown open to the theatre-going public as a combination vaudeville and picture house. The opening was attended by prominent citizens the managers of other Birmingham theatres and a number of Loew executives from other cities.

Among the executives from other Loew houses here were: Thomas H. James, manager of Loew's Grand theatre, Atlanta, formerly manager of Loew's Bijou here; W. A. Finney, manager of Loew's State theatre, Memphis; K. D. Toup, manager of Loew's Crescent theatre, New Orleans; Earl M. Fain, manager of Loew's Vendome, Nashville, Tenn.; and others including Harry Portman, former manager of Loew's Bijou, now with the Interstate Amusement Company and Keith circuit, Dallas, Texas.

According to Tom James, of Atlanta, the opening of the Temple theatre was a brilliant event. Thousands were turned away, and the attendance included the most prominent and representative members of Birmingham society. The Shrine circus was in progress when the Temple opened, and the Shrine band stopped in front of the theatre and serenaded the assembled thousands. It was a tribute both unique and noteworthy.

At the Palace theatre, suburban house in Inman Park, of which Alpha Fowler is manager, an interesting and unexpected occurrance helped business along last week. Thursday night the pipe organ suddenly went dead, and with the audience fondly expecting a musical performance by Ernest Hartsock, organist, Mr. Fowler was put to it to do some quick thinking. At this precise moment Rudolph Lehman, formerly on film row, who recently made a big hit singing in prologue at the Metropolitan theatre, dropped in to pay a social call. He was accompanied by Signor Volpi, his voice teacher. Instead of a social call, Mr. Lehman and Volpi were presented to the audience as old friends who had dropped by to entertain them—all done with that easy informality which goes over so well in a neighborhood house. And Mr. Lehman's wonderful baritone thrilled his hearers as he sang two popular numbers, accompanied by Signor Volpi at the piano. The audience was so delighted with the unexpected treat that they forgot the organ completely.



Tony Sudekum, President of Crescent Amusement Co. of Nashville.

F. P. Bledsoe, one of the best known and most popular exhibitors in the Alabama territory opened the Beverly theatre in West End, Birmingham, last week. The new theatre seats 295. The occasion was one which centered much interest, and congratulatory telegrams poured in all week. Roy S. Campbell, Alabama representative of the Universal Film Exchanges, reports that a great deal of Universal product will be run in the Beverly theatre.

Greatly to be congratulated is the new Capitol theatre in Salisbury, N. C., owned and operated by J. M. Davis of that city, for its very fortunate coup in obtaining, as organists, Mr. and Mrs. Grant E. Linn. A very happy coincidence is the fact that U. K. Rice, manager of the Capitol theatre, was manager of the Southern theatre in Columbus, at the time that the Linns were playing there. It is largely through this past association that the new Salisbury house was able to obtain the services of this couple.

E. S. Haynes, one of the best known of the Alabama exhibitors, has broken ground for a new theatre at Central Park, near Birmingham. Mr. Haynes is now operating the Liberty Theatre at Pratt City. Roy S. Campbell, Alabama representative for Universal, states that the new house is to open with Universal pictures.

Matt Whitham, manager of the Alamo No. 2 theatre has purchased one hundred new chairs which will be installed within the next few weeks. The Alamo No. 2, recently done over, improved, and enlarged, is one of the coolest houses during the summer months in Atlanta. The new chairs will insure extra comfort for its patrons.

T. C. Coleman, who is at the present time managing the Macon theatres for Famous Players, is coming to Atlanta in May to become a part owner of the Cameo and Alamo No. 1 theatres in Atlanta. It was at first thought that Mr. Coleman would simply manage the Cameo theatre, but reports from R. B. Wilby, manager of the house, state that Mr. Coleman is to be a partner in the ownership of the two theatres. The exact date of the opening of the Cameo is not yet announced.

F. A. Leatherman has sold two handsome reproducing pipe organs for the theatres which R. B. Wilby owns here, the Alamo No. 1 and the Cameo, which will open about the middle of May.

Mike C. Coyne has just completed a very successful tour, and is already making plans for vacation time. He will go to California in a short time, and is now making his headquarters in the office of J. J. McCarty in New York.

The Orpheum theatre at Crawfordsville, Ga., which was opened during March by W. H. Jackson and A. M. Lunceford is enjoying a splendid patronage. They use the best of pictures and show four nights a week.

A. R. McRae will re-open the Airdome theatre in Sheffield, Alabama, Monday. The house closed for the winter and will open with musical stock, headed by Virge Downing and sixteen players, in addition to big picture attractions.

M. A. Lightman will open the Hillsboro theatre in Nashville, Tenn., May 11th. The new house, which will be very complete and attractive, will seat 1200.

Tony Sudekum is building two houses in Nashville, Tennessee, one to seat 3500, which will be finished around the first of the year, and the other to seat 1500, to be completed within four months.

Phelps Sasseen, of the Creole Enterprises sales force, came in town this week, and spent two days on film row. He left again Wednesday, for the North Carolina territory.

Rufus A. Davis, who travels North Carolina for Southern States Film Company, is on his job thoroughly. A great deal of the news of North Carolina exhibitors which appears in these columns would not reach us were it not for Mr. Davis, who knows news when he sees it, and shoots it into us with gratifying rapidity.

Joe Marentette, of the Associated Exhibitors office in Atlanta, left town Wednesday for a short trip through the territory.

Carl Bamford, of the Majestic theatre, Asheville, North Carolina, came in to Atlanta Monday for a few days.

T. F. Thompson, of the Palace theatre, Cedartown, Ga., which burned last week, spent a few days in town following the destruction of his theatre.

Adolphe Samuels, who is in Europe, writes interesting letters from Germany, where he has been visiting relatives. Mr. Samuels will return in June.

Roy S. Campbell, of the Alabama territory; Harry M. Williams, of the Tennessee territory; William H. Fulton, of the South Carolina territory; and C. T. Jordan, of the South Georgia territory, all of Universal's sales force, were in Atlanta Saturday and Sunday for a sales conference, leaving Sunday night for their various territories. The have been instructed to return to Atlanta for a conference with a representative of the New York sales force next Monday.



C. M. Newkirk.

THE city of Manatee is planning a big celebration for May Day, and will conclude the festivities in the evening with a free picture show and community sing. A picture machine has been rented and mounted upon a truck. Several single reel pictures will be shown and between each picture the songs will be introduced, the words being flashed upon the screen by a stereopticon.

Illustrated Songs did a "come back" the past week at the Franklin in Tampa. Manager J. H. McLaughlin tried the stunt out and they made such a hit with his patrons that he as decided to continue them indefinitely.

Port Tampa, with a population of around five thousand hasn't a picture show. This little city is but a short car ride from Tampa, and that is the reason. A community hall has been erected there by Rev. Thompson, and to give the people amusement, he has arranged to give a picture show one night each week. His son, C. A. Thompson, who was connected with the Tampa theatres for several years, is putting on the shows, and he reports that they are quite successful.

More trouble for the movie men of Tampa. The City Commissioners have placed a ban upon the displaying of banners across the streets. This hits the Strand and Victory who have been advertising their features with very attractive banners.

G. L. Bender has opened a picture show at Largo. The new house is called the Royal Palm, and Mr. Bender says he has "dolled it up" in keeping with its name. He opened the house on Thursday April 23rd and business has been quite satisfactory.

Clark and Mathews have leased the Royal at West Tampa from M. Diaz. They will close the house for a week and give it a good overhauling. Mr. Mathews has been in the picture game for fourteen years, and just lately came to this State.

St. Louis

SKOURAS BROTHERS have announced that the Lyric Skydome and Spanish Gardens at Delmar boulevard and Taylor avenues will be opened on May 16. During the off-season the skydome has been completely rebuilt at an estimated cost of $200,000. From the outside it has the appearance of a Spanish garden. The seats and stage occupy the same position as formerly, but along the Taylor avenue and Delmar boulevard side distinctive shops in keeping with the dignity of the gardens have been erected.

Charley Goldman of the Rainbow and Astor theatres, St. Louis, Mo., and Leo Bernstein of Springfield, Ill., plan to motor from Springfield to Milwaukee to attend the convention of exhibitors.

Before a crowd estimated at 500 the Missouri theatre baseball team defeated a nine composed of members of the theatre's stage crew at Fairground Park Tuesday, April 28, score 14 to 13. A rally in the ninth inning which netted five runs saved the day for the theatre team. Leo Werne of the winners proved the star, getting five hits in five trips to the platter.

Cullen Espy, manager of the West End Lyric Theatre, St. Louis, Mo., won second honors in the Universal nation-wide showmanship contest. In addition to a well balanced newspaper advertising campaign he also put it across for the school children of his district by sending out two clown ballyhoos. The clowns visited all the schools within twenty blocks of the theatre, distributing advertising literature.

J. W. Cotter, owner of the Fourth Street Theatre, Moberly, Mo., will be associated with Jim Drake in the operation of the White Way Theatre, St. Louis, which they recently acquired from Mike Murphy and Dr. Price. Cotter will manage the White Way and will employ a manager to look after his Moberly house.

Construction of the handsome new theatre being erected in Kirksville, Mo., by J. M. Kennedy will get under way shortly. Excavation for the foundation has been done. The house will seat about 1200 and will cost upwards of $250,000. Plans were prepared by R. Levine & Company, 822 West 70th street, Chicago, Ill.

Mrs. I. W. Rodgers of Cairo, Ill., expects to start construction of her new house in Carbondale, Ill., within the next few weeks. It is planned to have it ready for the grand opening next September. It will seat about 800 persons according to present plans.

Dominick Fresana of Taylorville, Ill., plans to close his Gem Theatre about May 15 to permit the finishing of the construction of his enlarged house. While the Gem has been in operation workmen have constructed around it the upper portion of a big new house. This was done to avoid closing the house to the very last minute possible. When construction is completed the Greater Gem will seat 1200 persons and be among the finest movie houses in that section.

Burglars broke into the Savoy theatre at Springfield, Ill., on Sunday night, April 26, forced open the safe and secured $600. The house is owned by Kerasotes Brothers.

Tom Creeley plans to re-open the Midland Airdome, 6746 Page avenue, about May 10. He formerly operated the Irma theatre.

The Mikado Airdome, formerly the Hamilton, at Hamilton and Eastern avenue will open for the season on May 9. It will run in conjunction with the Mikado theatre.

Mrs. Frank Beaman of Atlanta, Ga., sister of John Walsh, city salesman for F. B. O. in St. Louis, Mo., died at Atlantic Hospital, Sunday, April 26. The funeral was held in St. Louis on Thursday, April 30.

Wilton Colonna publicity man for Lou Stahl's houses will take over the management of the Union theatre, Easton and Union boulevard when Stahl moves out to the Mikado Airdome, Hamilton and Easton avenues on May 9.

Barney Fegan is now city salesman for Sam Werner's United Film Exchange.

Tom McKean, manager for F. B. O. leaves for Chicago, Friday, May 8, to attend the big sales convention scheduled to be held in the Windy City on Saturday and Sunday of next week. John Franconi, manager at Memphis, Tenn., and F. E. Harrington, Dallas, Tex., both will join McKean in St. Louis for the trip to Chicago.

The Y. M. C. A. theatre, Rosiclaire, Ill., will re-open next week.

Mark Goldman, special representative for Fox News and Varieties was in St. Louis the past week.

Everett Sawyer has taken over the Princess theatre at Piedmont, Mo.

Hector M. E. Pasmezoglu, owner of the Criterion, Congress, Delmar, Plaza and Yale theatres in St. Louis, has plans perfected for a trip to Greece and other parts of Europe. He expects to spend several months abroad. It is rumored along the Rialto that Pasmezoglu has had several flattering offers for his houses and may dispose of them.

W. M. Reeves, owner of the Highland theatre, Little Rock, Ark., has taken over the Amuse-U at England, Ark.

The Bridge theatre, Natural Bridge avenue, St. Louis, has changed hands again.

The Creel Springs, Ill., theatre has been closed.

The Metro-Goldwyn managers and salesmen from the St. Louis, Kansas City, Des Moines and Omaha offices met in convention at the Coronado Hotel, Lindell boulevard at Spring avenue, St. Louis, on Monday and Tuesday, May 4 and 5. J. E. Flynn, district manager, presided.

C. F. Maguire of Milwaukee, Wis., has joined the local Metro-Goldwyn sales organization.

George Ware Northern Illinois salesman for Metro-Goldwyn has resigned from that position.

H. L. Forman, travelling auditor for F. B. O. spent a few days in St. Louis.

Tom Reed of Duquoin, Ill., has entirely recovered from his recent attack of rheumatism.

Visitors of the week were: Mrs. I. W. Rodgers of Cairo, Ill.; Jack Pratt of Fulton, Mo.; John Rees, Wellsville, Mo.; Green Luttrell, Jacksonville, Ill.

W. E. Truog, assistant divisional sales manager for Universal addressed a sales staff meeting at the local exchange, telling them plans for the Fall season.

Lou Hess, manager of the St. Louis Universal exchange has returned from a sales gathering held in Chicago which was addressed by Carl Laemmle.



L. W. Foster, special Cincinnati representative for Famous Players-Lasky.

Cincinnati

J. C. FISHMAN, general sales manager for Standard Film Co. was in the city for several days conferring with Nate Lefkowitz the local manager. The matter of new releases for the coming season was also discussed and the product promised for release looks very good.

Jack Loglowitz, special representative for Standard will spend several weeks in Cincinnati at the local exchange.

Chas. Triebel, manager of the Pastime Theatre, Maysville, Ky., won the $25 prize offered by Universal for the best exploitation stunts. Tribel won his prize on a Universal serial, and now threatens to grab up every publicity job in the country.

Fred Strief, manager and Chas. Lowenburg, exploiteer for the local Universal exchange attended the national convention of the firm in Chicago last week.

J. C. Robinson, manager of the Dreamland Theatre, Blanchester, O., spent several days along film row last week.

L. J. Frecka, manager of the Grand and Easton theatres, Ironton, O., paid his monthly visit to the Film Building recently.

W. L. Ward and Son of the Rialto Theatre, Columbus, Ohio, spent a few days visiting the various film exchanges and booking several pictures for immediate showings.

Ed. Booth, the popular little manager of the F. B. O. office is to attend a convention of managers at the Drake Hotel in Chicago. The affair will be a sort of sales conference and Eddie promises to return with more pep than ever.

Ralph Kinsler, office manager and city salesman for F. B. O. has registered unusual energy lately, that is ever since he was seen trying to make a sale to L. B. Wilson of the Liberty Theatre, Covington. Ralph contends that he got what he asked for, but knowing L. B. as everyone knows him it is the concensus of opinion that L. B. had his way.

The Lande Film Distributing Corporation is making arrangements to move its offices from the second floor of the Broadway Film Bldg., to the 5th floor. Manager Mark M. Horwitz announces that business is going along smoothly.

Morris Milligan, district manager for Famous Players, made a flying trip to Chicago, Indianapolis and Louisville last week.

Jules Frankel, Managing Director of the Frankel interests, is spending a two weeks vacation traveling through Canada and the States. Before leaving on the trip accompanied by Mrs. Frankel, he announced that while in Quebec he would buy several pretty ties for the writer.

Pre-release Reviews of Features

The Open Trail
(Universal—4800 Feet)

(Reviewed by Harold Flavin)

THERE are several new ideas incorporated in this Blue Streak Western starring Jack Hoxie that appeal to us, namely that of using white horses for the one tribe of Indians and black for the other which simplified following their manoeuvres, and in the more detailed sequences dealing with the various ceremonies, the War Dance, the Death Dance, etc. which, to our knowledge, have been missing from this type of production.

Though the story, in the main, is familiar, the producers have given a new twist to the plot in that an attack upon the pioneers by one tribe is frustrated by the other under the command of Hoxie who, according to the plot, is a white man stolen by the tribe in his infancy. He falls in love with the daughter of one of the pioneers but this matter is taken care of by the often used "confession" of his foster mother who tells of her theft of him after a massacre of white settlers.

This number of the series certainly excels in one department, that of photography, and the exteriors are very picturesque with towering mountains forming a beautiful background for the tribes in their colorful robes.

Hoxie gives a creditable performance as do Marin Sais as the Indian lover, Mary McAllister as his white sweetheart and Francis Ford as the old Indian Chief. Taken as a whole this should prove an entertaining feature.

THEME. Romance and adventure of Pioneer and Indian days in which a white man, stolen in infancy and reared by Indians, falls in love with white girl with the usual complications.

PRODUCTION HIGHLIGHTS. The beautiful exteriors, some of which are far superior to those ordinarily seen in this type of production. The scenes of the death dance, the war conference and the attack by the Indians on the Pioneers. The prevention of the attack on the Pioneers by Hoxie.

DIRECTION. Has done well with the scenes of the Indian ceremonies. Could have speeded up the action by cutting some of the more lengthy scenes. The Indian attack is well done. Failed to inject comedy relief.

DRAWING POWER. Should draw well in second run and neighborhood houses. Will please devotees of this type of screen fare.

SUMMARY. A pictorially beautiful production but action needs speeding up. The main characters are well portrayed but others give stilted performances. Absence of comedy tends to make it draggy.

THE CAST

White Elk	Jack Hoxie
Lucille Cavanaugh	Mary McAllister
Black Panther	Jack Pratt
Natauka	Natalie Warfield
Silver Waters	Marin Sais
John Cavanaugh	William McCall
Ben Harper	William Welsh
Polly Fleming	Virginia Boardman
Brown Bear	Francis Ford

Written by Isidore Bernstein. Directed by Clifford Smith. Photographed by Harry Neuman.

SYNOPSIS: White Elk, a friendly Indian chief, prevents an attack upon a band of Pioneers led by John Cavanaugh who is accompanied by his daughter, Lucille. Though betrothed to Silver Waters, White Elk is attracted to Lucille and Black Panther, his rival for the hand of Silver Waters plans to win her. Ben Harper tricks White Elk into signing away the Indians land titles; Black Panther learns of this, tells the tribe and White Elk is bound to the stake. A rainstorm puts out the fire. The Indians attack the white men and White Elk goes to their assistance and saves them. Lucille is captured by Black Panther, is tied in a canoe and pushed to the falls, but is rescued by White Elk and Silver Waters. It develops that White Elk is a white man taken by the tribe after a massacre, so he declares his love for Lucille who accepts him. Silver Waters offers herself as a sacrifice to love.

The Night Club
(Paramount—Six Reels)

(Reviewed by Laurence Reid

THE debonair Raymond Griffith has finally been promoted to stardom. Having asserted his unique style of comedy expression on various occasions—having afforded some very amusing hours through his individual mannerisms he now comes into his own—and "The Night Club" is a success because of his presence as its chief funmaker, though one cannot dismiss the fact that Wallace Beery and Louise Fazenda lend considerable joy in their antics.

Griffith doesn't employ much pathos, but he does resort to burlesque that is never grossly exaggerated. He frolics and capers through this take-off on sentimental melodrama without once losing his grip on his characterization. He is a dressed-up Chaplin—with considerable of the abandon of Fairbanks.

So we follow him through this farce which carries one comic situation after another. There are moments of too much slapstick, but whenever it shows signs of sagging along comes the comedian with his bag of tricks and it is given new life. To enumerate all the amusing highlights would fill a page, but those which provoked the most laughter at the New York Rialto centered around Griffith rescuing his sweetheart from a charging bull and driving a runaway taxi down a steep road backwards— with Wallace Beery in furious pursuit.

To come down to brass tacks the piece isn't good enough for Griffith. He is as distinctive in his style as Menjou—and his *forte* in satire. He works hard, yet he scores easily. These is a gravity about him—a mock seriousness which gives him perfect poise. Supported as he is by talented players and a deft title writer he makes "The Night Club" a very enjoyoble slice of humor.

THEME. Farce-comedy of youth who must marry within specified time or lose his fortune. Hero is a woman hater who falls in love and has suicidal impulses when girl turns him down.

PRODUCTION HIGHLIGHTS. The comic situations which develop from the start. The clever portrayal by Raymond Griffith who has unique style of comedy. His easy way of timing the situations. The bull episode. The titles. The work of cast.

DIRECTION. Keeps it keyed in farce tempo throughout. Relies too much on slap-stick for such a polished comedian as Griffith, but never fails to create mirthful situations all the way.

EXPLOITATION ANGLES. As the public is crying for more comedy here is your chance to tell them about this one. It pokes fun at a timeworn plot. Play up Griffith who is the most promising comedian to come along in some time. Play up his unique style. Mention the supporting cast.

DRAWING POWER. Griffith should win them for his style is unique. Those who have seen him before will want to see him again. Playing him up with Wallace Beery you should attract patronage. Suitable for any type of theatre.

SUMMARY. Raymond Griffith makes this a real delight. While it is an ordinary plot which features too much slapstick, there is no argument of its ability to promote laughs. Amusing all the way—and particularly hilarious toward the finish. Keyed and acted in the right tempo. Deft subtitles.

THE CAST

Robert White	Raymond Griffith
Edith Henderson	Vera Reynolds
Diablo	Wallace Beery
Carmen	Louise Fazenda

Adapted by Walter Woods from William de Mille's stage play, "After Five." Scenario by Keene Thompson. Directed by Frank Urson and Paul Iribe.

SYNOPSIS. Features youth who must marry within specified time or lose his inheritance. As he is a woman hater he is certain to fall in love. When he discovers that the romance isn't working out as he would have it he tries to commit suicide. Wins happiness in the end.

Zander the Great

(Cosmopolitan-Metro-Goldwyn—6500 Feet)

(Reviewed by Laurence Reid)

HERE is a departure for Marion Davies who, after several seasons of costume drama, makes her debut in the fields of comedy-melodrama, the picture being an adaptation of the play in which Alice Brady starred. It permits Miss Davies the first opportunity to flash her skill as a comedienne since "Little Old New York," and the early scenes offer many amusing moments, when the heroine appears as a young orphan in pigtails. These are her brightest comedy episodes and after her ability to generate laughs she can take her place with the top-notchers. Her *forte* is comedy—and she need not take a back seat for anyone in expressing it.

There is one vital note of pathos when the governess of the orphanage chastises her. Yet the star finds occasion to temper the scene with humorous sidelights of facial expression. She is taken away from her asylum by a kindly trustee and placed with a lonely woman and her child. It is around this child, Alexander (called Zander) that the plot develops. A time lapse of four years occurs before the governess comes to claim the child as the mother is dying. But the heroine escapes in a flivver, taking the youngster and a pair of rabbits to Arizona to locate the boy's father. By the time Arizona is reached the rabbits have multiplied and multiplied.

The comedy vein is dissipated by this time—to be replaced by melodrama. Yet the action features a few fleeting glimpses of humor when Harry Watson and Harry Myers have their innings. The plot uncovers the efforts of liquor smugglers who use a dilapidated ranch house to carry on their business. And the heroine drives up to it and makes herself at home. What follows concerns the development of the romance between the ringleader (who has posed as the boy's father) and a rescue of the girl from bandits by her new friends. The incident is picturesque—the backgrounds are rich in pictorial appeal—and the acting is always of a high quality.

THEME. Comedy-melodrama of an orphan who, entrusted with the care of a motherless child, goes in search of his father and finds romance.

PRODUCTION HIGHLIGHTS. The comedy moments when heroine is in orphanage. The escape from the governess. The action and incident in the western episodes. The atmosphere. Marion Davies' performance. The excellent work of cast.

DIRECTION. Certainly appreciates star's sense of humor and gives her plenty of opportunity to generate laughs. Builds characterization and plot evenly. Is best with comedy moments.

EXPLOITATION ANGLES. Bill as star's return to field of modern drama. Play up her fine sense of comedy values. Present stills of her in her comic attire. Bill as adaptation of successful play of same name.

DRAWING POWER. Should do business in most any type of house. Suitable for any theatre.

SUMMARY. This is a departure for Marion Davies and gives her the chance to show herself as a talented comedienne. Best in early scenes as action sags because lacking sustaining incident. There are several bright touches. The picture is competently acted—and well mounted. First rate of its kind.

THE CAST

Mamie Smith	Marion Davies
Juan Fernandez	Holbrook Blinn
Dan Murchison	Harrison Ford
Good News	Harry Watson
Texas	Harry Myers
Bart Black	George Siegmann
The Matron	Emily Fitzroy
The Sheriff	Hobart Bosworth
Mr. Pepper	Richard Carle
Mrs. Caldwell	Hedda Hopper
Elmer Lovejoy	Olin Howland
Zander	Master John Huff

Adapted from play by Salisbury Field. Directed by George William Hill.

SYNOPSIS. Orphan girl is taken away from orphanage because of cruelties of governess and placed in a private home. Wins love of married woman whose husband has left her. When the woman dies the girl takes the child and goes in search of his father. Travels across the continent and falls in love with smuggler. He gives up his nefarious business and the romance furnishes a happy ending for all concerned.

The Ridin' Comet

(Ben Wilson Production-F. B. O.—Five Reels)

(Reviewed by William Campbell)

YAKIMA CANUTT, rodeo champ, comes out in the open in this picture. He has shaved off that trick mustache and in this second of a series of western thrillers, puts over some bully good stunts which are calculated to satisfy the admirers of this type of filmplay. Getting away to a rather slow start, "The Ridin' Comet" picks up later on and is going at top speed about the middle of the story.

Like other stars of the western drama, Yakima has taken unto himself a horse which is "Babe," the actor's own sorrel and be it said right here that "Babe" is there with his stuff. For instance in this vehicle Canutt jumps him off a steep bluff into a lake below and then swims across the waters with him. There is also a good scene in which a mountain lion leaps on the horse.

Scenically the feature is a treat, there being a wide variety of backgrounds packed with natural beauty. Of hard ridin' there is more than seen in the usual western and you've got to hand it to Yakima when it comes to "steering" a horse across country. The title is a most appropriate one when applied to the star and his horse.

The plot is rather conventional in theme. Slim Ranthers, resents the advance of civilization in the form of an irrigation plan on his wide range, and tries to fight the idea. But the engineers and their henchman, in turn, try to get Slim branded as a cattle thief and so remove him from the scene of action. But this is more of a job than they expected and works much embarrassment all around for the plotters. The animal stuff in this offering is especially good and will register with most audiences. The supporting cast is adequate, but Yakima is kept in the center of the action throughout the film, which is a wise move.

THEME. A western melodrama in which a young ranchowner and an irrigation engineer place their wits against each other, with their love for a horse as their only point in common.

PRODUCTION HIGHLIGHTS. The attack of the mountain lion on the horse. The jump of "Babe" and Canutt from the cliff into the lake. The swimming of the lake by hero and horse. The climax in which the villain is uncovered. The fight between hero and villain on the racing horse. The many fine shots of hard ridin' ranchers. The work of "Babe," Yakima's wonder horse. The saving of the girl from the steer by the hero.

DIRECTION. Ben Wilson has started this one off rather slowly but he makes up for it toward the end with a whirlwind finish of big scenes.

EXPLOITATION ANGLES. Have a man dress as a cowboy and ride a white horse about town with your advertising. Play up the name of Canutt as the rodeo champion. Play up the horse stuff. The rodeo feats. Dress your lobby in western style.

DRAWING POWER. Suitable for the smaller houses that cater to the western fans. Should also do well in some community houses and in the towns, where the stunts should attract business.

SUMMARY. Good westerns are in favor again and this is one that will please a majority of the fans that desire this kind of entertainment. Yakima Canutt is a real stunt actor and in this picture introduced "Babe," another fine horse that packs a punch with some real stunts. There is a fine climax and the cast is adequate.

THE CAST

Slim Ranthers	Yakima Canutt
Bess Livingston	Dorothy Woods
Austin Livingston	Bob Walker
Max Underly	Bill Donovan
Sheriff	Slim Allen
Bobby Mascot	Archie Ricks
Doctor	William Hackett
Meadowlark, the horse	Babe

Directed by Ben Wilson. Scenario by George Pyper. Photographed by Eddie Linden and Don Cunliff.

SYNOPSIS. Because he is trying to hold up an irrigation project and also trying to "butt in" on Max Underly's girl, the latter and his gang try to "frame" Slim Ranthers. He is lured to a ranch at night and shot in the arm. Livingston, the irrigation engineer, seeks to have him branded as a cattle thief, but Slim foils all their plans and even aids Bess Livingston get help to her brother, injured by a cougar in time to save his life.

Soul-Fire

(Inspiration-First National—Six Reels)

(Reviewed by Laurence Reid)

BECAUSE of the greater scope of the camera this adaptation of a play (which didn't succeed on the stage) becomes an interesting picture.

It is a picture which gives Richard Barthelmess an unusually fine acting part. The star appreciated its range of expression in buying the play and his enactment of the role is just about the best work he has contributed to the screen—and this includes his acting in "Tol'able David." Sympathy is his from the moment that he defies his father and struggles for inspiration. He commands it through the suffering which comes to him as he roves in different climes. He gives a spiritual quality to his performance which lends reality to the characterization. His acting takes on strength too. It is when love comes to him in the South Seas that he finds inspiration to complete the symphony. And like a symphony his life is carried on a major theme—with minor themes embroidering it with color and adventure.

The director, John S. Robertson, has taken a well-knit script and kept its vitals intact. He shows intermittent flashes of the symphony being played while between its movements its themes are explained by a music critic who has knowledge of the hero's struggles. When the plot shifts from one episode to another it is done easily and convincingly. There is plenty of color—plenty of action—the crescendo being reached in the Port Said scenes when the hero becomes a derelict. He drifts to the South Seas—and these scenes furnish a vivid romantic appeal as the hero falls in love with an English waif. The girl teaches him that real achievement can only come through great suffering. This love interest is finely expressed by Bessie Love and the star. There is suspense when the youth imagines he has contracted leprosy. The other acting parts are well emphasized with Helen Ware and Carlotta Monterey providing excellent support.

THEME. Drama of young musician who struggles to express his musical genius. It is only after he has undergone terrific hardships that he is able to write a masterpiece.

PRODUCTION HIGHLIGHTS. The water front incident in Port Said. The South Sea episodes. The potent scene when hero is frightened into beliving himself a leper. The romantic moments with the heroine. The acting by Richard Barthelmess and Bessie Love. The subtitles.

DIRECTION. Knits the four sequences together without losing the thread of the story. Extracts sympathy for central character and provides some potent scenes in hero's hardships. Brings out fine romantic appeal. Gives it good mounting.

EXPLOITATION ANGLES. Bill as star's most exacting role and play up the idea that genius cannot be expressed until one has experienced suffering and humility. Emphasize the South Sea atmosphere by presenting a prologue of it.

DRAWING POWER. Should do well in first runs. suitable for any type of house.

SUMMARY. While lacking the simple, rugged plot of "Tol'able David," this picture does succeed, however, in holding the interest with its melodramatic and romantic episodes. Characterization well brought out. Is capably acted, well directed and the captions are ably written.

THE CAST

Eric Fane ..... Richard Barthelmess
Teita ..... Bessie Love
The Critics ..... Percy Ames and Charles Esdale
Howard Fane ..... Lee Baker
Mrs. Howard Fane ..... Effie Shannon
The Princess Rhea ..... Carlotta Monterey
San Francisco Sal ..... Helen Ware
Herbert Jones, a sailor ..... Walter Long
Ruau ..... Harriet Sterling
Nuku ..... Richard Harlan
Dr. Travers, of the Leper Island ..... Arthur Metcalfe

Adapted from the play, "Great Music," by Martin Brown. Scenario by Josephine Lovett. Directed by John S. Robertson.

SYNOPSIS. Son of wealthy parents is determined to be a great musician. After his failure to produce any work of consequence in Italy, he refuses his father's offer of money if he will give up his musical ambitions. He sets out for Paris and sinks to the depths in Port Said. It is when he finds a great romance in the South Seas that he becomes a genius. His symphony is widely acclaimed.

Wings of Youth

(Fox—Six Reels)

(Reviewed by Laurence Reid)

ANOTHER link has been added to the endless chain of stories dealing with flaming youths in this Fox presentation. It solves nothing new, but it does offer an interesting hour in the manner in which its plot is told. Some will have it that the idea has outlived its usefulness—that there are no wild, young people these days—that the flapper is extinct. Perhaps these skeptics are right though their argument is futile if drama can be served. And it is served here with plenty of color and conflict—the color being expressed in the incident and characterizations, the conflict being expressed between a mother and her three daughters.

So we have the main situation of a mother determined to reform her rebellious daughters by going in for a hectic career herself. She will beat them at their own game. Being a resourceful woman and having plenty of money she eventually shows them the error of their ways. So the girls make an "about face" and determine to reform their mother.

The action takes up the career of each daughter and uncovers a few wild parties and some hectic love affairs. After the girls have their innings it becomes their mother's turn. And she easily eclipses her offspring in "out-partying" their parties. She takes their beaux away from them and brings them to their senses. This is all told in colorful style—and there is a human factor about the treatment of the story that makes it convincing. The director doesn't attempt to preach, but shows the errors of youth with effective dramatic incident. And his humorous highlights are excellently dovetailed to help make it plausible and entertaining. If there is any fault it may be found in the abrupt ending.

Naturally the role of the mother provides the biggest acting opportunity and Ethel Clayton takes advantage of it by indulging in all the accepted emotions. It is a sympathetic performance. Katherine Perry, Marian Harlan and Madge Bellamy endow the daughters with charm and personality. A first rate picture of its kind.

THEME. Drama of the Younger Generation in revolt. When the mother of three daughters discovers what risks they are running in their mad pursuit of pleasure she takes a hand, plays their game and beats them at it.

PRODUCTION HIGHLIGHTS. The fine mounting. The parties. The romantic moments. The light comedy incident. The emotional acting by Ethel Clayton. Marian Harlan's performance. The adequate support.

DIRECTION. Has brought out an interesting picture by balancing his scenes and building up his plot progressively. Doesn't attempt to overdo the story or overdress the scenes. Gets results from players. Keys action in first rate tempo.

EXPLOITATION ANGLES. Bill as a story of life—a story of youth in rebellion. Play up its cast and mention the director. Exploit as a realistic story of modern society—a story of our hectic age.

DRAWING POWER. Title hasn't much magnetism, being rather vague. But if well exploited it should attract patronage. Suitable for all houses. Should go well in small towns, neighborhood houses and community theatres.

SUMMARY. This is another picture of the flapper who becomes rebellious against parental rule—or rather a story of three flappers. It is treated in a feverish tempo—which is the proper key for it. There is good mounting and good acting. And it tells its story and its moral without preaching a sermon.

THE CAST

Madelyne Manners } Madge Bellamy
Mrs. Angela DuBois }
Mrs. Katherine Manners ..... Ethel Clayton
Ted Spaulding ..... Charles Farrell
Lucien Angoola ..... Freeman Wood
Pierre DuBois } Robert Cain
Marcus Jones }
Gwendolyn Manners ..... Katherine Perry
Betty Manners ..... Marian Harlan

By Harold P. Montayne. Scenario by Bernard McConville. Directed by Emmett Flynn.

SYNOPSIS. A mother of three daughters discovers them in rebellion against parental restrictions and the conventions of the day. Two of the girls have hectic careers with men who do not mean well by them, while the third carries on a clandestine affair with a married man. The mother decides to play their game and show them the folly of their ways. She brings them to their senses and they give up their careers.

POWER'S PROJECTORS

AND POWER'S EQUIPMENT

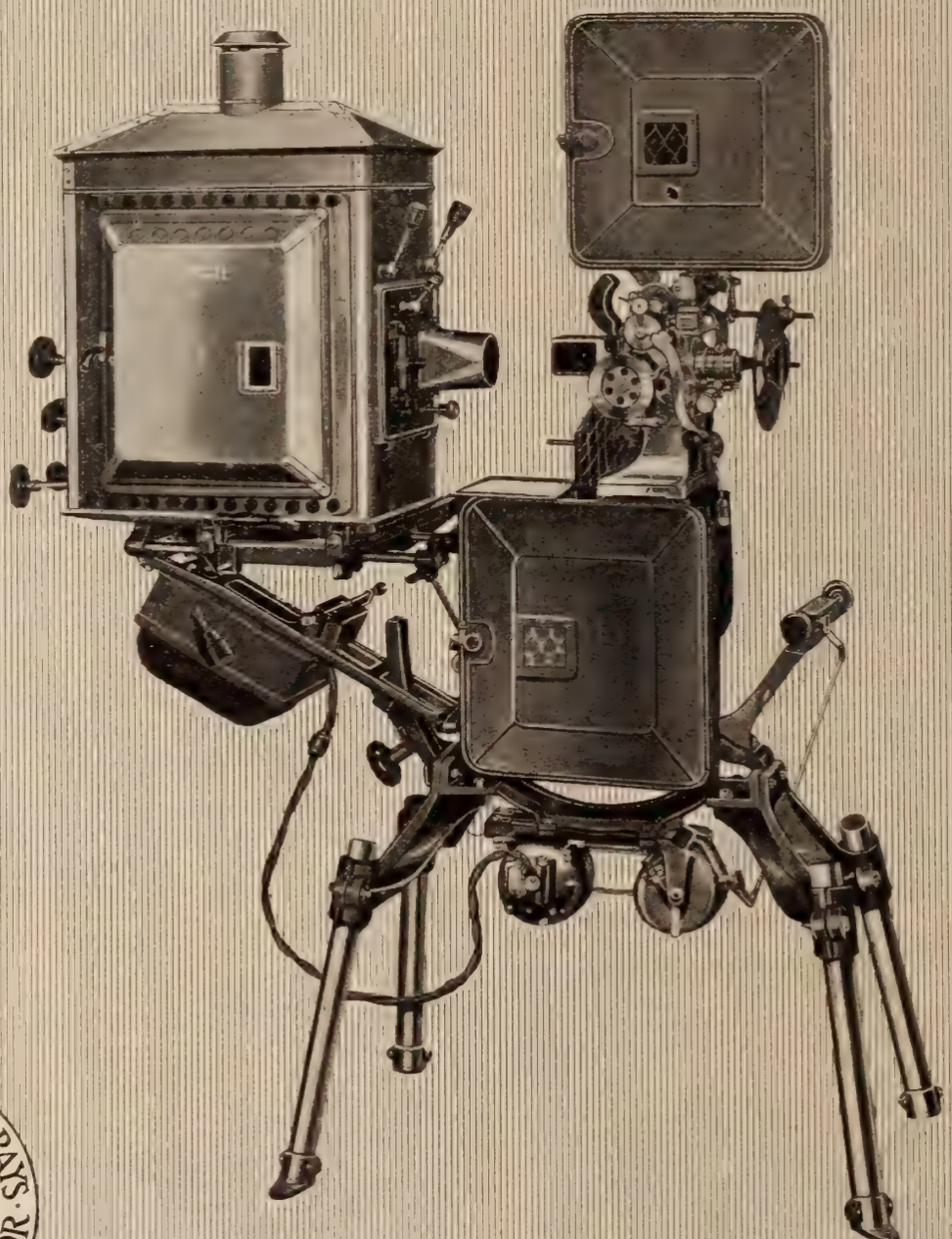
Will Be Shown in Booth 212

Equipment Exposition — Manufacturers' Division

ASSOCIATION OF MOTION PICTURE EQUIPMENT DEALERS

Milwaukee, Wisconsin, May *12-16, 1925*

Better Projection Pays
Depend Upon Power's



BETTER PROJECTION PAYS · POWER'S PROJECTOR ·

NICHOLAS POWER COMPANY
INCORPORATED
NINETY GOLD ST. NEW YORK, N.Y.



The Milwaukee Auditorium, which will become the motion picture center of the United States, for a week, with the national conventions of the Motion Picture Theatre Owners of America, Independent Producers and Distributors and Motion Picture Equipment Dealers in progress. The Equipment Exposition, at which more than sixty manufacturers and dealers will exhibit also takes place at the same time, May 12-17

Equipment Exposition Big Feature at Milwaukee

Improved Apparatus of Various Types on Display

MILWAUKEE, on May 12th, becomes the motion picture center of the United States, for a week, with the national conventions of the Motion Picture Theatre Owners of America, Independent Producers and Distributors, and Motion Picture Equipment Dealers in progress, and the eyes of the entire industry will be focused upon this city.

The exposition of the Motion Picture Equipment Dealers of America, which opens on this date to run until May 17th, in the Milwaukee Auditorium, the same building in which the conventions will be housed, will be one of the great focal points of interest.

With more than sixty manufacturers and distributors of equipment, theatre furnishings and supplies, exhibiting their wares in beautifully decorated booths, the exposition will be the great educational feature of the week.

Progress in equipment and furnishing, as well as theatre design and decoration, has more than kept pace with the onward march of the motion picture. It is a far cry from 1904, with its hand-cranked Mutoscopes, exhibiting the first crude form of pictures in motion, at a penny a look, to 1925 with its magnificent picture palaces in every key center, where patrons may sit in luxuriously upholstered chairs and watch million dollar feature pictures thrown on the screen by splendid motor driven projectors, witness stage presentations which outdo those of the Follies, and enjoy a complete and perfect performance made possible by the latest developments of science.

Many of the articles of equipment which have made possible the de luxe motion picture house, as we see it today, as well as the cozy smaller theatres, are being shown at the exposition, as well as new articles of equipment, which will make still further advance in showmanship possible.

The sixty booths which will house the exhibits will be located in the Kilbourn, Juneau and Walker Halls, all on the first floor of the Auditorium, and the Engleman Hall on the second floor will be used for the various business sessions of the Motion Picture Equipment Dealers and the Manufacturer's Division of the Association.

Among exhibits which will attract attention from visiting exhibitors and supply dealers, will be that of the E. J. Vallen Electric Company of Akron, Ohio, which will have an instructive and attention arresting display of their products, including the Automatic Curtain Machine, of which this company builds three types; a heavy duty machine automatically operated by electricity which will handle any curtain in any manner desired when it is installed to work with proper equipment; the Vallen Junior, a light duty machine which will handle the average curtain; also the Vallen Remote Control Switch which enables the operator to start, stop or reverse the curtain when traveling in either direction, at any point. All types of machines have the gears and working parts entirely enclosed in cast iron housing, which enables them to run in a light grease, insuring indefinite wear. Another interesting exhibit will be the Vallen Noiseless Curtain Track.

In Booth 222 of the Auditorium, will be the interesting exhibit of the Precision Machine Company, Inc., New York, which will display the Simplex Projector equipped with "HC" High Intensity Lamp, Cinephor Incandescent Lamp, "HC" Reflector Lamp, and the Peerless Reflector Lamp. In addition to this the Liberty Electric Company of Stamford, Connecticut, will display and demonstrate their Rotary Rectifier. This device is being shown for the first time. The Janette Manufacturing Company of Chicago, also will display their recently developed motor blower units.

The Brenkert Light Projection Company of Detroit will have a comprehensive and attractive display at the exposition. The new double dissolver, which projects effects such as clouds over stage, showers of roses and many other remarkable effects will be shown for the first time, as well as a line of Brenkert Projection appliances and supplies. President Joseph Brenkert will be in charge of his company's exposition headquarters.

The Da-Lite Screen and Scenic Company of Chicago will have their exhibit in Booth 7 and will be represented by Mrs. DeBerri, who, by the way, is the only woman director of the Manufacturers' Division of the M. P. E. D. and by Mr. Hecht. A full line of the finest Da-Lite Screens will be shown, as well as many new ideas in screens and equipment.

The J. E. McAuley Manufacturing Company of Chicago will show for the first time at any exposition, their new Peerless Reflector Arc Lamp, which is arousing wide

(*Continued on page* 2462)

MILWAUKEE EXPOSITION
EQUIPMENT EXHIBIT GUIDE

Acme Motion Picture Projection Co.,
Chicago, Ill.,
Booth 3.

Addressograph Company,
Chicago, Ill.,
Booth 217.

Arlington Seating Company,
Arlington Heights, Ill.,
Booth 228

Automatic Devices Co.,
Allentown, Pa.,
Booth 224.

Automatic Ticket Register Corp.,
New York City,
Booth 210.

Bartola Musical Instrument Co.,
Oshkosh, Wis.,
Booth 207.

Bausch & Lomb Optical Co.,
Rochester, N. Y.,
Booth 4.

Brandt Automatic Cashier Co.,
Watertown, Wis.,
Booth 28.

Brenkert Light Projection Co.,
Detroit, Mich.,
Booth 24.

Carbon Products Company,
Lancaster, Ohio,

R. W. Clark Mfg. Co.,
Chicago, Ill.,
Booth 16.

Da-Lite Screen & Scenic Co.,
Chicago, Ill.,
Booth 7.

Double-Disc Shutter Co.,
Cleveland, Ohio,
Booth 226.

Edison Lamp Works,
Harrison, N. J.,
Booth 23.

Elliott Addressing Machine Co.,
Chicago, Ill.,
Booth 5.

Enterprise Optical Mfg. Co.,
Chicago, Ill.,
Booth 18.

E. J. Vallen Elec. Co.,
Akron, Ohio,
Booth 8.

Exhibitors Supply Co.,
Milwaukee, Wis.,
Booth 14.

Essanay Elec. Mfg. Co.,
Maywood, Ill.,
Booth 217.

Fulco Sales Co.,
Chicago, Ill.,
Booth 10.

E. E. Fulton Co.,
Chicago, Ill.,
Booth 9.

Hertner Elec. Co.,
Cleveland, Ohio,
Booth 1.

Heywood-Wakefield Co.,
New York City,
Booth "H."

Hoefer Change Maker Co.,
Kansas City, Mo.,
Booth 211.

Holmes Projector Co.,
Chicago, Ill.,
Booth 21.

Huntington Laboratories,
Huntington, Ind.,

Howell's Cine Equip. Co.,
New York City,
Booth 209.

Kohler Company,
Kohler, Wis.,
Booth 15.

Libman-Spangen Corp.,
New York City,
Booth 11.

Liberty Music Stand Co.,
Cleveland, Ohio,
Booth C.

J. E. McAuley Mfg. Co.,
Chicago, Ill.,
Booth 2.

Minusa Cine Screen Co.,
St. Louis, Mo.,
Booth 19.

Morelite Company,
New York City,
Booths 222 and 3.

National Carbon Co.,
Cleveland, Ohio,
Booth 212.

C. S. Wertsner & Sons,
Philadelphia, Pa.,
Booth 207½.

National Lamp Works,
Cleveland, Ohio,
Booth 213.

National Screen Co.,
Cleveland, Ohio,
Booth 226.

Nicholas Power Co.,
New York City,
Booth 212.

Operators Piano Co.,
Chicago, Ill.,
Booth E.

Pennsylvania Lighting Co.,
Greensburg, Pa.,
Booth 213.

Frank E. Plowman Co.,
Chicago, Ill.,
Booth 219.

Precision Machine Co.
New York City,
Booth 221.

Pyrene Mfg. Co.,
Chicago, Ill.,
Booth 220.

Radio Mat Slide Corp.,
New York City,
Booth 13.

Raven Screen Corp.,
New York City,
Booth 211.

Rawson & Evans Co.,
Chicago, Ill.,
Booth 17.

Rockbestos Products Co.,
New Haven, Conn.,
Booth 208.

Rosco Laboratories,
Brooklyn, N. Y.
Booth 5.

Simplex Ticket Company,
Chicago, Ill.,
Booth 11.

E. H. Stafford Mfg. Co.,
Chicago, Ill.,
Booths 25-26.

Standard Mfg. Co.,
Cambridge City, Ind.,
Booth 228.

Theatre Supply Co.,
Cleveland, Ohio,
Booth 226.

Voight Company,
Philadelphia, Pa.,
Booth 225.

Warren Products Co.,
New York City,

Westinghouse Lamp Co.,
Bloomfield, N. J.,
Booth 215.

Wisconsin Theatre Sup. Co.,
Milwaukee, Wis.,

What users say about Incandescent Lamp Projection

The outstanding advantage of Incandescent Lamp Projection is its great economy.

But it has many other important advantages. It improves the appearance of pictures on the screen by supplying an intense light that is free from flicker, glare and shadows.

It improves operating conditions by eliminating fumes, carbon dust, and excessive heat.

It is simple to operate and once adjusted requires no further attention. And it costs less to install.

The following letters will interest you:

Just a word about the Incandescent Lamp Projection that we installed in November. Our electric saving is about 60%. Our lamps have given good service and our projection is much better than when we used the arcs. I feel that Incandescent Projection is the only thing to use.—*F. W. Meade, Meade Theatre, Kingman, Kas.*

* * *

We are thoroughly satisfied with Incandescent Lamp Projection. Our screen is 12 x 16 ft. with a throw of 119 ft. We consider the light we are now getting superior to our 70 amp. arc. The actual saving accomplished amounts to over $60 a month on the light and over $13 on lamps over cost of the carbons.—*W. D. Fulton, De Luxe Theatre, Hutchinson, Kansas.*

After several months' use we are more than satisfied with MAZDA Lamp Projection. Our equipment is not only paying for itself but is also giving us the best projection we have ever had. We are sorry now that we hesitated so long.—*I. E. Runyon, Iris Theatre, Hutchinson, Kas.*

* * *

MAZDA Projection has cut our power cost about 45%. There is also quite an added improvement in projection and we find the equipment satisfactory in every way.—*R. R. Gladish, Rex Theatre, Higginsville, Mont.*

* * *

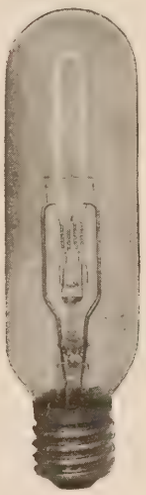
We are delighted with Incandescent Lamp Projection. Our power bill has been reduced from $32 a month to $7.—*Strand Theatre, Kansas City, Mo.*

These letters are typical of hundreds we have received that tell why Incandescent Lamp Projection is becoming universally favored.

Ask yourself, in the light of these facts, if you would not profit by installing Incandescent Lamp Projection in your theatre.

Booklets on Incandescent Lamp Projection, the most complete treatise ever published on this subject, will be sent free to any theatre owner.

EDISON MAZDA LAMPS
A GENERAL ELECTRIC PRODUCT



At the Milwaukee Convention

A representative from the Edison Lamp Works will demonstrate Incandescent Lamp Projection at the Milwaukee Convention during the week of May 12th.

A display of lamps for use in various parts of the theatre will also be shown and their application explained. Demonstrations will be given in Booth 23.

Send for these booklets

Publicity Department,
Edison Lamp Works of General Electric Co.
Harrison, New Jersey.

Please send me your free booklets on Incandescent Lamp Projection.

Name .....

Theatre .....

Address .....

Equipment Exposition Big Feature

(*Continued from page* 2459)

interest throughout the trade, and J. E. McAuley will be on hand to explain his new device.

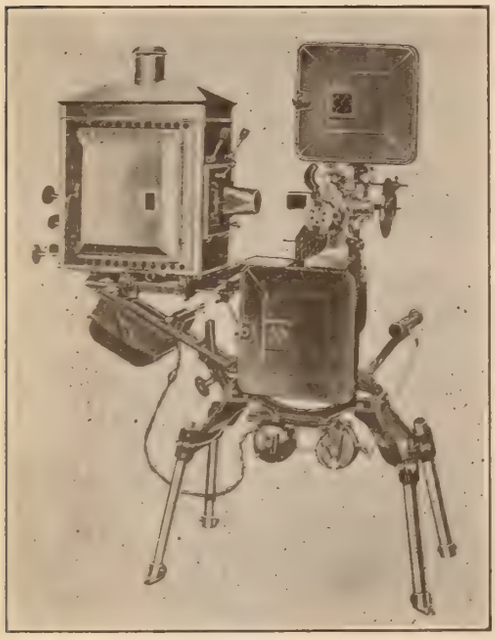
The Enterprise Optical Manufacturing Company of Chicago will be located in Booth 18 and President O. F. Spahr, as well as other representatives of the company including Assistant Sales Manager Hahn and Traveling Representative Earl J. Farney, will be on hand. The principal feature of the display will be a splendid Motiograph De Luxe Projector and all its accessories.

Exhibitors Supply Company will give a practical demonstration of their Aislelite and other theatre equipment. The exhibit is made by the Milwaukee branch of Exhibitors Supply Company, but President H. A. R. Dutton will attend the convention and exposition and will be on hand at the booth.

The Rockbestos Products Corp. of New Haven, Conn., makers of Rockbestos—the asbestos covered wire, will be at the convention with an exhibit in Booth 208. They will show all types of asbestos covered wire suitable for theatre use, motion picture cable, arc and spot light cable, fixture wire for large wattage lights and special cable three conductor type for arcs, spots and all movable stage light.

O. D. Allen in charge of the Chicago office of the Rockbestos Products Corp. will be in charge of this exhibit.

The Nicholas Power Company of New York will occupy Booth 212 with the Fulco Sales Company, Chicago distributors of Powers Projectors, and will have on display a Power's 6B Projector complete with new type high intensity lamp, a Power's 6B Improved Projector complete with Power's Incandescent Unit, equipped with B. & L. relay lens system and a Power's 6B Improved Projector equipped with the new "Powerlite" low intensity reflector lamp. There will also be a large display case which will show all the parts which when assembled make the complete Power's mechanism, and a speed indicating unit with speed indicator panel will be shown. The G. E. Quartz condensing lens manufactured by the General Electric Company and distributed by Nicholas Power Company, will be a feature of the display.

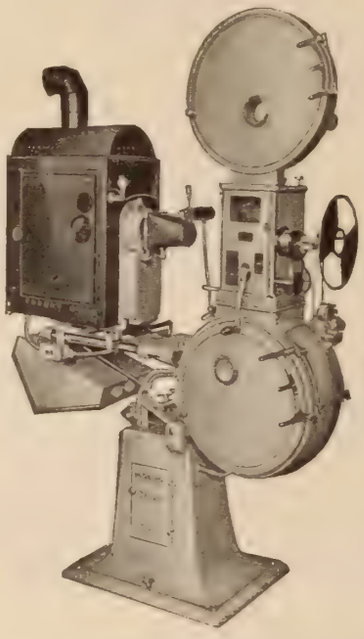


Powers type E projector completely equipped that will be on exhibition.

Power's Projector with G. E. Incandescent equipment will be used in Booth 23 of the Edison Lamp Works of the General Electric Company.

The Howells Cine Equipment Company of New York City will have on exhibition in booth 209 the new Balluna Spot Lamp for which many unusual claims are made and also a line of welded wire reels.

Frank E. Plowman Company, Chicago, will have a fine exhibit of directorial signs for lobby and other theatre use. The Glo-



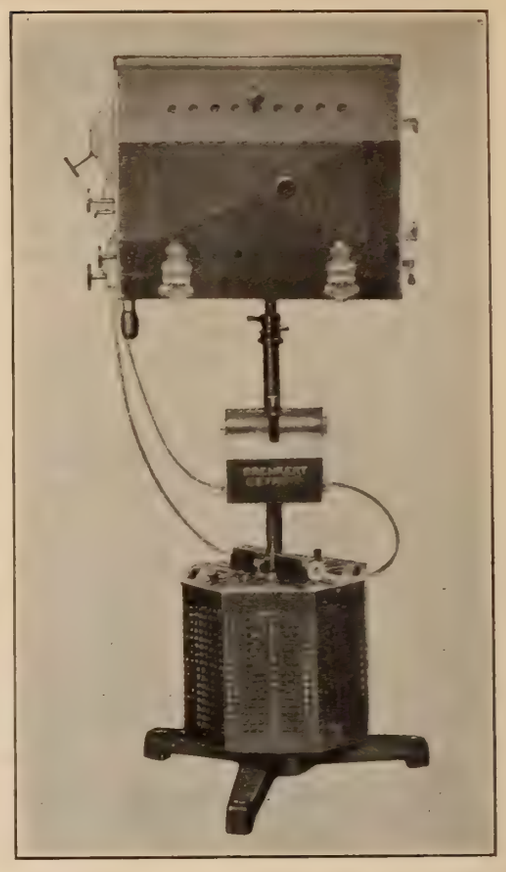
The Motiograph DeLux projector that comprises part of the Enterprise Optical Mfg. Co. display.

Letr with its handsome bronze frame, harmonizes with all decorative schemes and the softly glowing letters are pleasing and easy to read. Frank E. Plowman, himself, will be in charge of the exhibit.

The Automatic Devices Co. of Allentown, Pa. in space No. 224 will exhibit the A.D.C. Automatic Curtain Control equipment including the A.D.C. Roll-E.Z. Curtain Track.

A new product recently developed and shown for the first time by the same concern is the Two-In-One Arm Rest which provided two arm rests for every one in the audience.

The National Lamp Works of the General Electric Company, Cleveland, Ohio, will have an exhibit showing the importance of the interior marquee and sign lighting of theatres and will be a striking illustration of the real tangible asset of this in building a new theatre or remodeling an old one. Projection with Mazda Lamps and chart showing comparative costs will be interesting features of the exhibit. There will also be a display of standard theatre equipment of several manufacturers and display showing progress made in development of lenses and the advantages which the latest types afford.



The Brenkert Spot-Flood Lamp, Model "C3."

The Radio Mat Slide Corp. will have on display the various publicity and service campaigns that various exhibitors have used employing Radio Mat Slides. These campaigns cover a surprising number of subjects both on exploitation and theatre policy. All the material on display has been in use on the screens of this country during the past year.

The exploitation subjects covered are catch lines, teaser campaigns, weather reports, picture reviews, want ads, local and news tie-ups. The theatre policy campaigns cover the unusual points of the individual houses.

The Operators Piano Company of Chicago will show its Reproducto, which has found a wide market among the smaller theatres. Sales Manager Livingston will head the delegation from the Operators Piano Company which will attend the exposition.

The Raven Screen Corporation of New York will show its well known Raven Half-Tone Screens and other screen equipment in booth 211.

The Holmes Projector Company of Chicago, will occupy Booth 21 with a comprehensive display of their portable and semi-portable projectors, the latter of which is being used by many of the smaller type

(*Continued from page* 2470)



Only an article of genuine and unquestioned merit can afford to ignore advertising superlatives and let FACTS speak for themselves.

"Kollmorgen"

Snaplite Lenses—in thousands of Theatres from the largest to the smallest.

"Kollmorgen"

Snaplite Lenses—wherever you find exceptional clearness combined with restful vision.

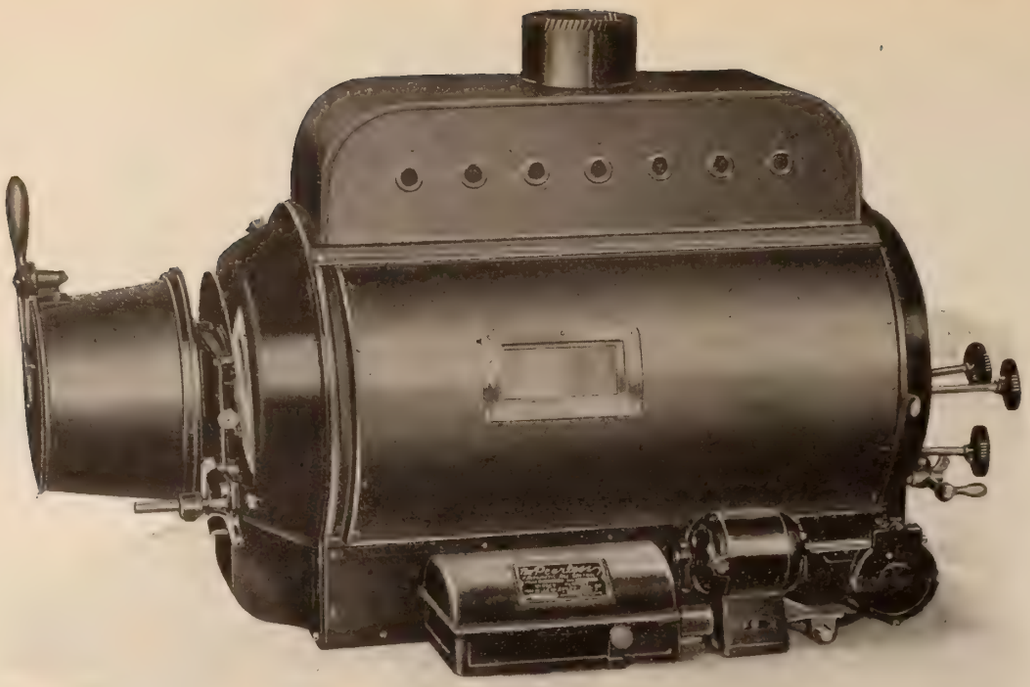
"Kollmorgen"

Snaplite Lenses—where highest grade mechanical and optical workmanship is appreciated.

Snaplite Lenses are individually subjected to the most exacting tests and fully guaranteed by the

KOLLMORGEN OPTICAL CORP.

Phone: Williamsburg 2610 **35 Steuben St., BROOKLYN, N. Y.**



A Great Achievement of Projection Engineering

THE Peerless Reflector Arc Lamp has increased the screen brilliancy from two to three times in hundreds of theatres in every part of this country. Theatres that required 100 amperes and more are now securing vastly greater screen illumination with Peerless Reflector Arc Lamps, using but 25 amperes and less. And this doubled illumination is obtained at less than one-third previous current and carbon costs.

Into the Peerless Reflector Arc Lamp have been built the most advanced principles of optics and mechanical design. Its rugged and massive construction insures absolute reliability of performance and durability.

Built by a factory engaged for years in the construction of precision projection equipment, the Peerless lamp has established a new high standard for reflector arc lamps.

Manufactured by

The J. E. McAuley Mfg. Co.

552 West Adam Street, Chicago

Peerless Lamps Buy Themselves

SAVINGS of $1000 to $2000 have been effected per year by hundreds of theatres using Peerless Reflector Arc Lamps. This equipment will cut your current and carbon cost up to seventy-five per cent.

* * *

The Peerless Reflector Arc Lamp is furnished as a complete unit with automatic arc control and stereopticon. It is made for use on all projectors.

Mail this coupon

The J. E. McAuley Manufacturing Co.,
552 West Adam Street,
Chicago, Ill.

Send me details on Peerless Reflector Arc Lamps.

Name . . . . . .

Theatre . . . . . .

Address . . . . . .

Good photography plays no small part in making a picture popular. It has a definite box office value.

EASTMAN POSITIVE FILM

—does justice to the cinematographer's skill. It carries all the quality of the negative through to the screen.

And you *know* when the picture is printed on genuine Eastman Film—the identification "Eastman" and "Kodak" in black letters in the margin tells you.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Peerless Reflector Arc Has Many New and Unique Features

A NEW reflector arc lamp has been placed on the market by the J. E. McAuley Manufacturing Company of Chicago, under the trade name of the Peerless Reflector Arc Lamp. This lamp which, it is claimed, has proven exceptionally successful in theatres where it has been installed was designed by J. E. McAuley, who is well known in this industry as an inventor and manufacturer of projection apparatus.

Previous articles in this Department have outlined in detail the advantages claimed for reflector arc lamps, especially with regard to their economy of operation, in that they require only from 15 to 30 amperes of current to provide a screen illumination, it is said, equal to from 75 to 100 amperes, with the old style carbon arcs. It will therefore be of great interest to our readers in learning of the many new features incorporated in the Peerless Reflector Arc Lamp, inasmuch as these styles of projection arcs are receiving serious consideration by many exhibitors and projectionists.

One of the predominating features of the Peerless Reflector Arc Lamp lies in its optical system as an eight inch plano-convex condensor lens is used (See Fig 4) as well as a true parabolic reflector. (See Fig 1) These two units make possible the placing of the arc at the true focus of the mirror which, it is claimed, increases the illumination from 30 to 40 per cent over the cases where the arc is placed at an out of focus position. Condensor breakage is practically eliminated in this lamp as the condenser is positioned approximately ten inches from the arc, while the arc itself operates at a very low amperage.

As the accurate alignment of the various units in the optical system of reflector arcs is of the utmost importance, special provisions have been made in the Peerless lamps to insure and facilitate these adjustments. (See Fig. 1)

A unique feature is incorporated in the condenser and mount which is made a part of the burner mechanism itself rather than a part of the lamp house (See Figs. 1 and 4). Due to this construction, the optical alignment of the mirror, the arc and the condenser is more constant, and these parts may be moved vertically and laterally as an entire unit for alignment with the aperture (See Fig. 1). This should prove a very important feature in the efficient operation of this lamp.

The burner itself is of massive construction and all adjustments for the arc are the same as in the old style arcs, i. e.: through handles on the outside of the housing (See Fig. 2). A full-trim of carbons is accommodated by the burner.

The carbon clamps are ingeniously and substantially designed and provide positive contact, the negative permitting a view at all times of the length of the negative trim (See Fig. 1). The positive carbon clamp is actuated through a cam and lever mounted on an eccentric screw which may be readily adjusted to accommodate all sizes of carbons. The carbon holders themselves are insured against being burned through the use of stops.



Figure Four

An arc control of the intermittent feed type is standard equipment on Peerless lamps (See Fig. 3). The control is mounted on two supporting rods extending from the base of the lamp housing and is mounted alongside of the housing itself. A snap switch to control the motor is carried in its base and all gears are completely enclosed. The actuating alignment of the arc control is modification of the Peerless Arc Control.

A lamp housing is constructed of double lined sheet steel, excepting for the front and the rear which parts are made of cast aluminum. The housing is of a general cylindrical shape and is slightly longer than the ordinary arc housing. The lamp house door on the operating side opens the full length and height of the housing, while on the far side a sliding door is designed (See Figs. 2 and 3) to facilitate close quarter working conditions. The Peerless lamp is made to attach to all makes of standard projections.

A unique design is followed in the stereopticon attachment (See Fig. 3). It is claimed that an evenly illuminated field is projected to the screen as only one side of the reflector mirror is used, which eliminates the possibilities of imaging the arc, carbons or hole in the reflector, on the screen. In operating this stereopticon attachment the large condenser lens, which is hinged to the burner (See Fig. 4) is drawn out of position by means of a handle which extends through the outside of the lamp housing, thereby uncovering half of the reflector (See Fig. 4). At the same time, a small condenser mounted with the slide carrier is moved into a position to focus the light into a beam which will pass through the stereopticon objective lens. The movement of the large condensing lens to permit the operation of the stereopticon is accomplished entirely within the lamp house.

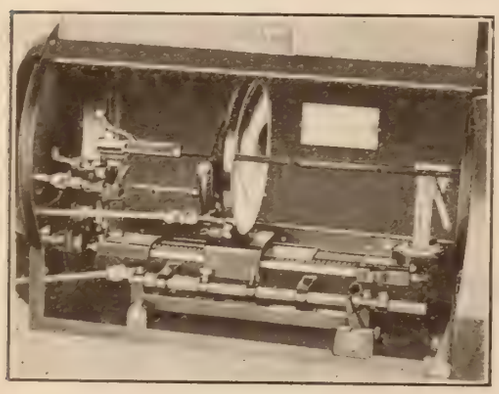


Figure One

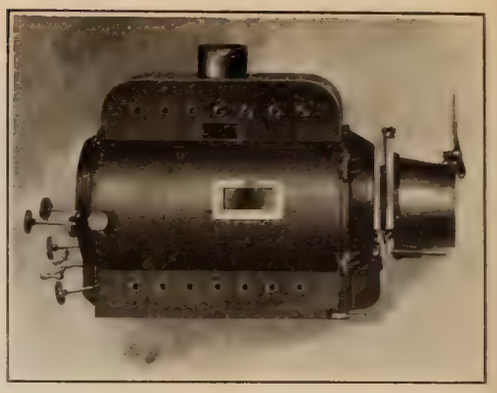


Figure Two

$300,000 Gainesville Fire Destroys Theatres

The State theatre, Gainesville, Ga., a comparatively new house, managed by Frank Plaginos, was completely destroyed by fire which broke out Sunday morning early, and did about $300,000 worth of damage. A whole city block was practically destroyed.

An S. O. S. call brought aid from Cornelia, Buford, Winder, and Atlanta, Ga., but the equipment arrived too late to be of great assistance. There were no casualties, but the destruction of the Hunt opera house and the State theatre were counted as the greatest losses to Gainesville.

The State was rebuilt a short time ago, after a fire, and had been open to the public only a few months. A handsome new pipe organ was completely destroyed, together with practically all the theatre equipment. It is not yet known what plans Mr. Plaginos has for the State.

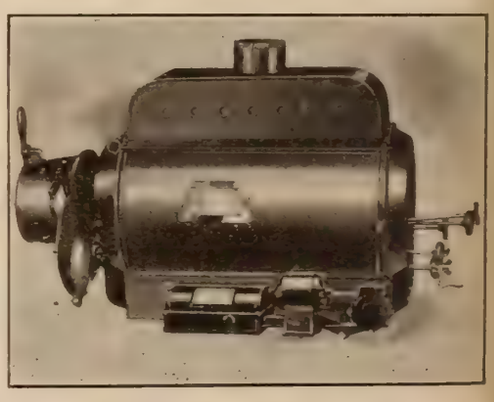


Figure Three



To You Who Want Better Projection

WHAT would you say of a lamp that gives the best possible steadiness and evenness of screen illumination, and yet reduces your operating cost from one-fourth to three-fourths?

In more than 3,000 instances the answer of theatre managers and owners has been: "That is the lamp for us"—and in their theatres the MAZDA Motion Picture Projection Lamp is demonstrating its superiority to the exhibitor, the projectionist and the audience. In many of these theatres the 900-watt size of this lamp is replacing older illuminants having *twice* and even *three times* the current consumption.

Most of these theatres and thousands of others depend on National MAZDA lamps for their signs, their marquees, and their interior lighting. Ask your dealer about the contract basis of purchasing lamps, which assures you of the best lamps made at a decided saving in cost. Or write direct to National Lamp Works of General Electric Co., Nela Park, Cleveland, Ohio.

The National MAZDA Motion Picture Lamp not only improves projection, but reduces operating cost from ¼ to ¾.

NATIONAL MAZDA LAMPS

A GENERAL ELECTRIC PRODUCT



Inquiries and Comments

Analysis of Flicker

ONE of the important points brought out by Dr. Kennelly in the report on his investigation of flicker was that large screen surfaces possessed higher vanishing-flicker frequencies than small ones, other things being equal.

The reason for this is believed to be found in the larger area of retina which is subjected to flicker stimulation. The retina (ret'-in-a) by the way, is itself a screen on which the images formed by the eye lens are protected and rendered visible to the brain.

For any constant illumination on a screen of given color and reflective quality, located at a given distance from the eye, the greater the area of the screen, the greater will be the area of the image of this screen on the retina.

In other words, the eye is a lens which automatically changes its focal length so that all images formed by it are thrown on the retina. This retina is located at a fixed distance from the eye lens and the eye lens unconsciously becomes thicker and thinner to meet the conditions of changing forms.

When a larger screen is used, at any fixed distance from the eye, the area of the image on the retina will also be correspondingly larger, so that when the illumination on the screen flickers, a larger area of retina surface is excited.

Although the total excitation of the retina appears to increase with the area of image on the retina over which flicker stimulus is applied, it does not increase in proportion to the areas involved.

In other words, if a screen has twice the area of another, for the same illumination, type of screen and distance from observer, it will not give twice the flicker effect, but rather less.

Summary of Flicker

A summarization of all the various points pertaining to flicker in general, is given below. They are taken direct from the original report on the subject.

1. The frequency of flicker at which flicker ceases to be visible is approximately the same for different observers with normal sight.

2. The maximum frequency of vanishing-flicker, with stationary retinal image (stationary screen and stationary eye) is in the neighborhood of 66 cycles per second.

In other words, the vanishing-flicker frequency increases with increase in screen illumination but at approximately 66 cycles per second, a further increase in screen intensity will result in no change in the vanishing-flicker frequency.

3. Vanishing-flicker frequency increases in all cases when the illumination on the screen is increased, but in nothing like the same proportion. The increase of vanishing-flicker frequency is rapid for increasing illuminations below 0.5 foot-candle and 100 per cent flicker range; and increases but slowly for intensities exceeding 1 foot candle. (See Fig. 1, preceding articles).

4. Vanishing-flicker frequencies are less with colored screens (other than white), for equal illuminations and sizes of retinal image. (Fig. 1).

5. The vanishing-flicker frequency does not depend upon the average illumination on the target; or at least only to a relatively small degree. It depends on the maximum and minimum cyclic illuminations.

6. The vanishing-flicker frequency does not depend appreciably upon the wave shape of flicker; that is, upon the manner in which the illumination varies in passing between the maximum and minimum cyclic values.

7. The vanishing-flicker frequency increases somewhat with the area of the screen for a given surface quality of the latter, distance from the eye, and incident illumination.

8. The vanishing-flicker frequency increases somewhat as the screen is approached, for a given size of screen and intensity of illumination.

9. The last two foregoing deductions may be jointly expressed by saying that the larger the area of the retina stimulated by flicker, the higher is the vanishing-flicker frequency; but in nothing like the same proportion.

10. The greater the range of flicker (the ratio of difference in cyclic illumination to the maximum) the greater the vanishing-flicker frequency, but in nothing like the same proportion.

11. The smallest range of flicker that was found to be recognizable with certainty was 1.4 per cent, observable only at a low frequency.

12. The most sensitive flicker frequency for small ranges of flicker was in the neighborhood of 2.5 cycles per second.

13. Flickering ceased to be objectionable with ranges less than 7.5 per cent.

14. The conditions favoring disagreeable flickering with stationary retinal images (fixed screen and fixed eye) are, powerful illumination, large flicker range, bright surfaces of large area, and low flicker frequency.

15. The conditions tendering to produce unobjectionable flickering with stationary retinal images, are, feeble illuminations, small ranges of flicker, small screens, dark colors of reflecting surfaces and high frequencies of flicker.

The mathematical part of subject is summed up briefly as follows:

16. The sensation of flicker may be gauged in intensity by the vanishing-flicker frequency, or the frequency necessary to make the flicker disappear.

17. Constant ratios of increase in flickering illumination were accompanied by equal increments of vanishing-flicker frequency.

Doubling the intensity of flickering illumination, everything else being unchanged, added approximately 3.3 cycles per second to the vanishing-flicker frequency, no matter what the die, color or condition of the objects viewed; provided that their images on the retina were fixed (stationary objects and stationary eye).

18. The vanishing-flicker frequency was 11 times the common logarithm of K times the illumination viewed by the eye; where K is numerical constantly depending upon the size. color, quality and distance of the object illuminated, as well as on the range of flicker. With one exception, K was found approximately proportional to the flicker range, other things being equal. (See Curve 3, preceding article).

This completes the analysis of flicker in general and leaves only the detailed analysis of the special case of alternating current arcs to be covered. This phase of the subject will be treated in the following article.

Last House Erected by Col. Varner Opens at Concord

Miller Merriwether will manage the new Concord theatre, Concord, N. C., the last house to be erected by Colonel H. B. Varner, who died Monday, April 27th. The opening of the new house will probably take place without delay, for plans for its opening were laid at the time when Mr. Varner was seriously ill, and there has been no report that the opening would be put off.

The theatre has a seating capacity of 700, is equipped with two new Motiograph DeLuxe projectors and a Hope-Jones pipe organ. J. Lewis will serve as official organist. The theatre is modern in every detail, being built entirely of concrete and steel, absolutely fireproof.

The decorations are very artistic, with a five color lighting circuit and a color scheme of gold and old ivory. In the center of the house is a big dome having 66 lamps of five colors concealed in banking arrangement, the entire circuit controlled from the picture booth.

Miller Merriwether, the manager, is well known throughout this territory as a capable and experienced showman. He was with R. D. Craver for a number of years and more recently managed the Ideal theatre in Winston Salem.

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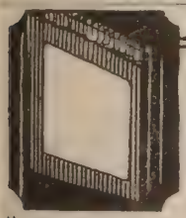
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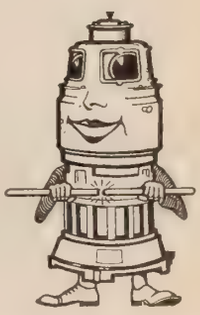
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(*Continued from page* 2462)

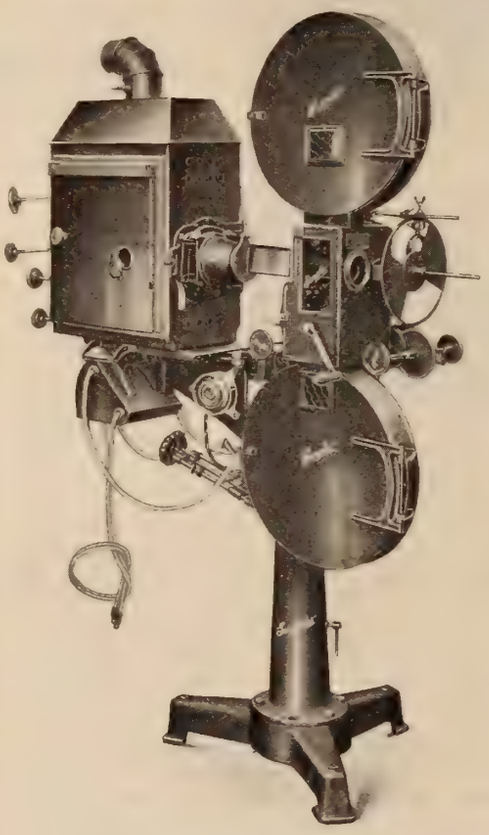
houses. O. J. Holmes will be in charge of this exhibit.

In the booth of the Addressograph Company, Chicago, will be displayed their products suitable for use by theatre managers.

The Arlington Seating Company, Arlington Heights, Ill., will show a complete line of their theatre chairs including veneer and upholstered seats. Sam Lears will be in charge.

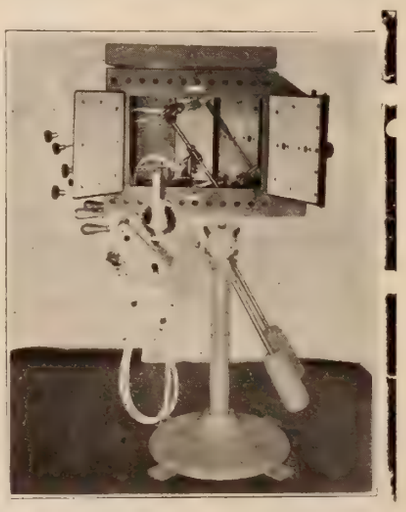
Bartola Musical Instrument Company, Chicago, will display one of their Barton Organ consoles. Dan Barton and Sales Manager Kurtz will be on hand at this booth.

The E. E. Fulton Company and Fulco Sales Company, both of Chicago, will occupy adjoining booths 9 and 10 and will have a comprehensive display of their goods on exhibit. Carl and Ralph Fulton will represent the two companies at the exposition.



The type S Special Simplex Projector which will be a part of the Precision Machine Co.'s exhibit in booth 221.

Edgeglow Signs will interest the visitors to the booth of Rawson & Evans Company of Chicago. These signs present an unusually handsome appearance and are suitable for use in lobbies and other parts of theatres. General Manager Kennedy will represent his company at the exposition.



Balluna Spot Lamps will be on display by the Howell Cine Equipment Co. in booth 209.

The Simplex Ticket Company of Chicago will display a complete line of tickets and ticket machines in Booth 11 with Mr. Peabody in charge.

E. H. Stafford Manufacturing Company, Chicago, will display a complete line of theatre chairs of their own manufacture.

The Automatic Ticket Register Corp. makers of Gold Seal ticket registers and theatre tickets will exhibit their product in booth 210. Latest models of ticket registers will be displayed.

The Bauch & Lomb Optical Co., of Rochester, N. Y. will have on exhibit in booth 4 their complete Cinephor Optical System.

The Carbon Products Company of Lancaster, Ohio, will exhibit a complete line of projector carbons.

The Novelty Scenic Studios are displaying at their booth some unusual stage decorative designs and layouts which are adaptable to both large and small theatres.

The splendid co-operation between the officers of the Motion Picture Equipment Dealers of America and those of the Manufacturers Division has made possible the getting together of the fine displays at the exposition, which, it is hoped, will become a permanent, annual event, which will prove of benefit to the trade including manufacturers, distributors and exhibitors.

The officers of the Equipment Dealers are Henry Jay Smith, president; Joe Hornstein, 1st vice-president; Leo E. Dwyer, 2nd vice-president; C. D. Struble, 3rd vice-president; R. M. Combs, 4th vice-President; and B. A. Benson, treasurer; and those of the Manufacturers Division include. Sam Lears, president; J. H. Hertner, vice-president; J. W. Brenkert, treasurer; and L. M. Fulton, secretary.

Greenville, S. C., Has Egyptian Architecture in Theatre

The new Egyptian theatre, operated by General Enterprises, Inc., of which Arthur Lucas is president and Harry K. Lucas general manager, opened in Greenville, South Carolina, Wednesday of this week. Mr. Lucas took over the old Casino theatre, had it improved, enlarged, remodeled, and turned it into the handsome Egyptian theatre.

In naming the reconstructed house, it was decided to call it the Egyptian as a fitting name for the style of architecture and the decorating scheme used for both exterior and interior designs. The lobby gives the impression of being made of solid granite, with a color motif of black and white. The doors are gilded to resemble heavy bronze. Within, the theatre presents the appearance of an Egyptian palace, having the straight lines and multi-colored decorations characteristic of Egyptian art. The seats are heavily upholstered and both comfortable and handsome.

The projection room is equipped with the Simplex machines. Everything in the way of modern equipment and convenience has been supplied the Egyptian theatre.

The house is located on Main and North streets. When the doors opened at three o'clock Wednesday afternoon all Greenville was in attendance, and the Piedmont, Greenville's daily, devoted generous space to an elaborate description of the theatre.

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Gentlemen:

I have been thinking for sometime that I should write you complimenting you on the service you performed me in decorating, equipping and overseeing the construction of my new Illinois Theatre. This letter is entirely unsolicited. But when I look back over my building project and realize the amount of help you were to me, I felt that you were certainly entitled to a word of praise, and that a statement of my experience might be helpful to other builders whose situation was similar to mine.

While I had been in the show business for a number of years and had learned by experience the many features necessary for a successful modern show house, yet I was building my first house and found I had a good deal to learn in construction planning. Your company checked over the plans of my architect and found we had both made many fatal mistakes that would have caused us serious trouble and great expense had they not been rectified. I also found it to be a great help in the purchase of the entire equipment throughout my house to have the advice of your company.

Your scheme of decoration, the draperies furnished by you as well as the stage settings and stage equipment being from one concern were all made to harmonize, and the completed theatre is a beautiful piece of work. Your treatment of it has produced an effect that in every appearance represents an expenditure of twice the money that it actually cost.

I earnestly feel that one circumstanced as I was would do well to turn over their equipment problems to your company. The workmen were all able, efficient and conscientious. Your company lived up to the spirit of their contract, and even added more elaborate decorations than the contract called for. You may feel perfectly free at any time to refer any prospects you may have to me and I will be glad in more detail to explain the kind of high class business firm I found you to be.

Yours very truly,
Andrew L. Hainline

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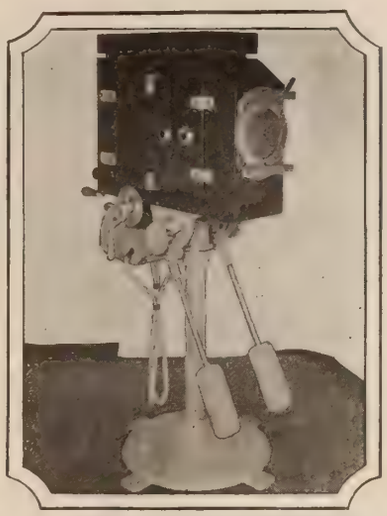
Parthenon Theatre, Berwyn, Ill.
La Grange Theatre, La Grange, Ill.
Illinois Theatre, Macomb, Ill.
Braumart Theatre, Iron Mountain, Mich.
Princess Theatre, Florence, Ala.
Strand Theatre, Lansing, Mich.
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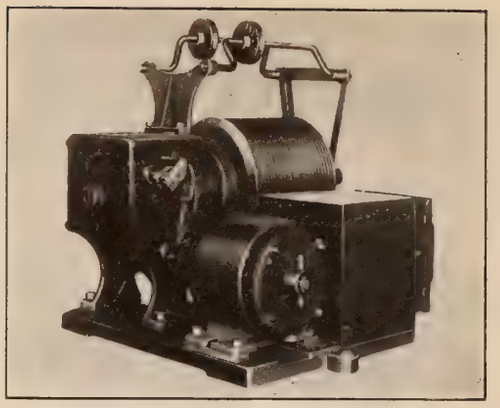
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Yazoo, Miss., Theatre, Has Brilliant Opening

The new Yazoo theatre in Yazoo City, Miss., owned and operated by Mrs. J. B. Devoto, had a brilliant opening recently, when, in addition to the feature "Madame Sans-Gene," the latest Paramount picture for Gloria Swanson, a number of addresses were made by local citizens of social and civic prominence.

The theatre is completely equipped and artistically decorated. It has a seating capacity of 990, and promises to be one of the handsomest and most modern of the theatres in the state. A Hope-Jones organ is a part of the up-to-date equipment. The theatre and its interior decorations and furnishings cost about $85,000.

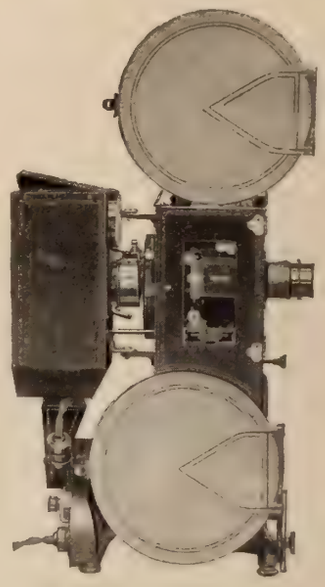
Fort Myers, Florida, to Have $150,000 Theatre

John T. Harris, of the Arcade theatre in Fort Myers, Florida, has taken over the Airdome, formerly owned and operated by Mr. Bailey. The deal was consummated last week. Mr. Harris is contemplating the construction of a new theatre in Fort Myers, to cost about $150,000. Construction will probably begin this summer. J. H. Worsley, formerly with Grosset & Dunlap, publishers, has been appointed general manager of the Harris theatres, which, with the completion of the new theatre, will number three.

WASHINGTON

Yakima—Arch. J. J. Ryan, Seattle, has drawn plans for a theatre bldg., 50 x 130, to be erected at No. 4th & W. Yakima Aves., costing $100,000. Seating cap. 1,100. Owner Yakima Valley Theatres, Inc.

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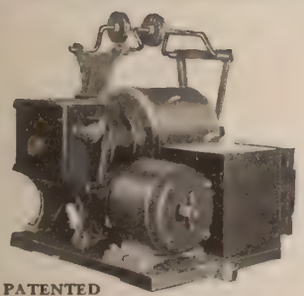
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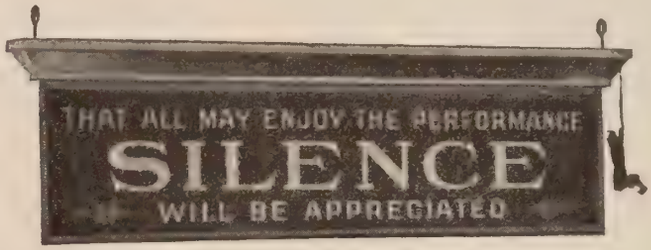


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The new Granada theatre recently opened in La Jolla, California.

Skouras Bros. Start Construction on $5,500,000 St. Louis Project

SKOURAS Brothers Enterprises of St. Louis, Mo., has announced officially that construction of their $5,500,000 Ambassador Theatre and 24-story office building at Seventh and Locust streets, St. Louis, will get underway on May 1. Leading contractors of St. Louis and elsewhere have been invited to submit bids in accordance with the plans and specifications prepared by the architects, C. W. and George L. Rapp of Chicago, Ill. It is expected the new theatre will open in July, 1926.

In anticipation of the erection of this structure which will be one of the outstanding buildings of down-town St. Louis, Skouras Brothers Enterprises has made arrangements to increase their capital stock from $1,000,000 to $8,000,0000. It is a Delaware corporation.

Skouras Brothers are also owners of the Grand Central, West End Lyric and Down Lyric theatres and Lyric Skydome, pricipal owners of the Capitol Theatre, and control a half interest in the St. Louis Amusement Company which owns the Grand-Florissant, Lindell, North Grand, Novelty, Shenandoah, Lafayette, Gravois, Russell airdome, Shaw, Pageant, Pershing, Manchester Arco, Arsenal, Maffitt, Tivoli, and several airdomes operated in conjunction with the theatres. In addition they control the Missouri franchise of First National Pictures and operate the St. Louis Motion Picture Exchange which has territorial rights for many prominent independent productions.

The Ambassador theatre building will front 164 feet on Seventh street and 131 feet on Locust street. The main building will rise seventeen stories but there will be a tower structure that will contain seven additional stories. The tower will have a height of 300 feet above the street level. The building will be of modern construction with a steel framework resting on concrete caissons extending 70 feet below the basement level to bedrock.

The theatre entrance will be angular so that patrons can come in conveniently from either Seventh or Locust street. The office building entrance will be on Seventh street at the nothern end of the structure.

On the first floor there will be nine commodious shops, while in the upper floors there will be 500 office rooms. The theatre will have a seating capacity of 3500. Of course it will be the most prominent feature of the structure and Skouras Brothers promise that it will rank with the finest amusement palaces in the country.

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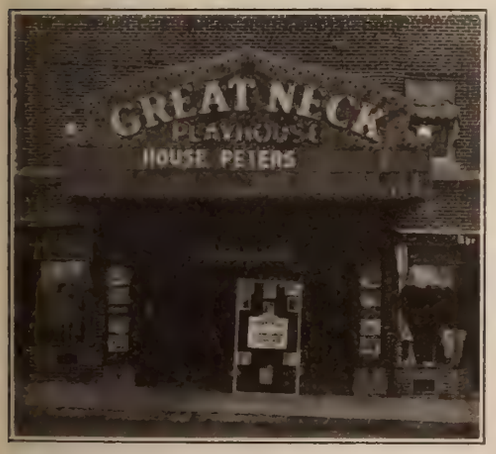
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

Canadian Fire Associations Discuss Film Dangers

Moving picture films came in for a share of discussion at the joint annual convention in Ottawa, Ontario, on April 20 to 22 of the Dominion Fire Prevention Association and the Association of Canadian Fire Marshals and the subject was freely discussed during one whole session under various headings, such as transportation, storage, sale, manufacture, importation and use of moving picture films. The two associations adopted one recommendation which is to be forwarded to the Canadian Parliament and to all Provincial Legislatures in the Dominion. Further, a Film Hazard Committee was organized for the purpose of studying the numerous angles of the use of films in theatres and otherwise.

Raymond S. Peck, Ottawa, director of the Canadian Government Motion Picture Bureau, was elected chairman of the committee on film hazard. Mr. Peck is also an officer of the Society of Motion Picture Engineers, whose conventions he attends twice yearly. Other members of the new committee include Tom Moore of Ottawa, president of the Dominion Trades and Labor Congress, representing the Projection Machine Operators Union; Capt. Orr, M. C., Toronto, director of the Ontario Provincial Moving Picture Theatre License Bureau, and G. T. Lewis of Toronto.

The resolution as adopted in the form of a recommendation was as follows: "That moving picture films be so labelled when being transported from one point to another that ample warning will be given as to their degree of inflammability."



Front view of the Great Neck Playhouse, Great Neck L. I.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adventurous Sex, The	Special Cast	Asso. Exhib	6 reels	Mar. 21
Air Mail, The	Special Cast	Paramount	6976 feet	Mar. 28
Beauty and the Bad Man	Special Cast	Prod. Dist. Corp.		
Beyond the Border	Harry Carey	Prod. Dist. Corp.		April 25
Billy, The Kid	Franklyn Farnum	Inde. Pict. Corp. (S. R.)	4800 feet	
Blood and Steel	Desmond Holmes	Inde. Pict. (S. R.)	5300 feet	
Border Justice	Bill Cody	Inde. Pict. Corp. (S. R.)	5432 feet	Nov. 8
Confessions of a Queen	Special Cast	Metro-Goldwyn	6 reels	April 4
Crackerjack, The	Johnny Hines	C. C. Burr (S. R.)	6500 feet	
Crimson Runner, The	Priscilla Dean	Prod. Dist. Corp		
Daddy Goes A Hunting	Special Cast	Metro-Goldwyn	5851 feet	Mar. 7
Dressmaker from Paris, The	Rod La Rocque	Paramount	7080 feet	Mar. 28
Denial, The	Special Cast	Metro-Goldwyn	4791 feet	Mar. 21
Ermine and Rhinestone		H. F. Jans (S. R.)		
Everyman's Wife		Fox		
Fighting the Flames	Haines-Devore	C. B. C. (S. R.)	5800 feet	
Friendly Enemies	Weber and Fields	Prod. Dist. Corp.		
Great Divide, The	Terry-Tearle	Metro-Goldwyn	7811 feet	Feb. 21
Galloping Vengeance	Bob Custer	F. B. O.	5095 feet	April 11
Goose Hangs High, The	Special Cast	Paramount	6186 feet	Feb. 14
Head Winds	House Peters	Universal	5309 feet	Mar. 28
Hunting Wild Animals in Hollywood	Special Cast	Fox		
I Want My Man	Sills-Kenyon	First National		April 18
Jimmie's Millions	Richard Talmadge	F. B. O.	5167 feet	Feb. 28
Lunatic at Large, A	Henry Edwards	Cranfield & Clarke (S. R.)	6000 feet	
Mad Whirl, The	May McAvoy	Universal	6184 feet	Dec. 26
Marriage in Transit	Edmund Lowe	Fox Film	4800 feet	April 11
Monster, The	L. Chaney-J. Arthur	Metro-Goldwyn	6435 feet	Feb. 28
My Wife and I	Special Cast	Warner Bros		
New Lives for Old	Betty Compson	Paramount	6796 feet	Mar. 7
New Toys	Richard Barthelmess	First National	7250 feet	Feb. 21
None But the Brave	Richard Dix	Paramount		
Percy	Charles Ray	Asso. Exhib	6 reels	Feb. 28
Playing With Souls	Special Cast	First National	5831 feet	Mar. 14
Price of Pleasure, The	Valli-Kerry	Universal	6618 feet	
Recompense	M. Prevost-M. Blue	Warner Bros		
Rainbow Trail, The	Tom Mix	Fox		
Riders of the Purple Sage	Tom Mix	Fox	5578 feet	Mar. 28
Sackcloth and Scarlet	Alice Terry	Paramount	6732 feet	Mar. 7
Sally	Colleen Moore	First National	8 reels	Mar. 28
Scar Hanan	Yakima Canutt	F. B. O	4684 feet	April 4
Scarlet Honeymoon, The	Shirley Mason	Fox	5080 feet	Mar. 21
Seven Chances	Buster Keaton	Metro-Goldwyn	5113 feet	Mar. 28
She Wolves	Special Cast	Fox		
Should a Husband Tell?		Red Seal Pict. (S. R.)		
Sign of the Cactus, The	Jack Hoxie	Universal	4938 feet	Jan. 10
Stop Flirting	Special Cast	Prod. Dist. Corp		
Tainted Souls	Special Cast	Fox		
Too Many Kisses	Richard Dix	Paramount	6 reels	Mar. 14
Where Romance Rides	Dick Hatton	Arrow	4301 feet	Feb. 12

APRIL

Feature	Star	Distributed by	Length	Reviewed
Adventure	P. Starke-T. Moore	Paramount	6602 feet	April 25
After Business Hours	Hammerstein-Tellegen	C. B. C. (S. R.)		
Bad Lands, The	Harry Carey	Prod. Dist. Corp.		
Beggar on Horseback, A	Ralston-Nissen	Paramount		
Bandit Tamer, The	Franklyn Farnum	Inde. Pict. (S. R.)		
The Clash	Marmont-Reubens	Universal		
Coast of Folly	Gloria Swanson	Paramount		
Code of the West	O. Moore-C. Bennett	Paramount	6777 feet	April 25
Courageous Fool, The	Reed Howes	Rayart (S. R.)		
Dangerous Innocence	LaPlante-E. O'Brien	Universal	6759 feet	Mar. 21
Declasse	Corinne Griffith	First National	6 reels	April 4
Fifth Avenue Models	Philbin-Kerry	Universal	6581 feet	Jan. 24
Fighting Parson, The	Al Ferguson	Davis Dist. Div. (S. R.)		
Fighting Sheriff, The	Bill Cody	Inde. Pict. (S. R.)		
Getting 'Em Right	George Larkin	Rayart (S. R.)	4669 feet	
Heart of a Siren, The	Barbara La Marr	First National	6700 feet	Mar. 21
If Marriage Fails	Jacqueline Logan	F. B. O		
Justice Raffles	Henry Edwards	Cranfield & Clarke. (S. R.)	6000 feet	
Kiss in the Dark, A	Special Cast	Paramount	5767 feet	April 18
Little French Girl, The	Betty Bronson	Paramount	5628 feet	
Love's Bargain	M. Daw-C. Brook	F. B. O.	5641 feet	April 25
Man and Maid	Special Cast	Metro-Goldwyn		April 18
Men and Women	Special Cast	Paramount	7 reels	Mar. 28
My Son	Nazimova-J. Pickford	First National	6500 feet	April 25
One Way Street	Special Cast	First National	5596 feet	April 11
Private Affairs	Special Cast	Prod. Dist. Corp.		
Proud Flesh	Special Cast	Metro-Goldwyn		April 25
Roaring Adventure, The	Jack Hoxie	Universal	4657 feet	Feb. 14
Rough Stuff	George Larkin	Rayart (S. R.)		
Silent Sanderson	Harry Carey	Prod. Dist. Corp.		
Sporting Venus	Special Cast	Metro-Goldwyn		
Sky Raider, The	Capt. Charles Nungesser	Assoc. Exhib	7 reels	April 4
Straight Through	Wm. Desmond	Universal	4867 feet	
Tale of a Thousand and One Nights	Special Cast	Davis Dist. Div. (S. R.)	6800 feet	Feb. 14
Tearing Thru	Richard Talmadge	F. B. O.		
That Devil Quemado	Fred Thomson	F. B. O.	5 reels	April 4
Waking Up the Town	Jack Pickford	United Artists	6 reels	April 11
Way of a Girl, The	Special Cast	Metro-Goldwyn		April 18
Western Engagement, A	Dick Hatton	Arrow		
Winning a Woman	Perrin-Hill	Rayart (S. R.)	4865 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
Alias Mary Flynn	Evelyn Brent	F. B. O.		
Bandit's Baby, The	Fred Thomson	F. B. O.		
Barriers of the Law	Holmes-Desmond	Independent Prod. (S. R.)		
Chickie	Mackaill-Bowers	First National		
Crowded Hour, The	Bebe Daniels	Paramount	6558 feet	
Eve's Secret	Betty Compson	Paramount		
Faint Perfume	Special Cast	B. P. Schulberg (S. R.)		
Fear Fighter, The	Billy Sullivan	Rayart (S. R.)		
Fine Clothes	L. Stone-A. Rubens	First National		
Fugitive, The	Ben Wilson	Arrow		
His Supreme Moment	B. Sweet-R. Colman	First National	6600 feet	April 25
Let 'er Buck	Hoot Gibson	Universal	5547 feet	Jan. 3
Lilies of the Streets	J.Walker-V. L. Corbin	F. B. O.		April 25
Necessary Evil, The	Dana-Lyon	First National		
Night Club, The	R. Griffith - V. Reynolds	Paramount	5732 feet	
Old Home Week	Thomas Meighan	Paramount		
Quick Change	George Larkin	Rayart (S. R.)		
Raffles, The Amateur Cracksman	House Peters	Universal	5557 feet	
Return of a Soldier	Special Cast	Metro-Goldwyn		
Saddle Hawk, The	Hoot Gibson	Universal	4419 feet	Mar. 7
Snob Buster, The	Reed Howes	Rayart (S. R.)		
Soul Fire	Barthelmess-B. Love	First National		
Sporting Grit	Richard Talmadge	F. B. O.		
Speed Wild	Maurice B. "Lefty" Flynn	F. B. O.		
Texas Bearcat, The	Bob Custer	F. B. O.		
Up the Ladder	Virginia Valli	Universal	6023 feet	Jan. 31
White Fang	Strongheart (dog)	F. B. O.		
White Desert, The	Special Cast	Metro-Goldwyn		
White Thunder	Yakima Canutt	F. B. O.		
Wolves of the Road	Yakima Canutt	Arrow		
Woman's Faith, A	Reubens-Marmont	Universal	7 reels	April 4
Wrath	Ernest Torrence	Paramount		
Zander the Great	Marion Davies	Metro-Goldwyn		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Any Woman	Alice Terry	Paramount		
Dangerous Odds	Bill Cody	Inde. Pict. (S. R.)		
Dark Horse, The	Harry Carey	Prod. Dist. Corp.		
Desert Flower, The	Colleen Moore	First National		
Double Fisted	Jack Perrin	Rayart (S. R.)		
Introduce Me	Douglas McLean	Assoc. Exhib.	5980 feet	Mar. 21
Making of O'Malley, The	Milton Sills	First National		
Man From Lone Mountain, The	Ben Wilson	Arrow		
Man She Bought, The	Constance Talmage	First National		
Mist in the Valley	Alma Taylor	Cranfield & Clarke (S. R.)	5500 feet	
Modern Babylon		Paramount		
My Lady's Lips	Special Cast	B. P. Schulberg (S. R.)		
Only Thing, The	Special Cast	Metro-Goldwyn		
Ridin' Easy	Dick Hatton	Arrow		
Ridin' Thunder	Jack Hoxie	Universal		
Rough Going	Franklyn Farnum	Indep. Pict. Corp. (S. R.)		
Spaniard, The	Cortez-Goudal	Paramount	6676 feet	April 18
Talkers, The	A. Nilssen-L. Stone	First National		
Texas Trail, The	Harry Carey	Prod. Dist. Corp.		
When a Woman Reaches Forty	Special Cast	B. P. Schulberg (S.R.)		
Youth's Gamble	Reed Howes	Rayart (S. R.)		

JULY

Feature	Star	Distributed by	Length	Reviewed
Bad Lands, The	Harry Carey	Prod. Dist. Corp.		
Cold Nerve	Bill Cody	Inde. Pict. (S. R.)		
Drug Store Cowboy, The	Franklyn Farnum	Ind. Pict. Corp. (S.R.)	5100 feet	Feb. 7
Duped	Holmes-Desmond	Inde. Pict. (S. R.)		
Pipes of Pan	Alma Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Secret of Black Canyon, The	Dick Hatton	Arrow		
Strange Rider, The	Yakima Canutt	Arrow		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Across the Hall	Edna Marian	Universal		
After a Reputation	Edna Marian	Universal		
Alfalfa Doolittle	Will Rogers	Pathe	2 reels	
Alice Solves the Puzzle	"Cartoon"	M. J. Winkler (S. R.)	1 reel	April 11
All Hands on Deck	Buddy Messinger	Universal	2 reels	
Almost a Husband	Buddy Messinger	Universal	2 reels	
Apache, The	Earle Foxe	Fox Film		
Apollo's Pretty Sister		Fox	2 reels	
Araby Bound	Jack Earle	Universal		
Are Husbands Human?		Pathe	1 reel	April 11
Artists' Blues	G. Joy-J. Moore	Rayart (S. R.)		
Ask Grandma	"Our Gang"	Pathe		
At the Seashore	Monkey	Fox	2 reels	
Bachelors	Special Cast	Universal		
Bad Bill Brodie	Charles Chase	Pathe		
Bad Boy	Charles Chase	Pathe	2 reels	April 11

Feature	Star	Distributed by	Length	Reviewed
Bark is the Woods	Harry Langdon	Pathe	2 reels	
Bashful Jim	Ralph Graves	Pathe	2 reels	Mar. 21
Be Careful	Harry Langdon	Pathe	2 reels	
Big Chief Ko-Ko (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)		
Black Gold Bricks	Roach-Edwards	Universal	1 reel	
Boyhood Rivals	Buddy Messinger	Universal	2 reels	
Breaking the Ice	Ralph Graves	Pathe	2 reels	April 11
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Campin Out	Buddy Messinger	Universal	2 reels	
Chicken a la Carte	Century Girls	Universal	2 reels	
Clear the Way	Buddy Messinger	Universal	2 reels	
Clean-Up Week	"Aesop's Fables"	Pathe	1 reel	Mar. 7
Cleopatra and Her Easy Mark	"Cartoon"	Sering D. Wilson (S. R.)		
Cotton King	Lloyd Hamilton	Educational		
Crime Crushers	Lige Conley	Educational	2 reels	
Cure, The (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)		
Cute Little Devil, The	Wanda Wiley	Universal	2 reels	
Day's Outing A	"The Gumps"	Universal	2 reels	
Dog Days	"Our Gang"	Pathe		
Don't Pinch	Bobby Vernon	Educational		
Don't Worry	Wanda Wiley	Universal	2 reels	Mar. 21
Dumb and Daffy	Al. St. John	Fox	2 reels	
Dynamite Doggie	Al. St. John	Educational	2 reels	Mar. 21
Excuse My Glove	"Spat Family"	Pathe	2 reels	Mar. 14
Fares Please	Al. St. John	Educational		
First Love	"Our Gang"	Pathe		
Fishermen's Luck	"Aesop's Fables"	Pathe	1 reel	
For Hire	Edward Gordon	Universal		
Full of Pep	Special Cast	Universal		
Getting Trimmed	Wanda Wiley	Universal	2 reels	
Giddap	Special Cast	Pathe	2 reels	Mar. 21
Girlies and Girlies	Century Girls	Universal		
Going Great	Eddie Nelson	Educational		
Guilty Consicence, A	Eddie Gordon	Universal		
Half a Hero	Lloyd Hamilton	Educational	1 reel	Mar. 7
Ham and Eggers	Benny Leonard	Ginsberg (S. R.)		
Handle 'Em Rough	Animal Cast	Pathe		
Hard Boiled	Charley Chase	Pathe	2 reels	Mar. 21
Hard Working Loafer, The	Arthur Stone	Pathe		
Haunted Honeymoon	Tryon-Mehaffey	Pathe	2 reels	Feb. 28
Hello, Hollywood	Lige Conley	Educational	2 reels	Mar. 28
Helping Hand	Jimmy Aubrey	F. B. O.		
Here's Your Hat	Arthur Lake	Universal	1 reel	
Her Lucky Leap	Wanda Wiley	Universal		
High Hopes		Educational	1 reel	
His Friend's Wife	Special Cast	Universal		
His Marriage Wow	Henry Langdon	Pathe	2 reels	Mar. 7
Horrible Hollywood		Lee-Bradford (S. R.)		
Hot Dog	Animal	C B C (S R)	2 reels	
House That Dinky Built	(Cartoon)	F. B. O.		
Housing Shortage, The	"Aesop Fable"	Pathe		
Hysterical History (Series)		Universal		
In Dutch	Aesop's Fables	Pathe		
Inside Out	Bowes-Vance	Educational	1 reel	Mar. 28
Iron Mule		Educational		
Is Marriage the Bunk	Charles Chase	Pathe	1 reel	April 4
Itching for Revenge	Eddie Gordon	Universal	2 reels	Mar. 7
It's All Wrong	Karr-Engle	Universal		
Jockey, The	Buddy Messinger	Universal		
Jungle Bike Riders	Aesop's Fables	Pathe		
Kid Brother	Buddy Messinger	Universal		
Kidding Captain Kid	"Cartoon"	Sering Wilson (S R)		
King Cotton	Lloyd Hamilton	Educational		
King Dumb	Jimmy Aubrey	Selznick	2 reels	
Ko-Ko the Barber (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)		
Ko-Ko in Toyland (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)		
Ko-Ko Trains Animals (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)		
Lady Barber, The	Harry Langdon	Pathe	2 reels	
Lead Pipe Cinch, A	Al Alt	Universal		
Lion Love		Fox	2 reels	Feb. 28
Little Red Riding Hood	"Dinky Doodle"	F. B. O.		
Little Theatre Movement, The	Will Rogers	Pathe	2 reels	
Locked Out	Arthur Lake	Universal	1 reel	
Lost Cord, The	Bert Roach	Universal	1 reel	Feb. 21
Love Bug, The	"Our Gang"	Pathe	2 reels	April 4
Love Goofy	Jimmie Adams	Educational	2 reels	Mar. 7
Lucky Leap, A	Wanda Wiley	Universal		
Making A Career	Buddy Messinger	Universal		
Man's Best Friend	Rex (horse)	Pathe		
Marriage Circus, The	Ben Turpin	Pathe	2 reels	April 11
Meet the Ambassador	Jimmy Aubrey	F. B. O.		
Mellow Quartette	Pen & Ink Vaudeville	Educational	1 reel	April 4
Merrymakers	Bowes-Vance	Educational	1 reel	Mar. 28
Met by Accident	Wanda Wiley	Universal		
Miss Fixit	Wanda Wiley	Universal	2 reels	
Nice Pickle, A	Edwards-Roach	Universal	1 reel	
Night Hawks	Lige Conley	Educational		
No Place to Go	Arthur Lake	Universal	1 reel	
North of 57	Ben Turpin	Pathe	2 reels	
Now or Never (re-issue)	Harold Lloyd	Assoc. Exhib.	3 reels	
Oh, What a Gump	"The Gumps"	Universal	2 reels	
On Duty	Wanda Wiley	Universal		
Orphan, The	Al Joy	Ricardo Films, Inc. (S. R.)		
Other Husband, The	Eddie Lyons	Arrow		
Over the Bottom	Stan Laurel	Selznick		
Over Here	Harry Langdon	Pathe		
Pal's Clever	Pal (dog)	Universal		
Papa's Pet	"Bull's Eye Comedy"	Universal	1 reel	April 11
Past and Present		Universal		
Pegg's Love Affair		Screen Art Dist.		
Pie-Eyed	Stan Laurel	F. B. O.		
Pie Man, The	"Aesop Fable"	Pathe	1 reel	Mar. 21
Plain Clothes	Harry Langdon	Pathe	2 reels	Mar. 28
Plain and Fancy Girls	Charles Chase	Pathe		
Plain Luck	Edna Marian	Universal		
Poor Sap, The		Fox	2 reels	
Powdered Chickens	Edna Marian	Universal	2 reels	Mar. 28
Putting on Airs	Edna Marian	Universal	2 reels	April 11
Puzzled by Crosswords	Eddie Gordon	Universal	2 reels	Mar. 7
Queen of Aces	Wanda Wiley	Universal	2 reels	
Raisin' Cain	Special Cast	Universal	2 reels	April 4
Rapid Transit	Al. St. John	Educational		
Rarin' Romeo	Walter Hiers	Educational	2 reels	Mar. 28
Raspberry Romanee	Ben Turpin	Pathe	2 reels	Feb. 28
Red Pepper	Al. St. John	Educational	2 reels	April 4
Regular Girl, A	Wanda Wiley	Universal	2 reels	
Remember When?	Harry Langdon	Pathe		
Rip Without a Wink		Sering Wilson (S. R.)		
Robinson Crusoe Returns on Friday		Sering Wilson (S. R.)		
Rough Party	Al Alt	Universal		
Sailor Papa, A	Glenn Tryon	Pathe	2 reels	April 4
Sherlock Sleuth	Arthur Stone	Pathe		
Ship Shape	Vance-Bowes	Educational		
Should a Husband Tell?		Red Seal Pict. (S.R.)		
Should Husbands Be Watched	Charles Chase	Pathe	1 reel	
Skyscraper, The	Harry Langdon	Principal Pict. (S. R.)	2 reels	
Sleeping Sickness	Edwards-Roach	Universal	1 reel	
Smoked Out	Lake Hasbrouch	Universal	1 reel	
Snow-Hawk	Stan Laurel	F. B. O.		
S. O. S.	"Aesop's Fables"	Pathe		
Spanish Romeo, A	Earle Foxe	Fox		
Stilts Man, The	Earl McCoy	Universal		
Storm, The (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)		
Tender Feet	Walter Hiers	Educational		
Tenting Out	Roache Edwards	Universal	1 reel	Mar. 28
This Week-End		Lee-Bradford (S. R.)		
Through the Rough	Benny Leonard	Ginsberg (S. R.)		
Through Three Reigns	(Novelty)	Red Seal Pict. (S. R.)		
Thundering Landlords	Glenn Tryon	Pathe		
Tin Type, A	Buddy Messinger	Universal		
Too Young to Marry	Buddy Messinger	Universal	2 reels	
Topsey Turvey Travel	"Hodge Podge"	Educational	1 reel	Feb. 7
Tourists De Luxe	Hayes-Kaw	Universal	2 reels	
Transatlantic Flight, A	"Aesop's Fables"	Pathe		
Twins	Stan Laurel	F. B. O.	2 reels	
Two Cats and a Bird (Novelty)	"Cartoon"	Educational	1 reel	
Two Weeks-and-a-half	Ben Turpin	Pathe	2 reels	
Uncle Tom's Girl	Edna Marian	Universal		
Waiting	Lloyd Hamilton	Educational		
Water Wagons	Special Cast	Pathe	2 reels	Feb. 21
Welcome Danger	Bowes-Vance	Educational	1 reel	Feb. 28
Why Hesitate	Neal Burns	Educational	2 reels	April 11
Wild Bill Hicough	Stan Laurel	Pathe	2 reels	
Wild Papa	"Spat Family"	Pathe		
Wild Waves	Bowes-Vance	Educational		
Wooly West, The	Buddy Messinger	Universal		

Short Subjects

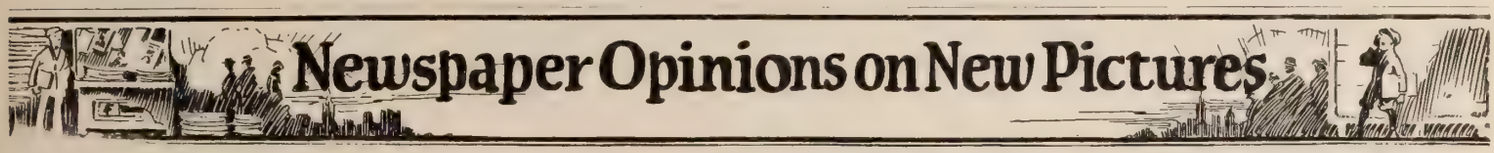
Feature	Star	Distributed by	Length	Reviewed
Animated Hair Cartoon		Red Seal (S. R.)	1 reel	
Balto's Race to Nome (Special)		Educational		
Barbara Snitches (Pacemaker Series)		F. B. O.		
Bashful Whirlwind, The (Edmund Cobb)		Universal	2 reels	
Bill (Character Study)		Red Seal Pict. (S. R.)	2 reels	
Color World		Sering Wilson (S. R.)		
Columbus (Chr. of America)		Pathe		
Covered Flagon, The (Pacemaker Series)		F. B. O.	2 reels	
Cowpuncher's Comeback, The (Art Acord)		Universal	2 reels	
Cross Word Puzzle Film (Comedy-Novelty)		Schwartz Enterprises (S. R.)	1 reel	
Day With the Gypsies		Red Seal Pict. (S. R.)		
Desert Hawk, The		Arrow		
Detective, The (Van Bibber)		Fox		
Divertisement		Sering Wilson (S. R.)		
Do You Remember?		Red Seal Pict. (S. R.)		
East Side, West Side		DeForrest (S. R.)		
Einstein Theory of Relativity (Novelty)		Red Seal Pict. (S. R.)	2 reels	
Fighting Cowboy (Series)		Universal		
Fighting Ranger (Serial)		Universal	Serial	Feb. 7
Film Facts		Red Seal (S. R.)	1 reel	
Fire Trader, The (Serial)		Universal	15 episodes	
Floral Feast, A				
From Mars to Munich (Varieties)		Fox	1 reel	April 4
Fugitive Futurist		Cranfield & Clarke (S. R.)		
Gems of the Screen		Red Seal (S. R.)	1 reel	
Ghost City, The (Serial)		Universal	15 episodes	
Golden Panther, The (Serial)		Pathe		
Idaho (Serial)		Pathe	Serial	Feb. 28
If a Picture Tell's a Story		Cranfield & Clarke (S. R.)		
In the Spider's Grip (Novelty)		Educational	1 reel	April 11
Judge's Cross Word Puzzle (Novelty)		Educational	1 reel	Jan. 31
Land of the Navajo (Educational)		Fox	1 reel	Feb. 26
Leopard's Lair		Universal	Serial	
Let's Paint		Cranfield & Clarke (S. R.)		
Line Runners, The (Arnold Gregg)		Universal	2 reels	
Little People of the Garden (Secrets of Life)		Educational	1 reel	
Little People of the Sea (Secrets of Life)		Educational	1 reel	Feb. 28
Lizzie's Last Lap		Cranfield & Clarke (S. R.)		
Loaded Dice (Edmund Cobb)		Universal	2 reels	April 4
Loser Wins, The (Billy Sullivan)		Universal	2 reels	Mar. 7
Lots of Knots (Hodge Podge)		Educational	1 reel	Mar 21
Mad Miner, A (Western)		Hunt Miller (S. R.)		
Magic Hour, The		Red Seal Pict. (S. R.)		
Marvels of Motion		Red Seal (S. R.)	1 reel	
Miss in the Dark, The (Go-Getters)		F. B. O.	2 reels	
Movie Morsels (Hodge Podge)		Educational	1 reel	April 4
Movie Pioneer, A (Hodge Podge)		Educational	1 reel	
Neptune's Nieces (Sportlight)		Pathe	1 reel	
New Sheriff, A (Western)		Hunt Miller (S. R.)	2 reels	
Olympic Mermaids (Sportlight)		Pathe		
One Glorious Scrap (Edmund Cobb)		Universal	2 reels	
Our Six-legged Friends (Secrets of Life)		Educational	1 reel	
Paris Creations (Novelty)		Educational	1 reel	Feb. 7
Paris Creations in Color (Novelty)		Educational	1 reel	Feb. 28
Paul Jones, Jr. (Earle Foxe)		Fox		
Peeps Into Puzzleland		Red Seal Pict. (S. R.)		
Plastigrams (Novelty)		Educational		
Playing With Fire (Go-Getters)		F. B. O.	2 reels	
Power God, The (Serial)		Davis Dist. Div. (S. R.)		
Race, The (Van Bibber)		Fox		
Race for a Ranch, A (Billy Sullivan)		Universal	2 reels	
Rambles of a Raindrop		Fox	1 reel	
Record Breaker, The		Pathe	Serial	
Red Sage, The (Billy Sullivan)		Universal	2 reels	
Rim of the Desert (Jack Perrin)		Universal	2 reels	
Roaring Waters (Mustang)		Universal	2 reels	
Rock Bound Brittany (Educational)		Fox	1 reel	

Feature	Star	Distributed by	Length	Reviewed
Rough and Tumbling (Sportlight)		Pathe	1 reel	
R. Valentino and Eighty-eight American Beauties	Prize-winning	Chesterfield (M. P. Corp.) (S. R.)		
Secrets of Life (Educational)		Principal Pict. (S. R.)	1 reel	Feb. 21
Seeing Red (Billy Sullivan)		Universal	2 reels	Feb. 21
Shadow of Suspicion (Eileen Sedgwick)		Universal	2 reels	
Sleeping Cutie, The (Go-Getters)		F. B. O.		
Smoke of a Forty-Five, The (Western)		Hunt Miller (S. R.)		
Soft Muscles (Benny Leonard)		Ginsberg (S. R.)	2 reels	
Song Cartoons (Novelty)		Red Seal Pict. (S. R.)	1 reel	
Spanish Romeo, A (Van Bibber)		Fox		
Spikes and Bloomers (Sportlight)		Pathe	1 reel	
Sporting Armor (Sportlight)		Pathe	1 reel	
Storm King (Edmund Cobb)		Universal	2 reels	
Straight Shootin' (Harry Carey)		Universal	2 reels	
Stratford on Avon		Red Seal Pict. (S. R.)		
Studio Secrets (Screen Almanac)		F. B. O.		
Sunken Silver (Serial)		Pathe		
Tiger Kill, The (Pathe Review)		Pathe		
Traps and Troubles (Sportlight)		Pathe	1 reel	Mar. 21
Turf Mystery (Serial)		Chesterfield Pict. Corp. (S. R.)		
Valley of Rogues (Western)		Universal	2 reels	
Van Bibber and the Navy (Earle Foxe)		Fox	2 reels	
Voice of the Nightingale, The (Novelty)		Educational	1 reel	Mar. 28
Waiting For You (Music Film)		Hegerman Music Novelties (S. R.)		
White Paper (Varieties)		Fox	1 reel	
Wild West Wallop, The (Western)		Universal	2 reels	
Wonder Book, The				

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace of Spades, The	Desmond-McAllister	Universal		
Amazing Quest, The	Henry Edwards	Cranfield & Clarke	5500 feet	
American Pluck	George Walsh	Chadwick Pict. (S. R.)		
An Old Man's Darling	Laura La Plante	Universal		
Another Woman's Life	Mary Philbin	Universal		
Are Parents People?	Bronson-Vidor	Paramount		
Aristocrat, The	Special Cast	B. P. Schulberg (S. R.)		
As No Man Has Loved	Edward Hearn	Fox	10000 feet	Feb. 28
Ashes	Corinne Griffith	First National		
Atlantis		First National		
Awful Truth, The	Agnes Ayres	Prod. Dist. Corp		
Back Wash	Mary Pickford	United Artists		
Beloved Pawn, The	Reed Howes	Rayart (S. R.)		
Below the Line	Rin-Tin-Tin (dog)	Warner Bros		
Ben Hur	Special Cast	Metro-Goldwyn		
Beyond the Law	Jack Hoxie	Universal		
Bird of Paradise, The	Special Cast	First National		
Black Cyclone	Rex (horse)	Pathe		
Blackmail	Special Cast	Universal		
Blind Virtue	Special Cast	Atlas Educ. Co. (S. R)		
Blood and Gold	Special Cast	Metro-Goldwyn		
Bobbed Hair		Warner Bros		
Boden's Boy	Special Cast	Hepworth Dist. (S. R.)	5300 feet	
Bohemian Girl, The	Gladys Cooper	Cranfield & Clarke (S. R.)		
Border Women	Special Cast	Phil Goldstone (S.R.)	5000 feet	
Brown of Harvard		Metro-Goldwyn		
California Straight Ahead	Reginald Denny	Universal		
California — Or Bust	Richard Dix	Paramount		
Captain Fearless	Reginald Denny	Universal		
Charity Ball, The		Metro-Goldwyn		
Chicken Feed	Special Cast	Fox		
Circle, The		Metro-Goldwyn		
Claim No. 1	Special Cast	Universal		
Clean-Up, The	Richard Talmadge	F. B. O.		
Clinging Fingers	Special Cast	Universal		
Crack of Dawn	Reed Howes	Rayart (S. R.)		
Crashing Through	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Cyclone Bob	Bob Reeves	Anchor Film Dist		
Daredevil, The	Jack Hoxie	Universal		
Deerslayer, The		Weiss Bros. (S. R.)	4780 feet	
Demon, The	Jack Hoxie	Universal		
Detour		Prod. Dist. Corp		
Does Marriage Pay		Inde. Pict. Corp. (S. R.)		
Dollar Down	Ruth Rolland	Parthenon Pict. (S.R.)		
Dollar Mark	Mildred Harris-Fraser	F. B. O.		
Don Daredevil	Jack Hoxie	Universal		
Don Q	Douglas Fairbanks	United Artists		
Doubling for Cupid	Laura La Plante	Universal		
Drucilla With a Million	Special Cast	F. B. O.		
Dust of Desire	Special Cast	First National		
East of the Setting Sun	Constance Talmadge	First National		
Escape	Special Cast	Metro-Goldwyn		
Every Woman's Desire		First National		
Eve's Lover	Special Cast	Warner Bros		
Extra Man, The		Universal		
Face to Face	Viola Dana	Metro-Goldwyn		
Face on the Air, The	Evelyn Brent	F. B. O.		
Fair Play	Special Cast	Wm. Steiner (S. R.)		
Fall of Jerusalem		Weiss Bros. (S. R.)	6800 feet	
Fast Life in New York		Metro-Goldwyn		
Fast Pace, The	Special Cast	Arrow		
Fifty-Fifty	Special Cast	Asso. Exhib		
Fighter's Paradise, The	Rex Baker	Phil Goldstone	5000 feet	
Fighting Smile, The	Bill Cody	Inde. Pict. Corp. (S. R.)		
Fighting Chance, A	Al Ferguson	Davis Dist. Div. (S. R.)		
First Year, The	Special Cast	Fox		
Flaming Waters		F. B. O.		
Flaming Wives		First National		
Fool, The	Special Cast	Fox		
Free to Love	C. Bow-R. McKee	B. P. Schulberg (S. R.)		
Friends	Special Cast	Vitagraph		
Frivolity		B. P. Schulberg (S. R.)		
Galloping Dude, The	Franklyn Farnum	Inde. Pict. Corp. (S. R.)		
Going the Limit	Richard Holt	Gerson Pict. (S. R.)		
Golden Cocoon		Warner Bros		
Gold and the Girl	Buck Jones	Fox	4512 feet	April 4
Gold Rush, The	Charles Chaplin	United Artists		
Good Deed O'Day	Wm. Desmond	Universal		
Goose Woman, The		Universal		
Grass		Paramount	10 reels	Mar. 7
Graustark	Norma Talmadge	First National		
Greatest Thing, The	Special Cast	Asso. Exhib		
Grounds for Divorce	Florence Vidor	Paramount		
Gulliver's Travels	Special Cast	Universal		
Halfway Girl, The	Doris Kenyon	First National		
Happy Warrior, The		Vitagraph		
Havoc	Special Cast	Fox		
Headlines		Asso. Exhib		
Hearts and Fists		Asso. Exhib		
Hell Bent for Heaven		Warner Bros		
Heir's Apparent	Special Cast	First National		
Her Father's Daughter		F. B. O		
High and Handsome	"Lefty" Flynn	F. B. O		
His Woman	Special Cast	Whitman Bennett		
Home Maker, The	Alice Joyce	Universal		
How Baxter Butted In		Warner Bros		
Human Mill, The	Special Cast	Metro-Goldwyn		
I'll Show You the Town	Reginald Denny	Universal		
In the Name of Love	Cortez-Nissen	Paramount		
Iron Horse, The		Fox Film Corp	11335 feet	Sept. 1
John Forrest	Henry Edwards	Cranfield & Clarke (S. R.)	5000 feet	
Jungle Law, The	Richard Dix	Paramount		
Justice of the Far North		C. B. C. (S. R.)		
Just a Woman		First National		
Kings of the Turf		Fox		
Kiss Me Again	Special Cast	Warner Bros		
Knockout Kid, The	Jack Perrin	Rayart Pict. Corp. (S. R.)		
Lady Who Lied, The		First National		
Lariat, The	William Desmond	Universal		
Last Frontier, The	Special Cast	First National		
Law and the Lady	Special Cast	Aywon (S. R.)	6 reels	Jan. 10
Lazybones		Fox Film		
Lena Rivers	Special Cast	Arrow	6 reels	
Lew Tyler's Wives		B. P. Schulberg (S. R.)		
Life of Christ, The		First National		
Lightnin'	Jay Hunt	Fox		
Lightning Jack	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Lightning Lover, The	Reginald Denny	Universal		
Lightning Passes, The	Al Ferguson	Fleming Prod. (S.R.)		
Light of Western Stars		Paramount		
Limehouse Alley		First National		
Limited Mail, The		Warner Bros		
Little Annie Rooney	Mary Pickford	United Artists		
Lorraine of the Lions		Universal		
Lost World, The	Special Cast	First National	12 reels	Feb. 21
Love Cargo, The	House Peters	Universal		
Loyalties	Special Cast	Fox		
Lying Wives	Special Cast	Ivan Abramson (S. R.)	7 reels	May 2
Mad Marriage, The	Special Cast	Rosemary Films (S. R.)	6 reels	Jan. 10
Man and the Moment		Metro-Goldwyn		
Man in Blue	Herbert Rawlinson	Universal	5634 feet	Feb. 21
Manicure Girl, The	Bebe Daniels	Paramount		
Man on the Box, The	Sydney Chaplin	Warner Bros		
Mare Nostrum	Special Cast	Metro-Goldwyn		
Married Hypocrites	Fredericks-La Plante	Universal		
Men of Steel		First National		
Meddler, The	William Desmond	Universal		
Merry Widow	Mae Murray	Metro-Goldwyn		
Message to Garcia, A		Metro-Goldwyn		
Miracle of the Wolves, The				Mar. 7
Miss Vanity	Mary Philbin	Universal		
Million Dollar Doll		Asso. Exhib		
Modern Madness	Corrine Griffith	First National		
Moonlight Kisses	Mary Philbin	Universal		
My Pal	Dick Hatton	Arrow		
Napoleon the Great		Universal		
Nothing to Wear	Special Cast	Metro-Goldwyn		
Oats for the Woman	Special Cast	Universal		
Once to Every Man	O'Brien-Dove	Fox Film Corp		
One Year to Live	Special Cast	First National	7 reels	Feb. 28
On the Go	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	5 reels	Arpil 4
Out of the Dark	Special Cast	Metro Goldwyn		
Outlaw Tamer, The	Clayton-F. Farnum	Inde. Pict. (S. R.)		
Pace That Thrills, The	Ben Lyon	First National		
Painted Woman, The	Kirkwood-Lee	Prod. Dist. Corp		
Patsy		Metro-Goldwyn		
Paths to Paradise	Bronson-R. Griffith	Paramount		
Peacock Feathers	Virginia Valli	Universal		
Perils of Paris	Pearl White	F. B. O.	6 reels	Dec. 13
Phantom of the Opera	Lon Chaney	Universal		
Pony Express, The	Special Cast	Universal		
Poor Mama		Prod. Dist. Corp		
Poppy	Fields-Dempster	United Artists		
Prince, The	Philbin-Kerry	Universal		
Purchased Youth	Anna Q. Nilsson	F. B. O.		
Quality Street		Metro-Goldwyn		
Quo Vadis		First National	12 reels	Feb. 28
Rebellious Girl, The	Special Cast	Metro-Goldwyn		
Reckless Sex, The	Special Cast	Truart (S. R.)	6 reels	Feb. 14
Red Clay	William Desmond	Universal		
Red Wolf, The	Lowell-Russell	Lowell Film Prod. (S. R.)		
Resurrection		Principal Pict. (S. R.)		
Road That Led Home, The		Vitagraph		
Romance of an Actress		Chadwick (S. R.)		
Romeo and Juliet		First National		
Romola	Gish Sisters	Metro-Goldwyn	About 12 reels	Dec. 13
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose of the World	Special Cast	Warner Bros.		
Satan's Son	Special Cast	Inde. Pict. (S. R.)		
Satan in Sables	Lowell Sherman	Warner Bros.		
Savages of the Sea	Frank Merrill	Hercules (S. R.)	4850 feet	Mar. 7
Scandal, The	Ramon Navarro	Metro-Goldwyn		
School for Wives	Tearle-Holmquist	Vitagraph	6 reels	April 11
Seventh Heaven	Special Cast	Fox		
Shadow of the Mosque	Odette Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Shenandoah		B. P. Schulberg (S.R.)		
Shock Punch, The	Richard Dix	Paramount		
Shootin' Square	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Siege	Virginia Valli	Universal		
Skyline of Spruce, The	Special Cast	Universal		
Sorrows of Satan	Special Cast	Paramount		
Souls Adrift	Rosemary Davies	Assoc. Exhib.		
Souls That Pass in the Night	Special Cast	Universal		
Span of Life	Betty Blythe	Banner Prod.		
Spook Ranch	Hoot Gibson	Universal		
Steele of the Royal Mounted		Vitagraph		
Stella Dallas		Metro-Goldwyn		
Strange Bedfellows		Metro-Goldwyn		
Stranger of the North	Richard Travers	Assoc. Exhib.	6 reels	July 5
Street of Forgotten Men	Special Cast	Paramount		
Sunshine of Paradise Alley	Special Cast	Chadwick Pict. (S.R.)		
Sun Up		Metro-Goldwyn		
Taming the West	Hoot Gibson	Universal	5304 feet	Feb. 28

Feature	Star	Distributed by	Length	Reviewed
Teaser, The	Laura La Plante	Universal		
Temptress		Metro-Goldwyn		
Ten Commandments	Special Cast	Paramount	12 reels	Jan. 5
Ten to Midnight		Prod. Dist. Corp.		
Tenderfoot, The	Jack Hoxie	Universal		
Thank U	Special Cast	Fox		
That Man from Arizona	D.Revier-W.Fairbanks	F. B. O.		
This Woman	Special Cast	Fox		
Three Faces East		Prod. Dist. Corp.		
Throwback, The	Special Cast	Universal		
Tides of Passion	Mae Marsh	Vitagraph		
Timber Wolf, The	Buck Jones	Fox		
Titans, The	House Peters	Universal		
Too Much Youth	Richard Holt	Gerson Pict	4800 feet	Feb. 28
Trailing Shadows	Edmond Lowe	Fox Film		
Trapped in the Snow Country	Rin-Tin-Tin (dog)	Warner Bros		
Travelin' Fast	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Twin Sister, The	Constance Talmadge	First National		
Unholy Three	Lon Chaney	Metro-Goldwyn		
United States Flavor		First National		
Unknown Lover, The	Elsie Ferguson	Vitagraph		
Up and At 'Em	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Viennese Medley	Special Cast	First National		
Wanderer, The	William Collier, Jr.	Paramount		
Weavers, The		Metro-Goldwyn		
Welcome Home		Paramount		
What Will People Say		Metro-Goldwyn		
Wheel, The	Special Cast	Fox		
When Honor Ends	Richard Dix	Paramount		
White Mice	Jacqueline Logan	Sering D. Wilson & Co		
White Monkey, The	Barbara La Marr	First National		
White Outlaw, The	Jack Hoxie	Universal		
Why Girls Go Back Home		Warner Bros.		
Wildfire	Special Cast	Vitagraph		
Wild Ridin'	Buck Jones	Fox		
Winds of Chance	A. Nilsson-B. Lyon	First National		
Winning of Barbara Worth		Principal Pict. (S.R.)		
Wise Guy, The	Lefty Flynn	F. B. O.		
Wise Son, The	Special Cast	Metro-Goldwyn	7 reels	June 23
With Kit Carson Over the Great Divide	Special Cast	Sunset Prod. (S. R.)		
Wizard of Oz	Larry Semon	Chadwick (S. R.)		
Woman Handled		First National		
Woman Hater		C. B. C.		
Woman Scorned, A	Pola Negri	Paramount		
Women		Banner Prod. (S. R.)		
Women and Wives		Metro-Goldwyn		
World's Illusion, The		Metro-Goldwyn		
Worst Woman, The	Special Cast	B. P. Schulberg (S.R.)		
Yoke, The	Special Cast	Warner Bros.		
You Can't Live on Love	Reginald Denny	Universal		



"Sally"—First National, Loew's State, Los Angeles

Times: "I think I may safely say that 'Sally' is everybody's type of show,—a happy idea. It promises to bring additional prestige and poularity to Colleen Moore, its star. Throngs are crowding Loew's State Theatre to see it, and are enjoying themselves to the very utmost from all indications. The picture is full of humor. Colleen earns her rights to the premiere honors."

Record: "If you want to see one of the most satisfying shows that you have seen in a long, long time, just travel to Loew's this week. For 'Sally' has been found in the movies and she is making laughs enough to carry you over for several weeks more. Colleen is excellent as Sally. She gives the role a rare piquancy and a touch of pathos."

Herald: "'Sally' is one of the most delightful productions that has come to the screen. The impression of the story is a lasting one. Without a doubt, it is Colleen Moore's best contribution to films to date. Errol is just as funny on the screen as he was on the stage. He is a show in himself."



Rupert Julian now directing for Cecil B. De Mille Pictures Corporation.

Examiner: "Colleen Moore makes Sally as captivating as she was a few years ago in Marilyn Miller's interpretation. Her Sally is a saucy little gamin who keeps things moving at top speed—irrepressible, volatile and wholly winning. She is a comedienne with a real sense of humor—therefore, all the better in occasional moments of pathos. Leon Errol takes naturally to screen technique, registering every effect with absolute surety. The film moves swiftly and convincingly."

Express: "That transitory thing called human appeal may be found in large quantities in 'Sally,' due, largely, to the vivacious personality of Colleen Moore. By her performance in 'Sally' Miss Moore adds more glory to her rapidly ascending star in the movie firmament. The cast is well chosen. Leon Errol creates a series of laughs from the moment he walks into the restaurant."

"The Triflers," Schulberg, California, Los Angeles

Times: "The picture is interesting, amusing and fulfills its function as a satire on the men and women of today. Mae Busch is quite charming in the leading role."

Record: "Very satisfying entertainment. Mae Busch does some excellent acting in her part. She is given fine opportunities and makes the most of all of them. Elliot Dexter gives a wonderful characterization in the role of the blind lover."

Express: "Smart house parties are introduced in profusion. Mae Busch's sartorial splendor makes a distinct appeal."

Examiner: "Miss Busch has a part that permits of fine emotional acting and takes full advantage of every opportunity. It is a virile love story lifted out of the ordinary vein with an unique opening."



Ken G. Hall, Australian publicity for First National, now visiting in New York.

"Soul-Fire"—First National, Strand, N. Y.

Telegram & Mail: "A fine motion picture. Barthelmess does some superb acting. His work in this picture is as good as that in 'Tol'ble David'—in some respects it is better, for it has more variety."

Telegraph: "The crowds at the Strand show that this is going to be one of Mr. Barthelmess' most popular pictures. John Robertson has done a masterful piece of work in directing this picture. Bessie Love is a beguiling heroine and Carlotta Monterey a magnetic adventuress. 'Soul-Fire' is a picture which ought to draw crowds to the box office. It has sincerity, good taste and originality."

Mirror: "Richard Barthelmess has again given the screen a characterization worthy of him who made 'Tol'ble David.' But he shares honors with Bessie Love in a role gay, infectious, emotional. A fine picture. Put 'Soul-Fire' on your list."

Daily News: "Ranks with the better pictures. Ably directed and photographed. You must see this picture. Carlotta Monterey is well cast, Helen Ware gives a marvelous interpretation and Bessie Love is too winsome for words."

American: "'Soul-Fire' is an infinitely better motion picture than it ever was as a spoken play. Mr. Barthelmess is better in this than he has been in some lighter, less consequential pictures. Bessie Love all but steals the picture. Her Teita registers with a vengeance. Her big dramatic scene may best be described as a knockout."

Evening Post: "Effectively presented. Richard Barthelmess does some excellent work and we are inclined to think it is one of his best efforts."

Sun: "A generally effective photoplay. Has enough love interest to make it popular."

"Balto's Race To Nome"—Educational, Loew's State, Los Angeles

Examiner: "I do not know when I have seen anything more fascinating than the film that depicts the terror haunted, hardship-fraught journey across the trackless wastes. To miss this portion of the program will be to overlook a thrill that is more unusual than any ordinarily provided by entertainment, because of its vivid and powerful reality."



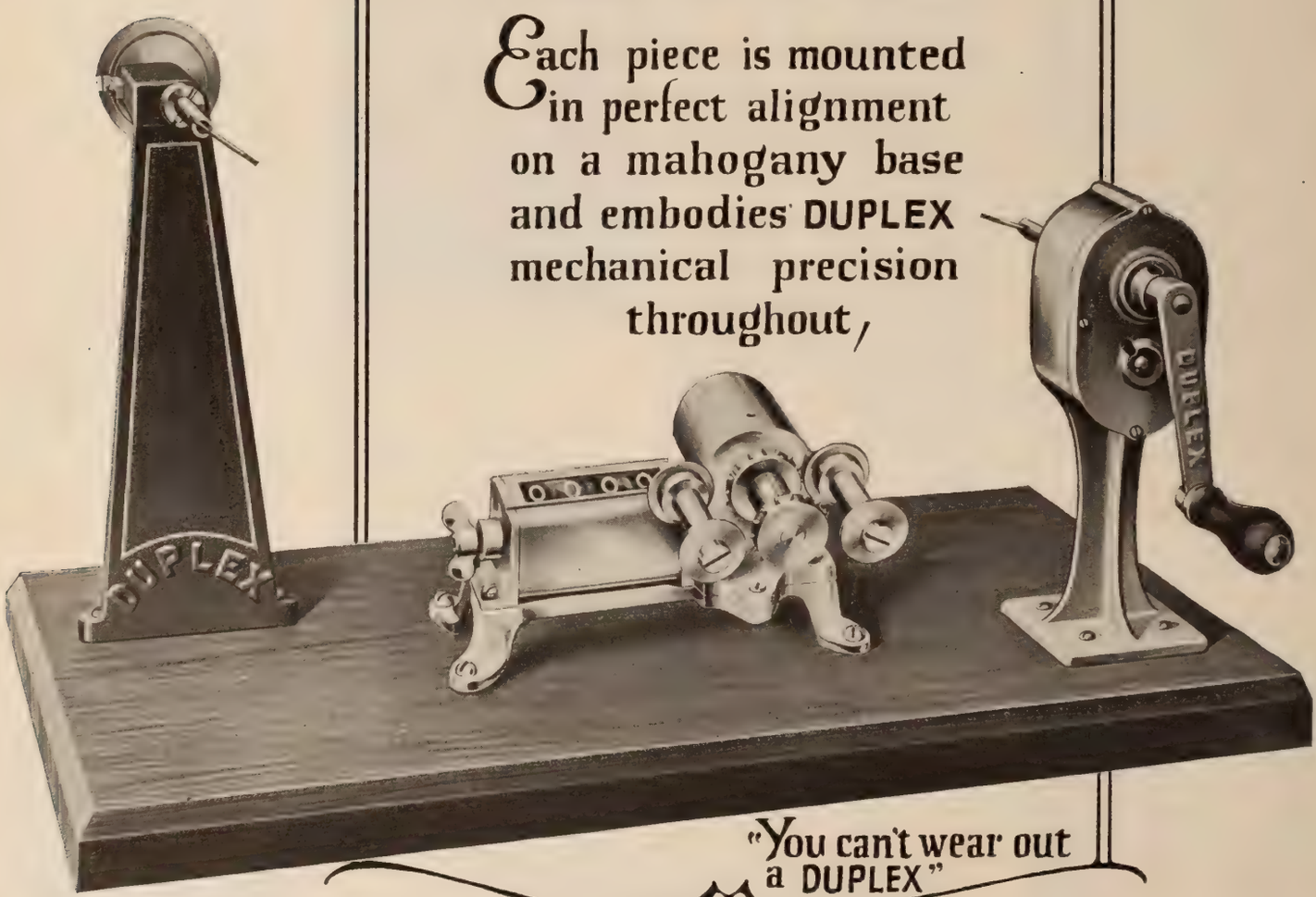
B. Berger, general manager Gerson Pictures Corp.

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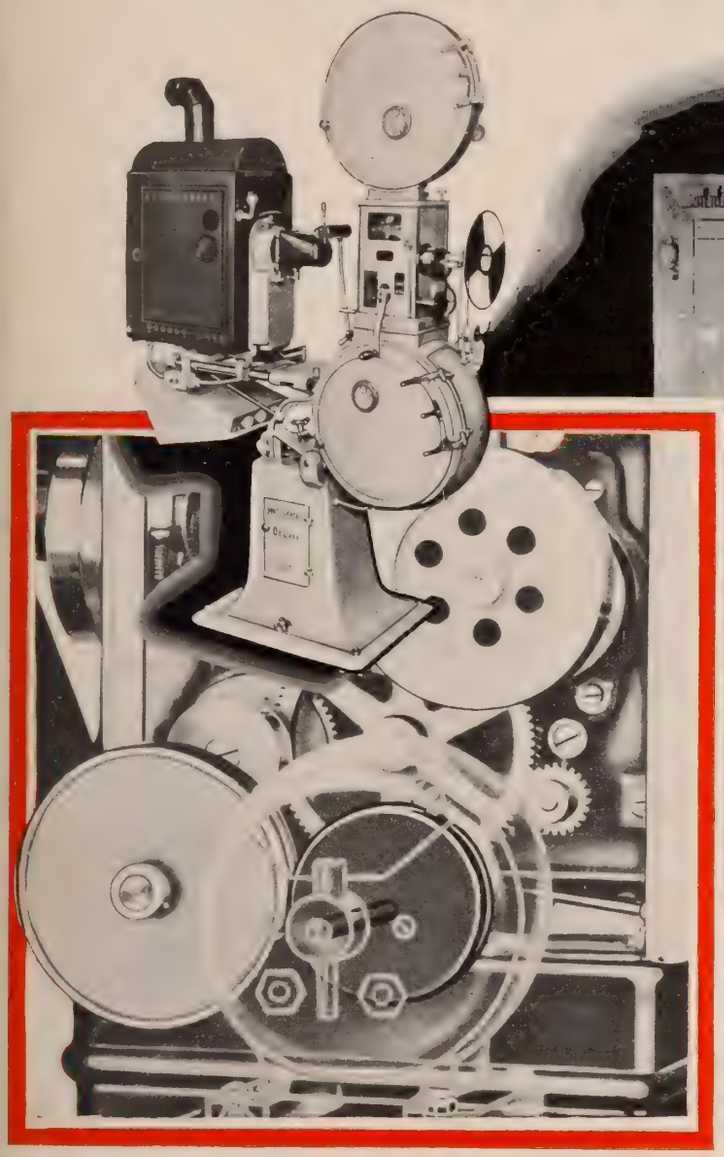
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OFFICE OF THE
PRESIDENT

April 28th, 1925.

Mr. Watterson R. Rothacker,
Rothacker Film Mfg. Co.,
Chicago, Illinois.

Dear Mr. Rothacker:

At this time when OUR COMPANY HAS RENEWED OUR PRINT CONTRACT WITH YOU FOR THREE YEARS it seems only proper that I should give expression of my appreciation for the SPLENDID SERVICE that your company and you yourself have given us.

GOOD PRINTS form a material part of GOOD FILM SERVICE and I feel that you yourself and your entire organization have satisfactorily solved this important matter for us.

I wish you continued success.

Yours very truly,

Robert Lieber

President.

RL:EL

MAY 23, 1925

Motion Picture News

Reg. U. S. Patent Office

THE QUALITY 52

Stars and Featured Players

Lillian Gish, Norma Shearer, John Gilbert, Buster Keaton, Marion Davies, Ramon Novarro, Lon Chaney, Mae Murray, Eleanor Boardman, Aileen Pringle, Pauline Starke, Conway Tearle, Claire Windsor, Conrad Nagel, Mae Busch, Lew Cody, Carmel Myers, And Many More.

Great Directors

Rex Ingram, Fred Niblo, Victor Seastrom, Marshall Neilan, Erich von Stroheim, Tod Browning, Hobart Henley, Frank Borzage, King Vidor, Rupert Hughes, Monta Bell, Robert Z. Leonard, W. Christy Cabanne, Jack Conway, Alf Goulding, Josef von Sternberg, Edmund Goulding.

A Few of the Pictures

"Mare Nostrum" (Rex Ingram), "The Merry Widow" (John Gilbert), "Romola" (Lillian and Dorothy Gish), "The Unholy Three" (Lon Chaney), "The Tower of Lies" (Norma Shearer and Lon Chaney), "The Big Parade" (John Gilbert), "Paris" (Fashion Special), And Many More Great Big Ones!



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Wise Showmen:
Here is your schedule for August 1, 1925-Feb. 1, 1926

August

"Night Life of New York"
"In the Name of Love"
"California—or Bust"
"Beggar on Horseback"
"Rugged Water"
"Street of Forgotten Men"
"The Wanderer"

September

"The Wild Wild Girl"
"The Ten Commandments"
"Not So Long Ago"
"Wild Horse Mesa"
"The Cost of Folly"
"The Trouble with Wives"
"A Son of His Father"

October

"New Brooms"
"The Stage Door Johnny"
"Whispers"
"Crossroads of the World"
"The Vanishing American"
"The Golden Princess"
Douglas MacLean

November

"Quarantine"
"The King on Main Street"
"The Best People"
"The Pony Express"
"Stage Struck"
"Cobra"

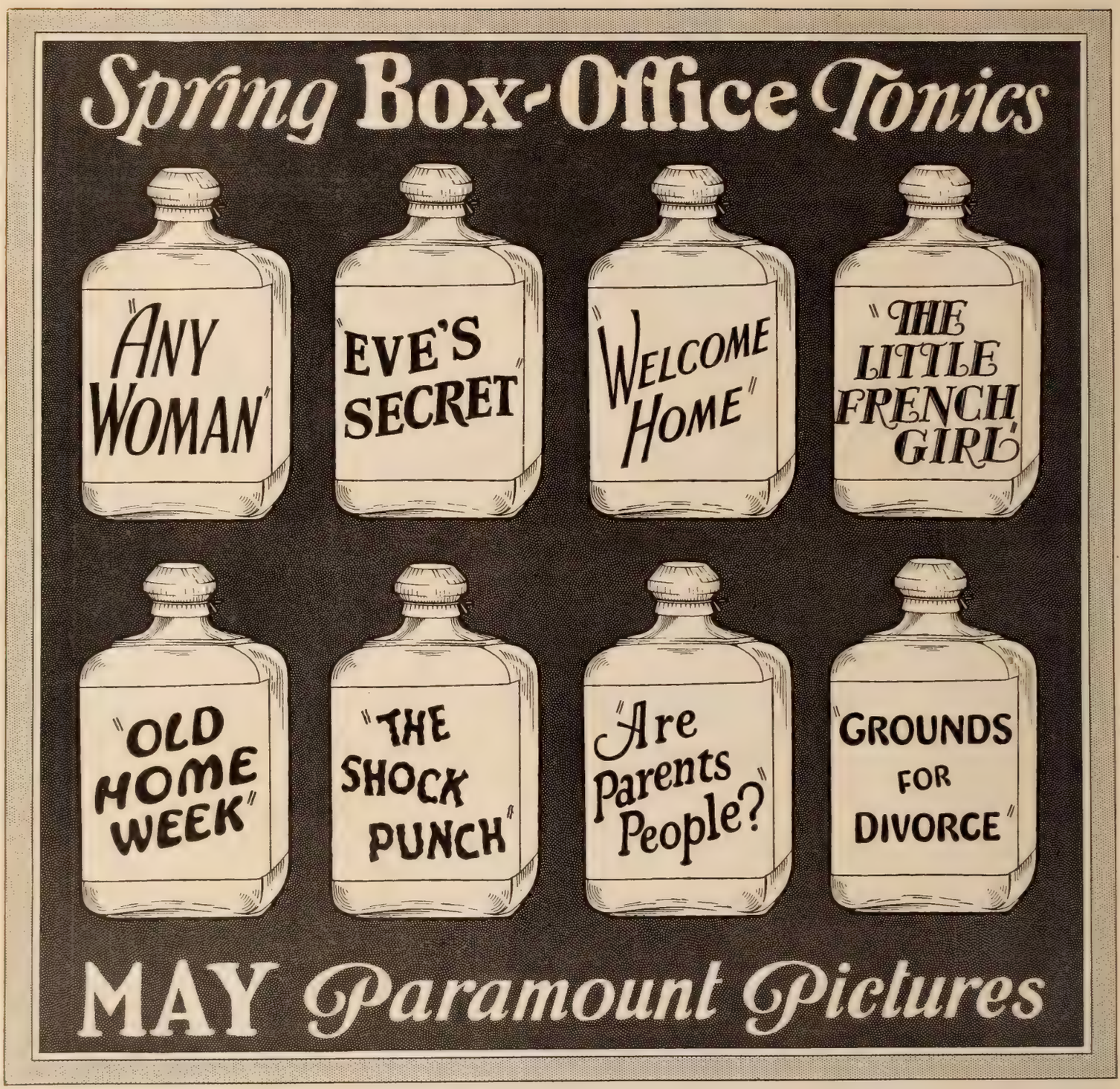
December

"The Ancient Highway"
"That Royle Girl"
"The Shamrock"
"Lord Jim"
"A Kiss for Cinderella"
"Flower of the Night"

January

"Womanhandled"
"Polly of the Ballet"
Liberty Special
"When Knights Were Bold"
"The Enchanted Hill"
"Conquered"
"The American Venus"

THE GREATER FORTY
Paramount Pictures


Spring Box-Office Tonics
"ANY WOMAN"
"EVE'S SECRET"
"WELCOME HOME"
"THE LITTLE FRENCH GIRL"
"OLD HOME WEEK"
"THE SHOCK PUNCH"
"Are Parents People?"
"GROUNDS FOR DIVORCE"
MAY Paramount Pictures

F.B.O. presents the Exhibitors' Surest Bet—

Fred Thomson

and his marvelous horse SILVER KING

In Leete Renick Brown's
Wonderful Story

"The Bandit's Baby"





On top of the smashing success of Fred Thomson's preceding successes comes this latest and great Thomson picture — "THE BANDIT'S BABY," absolutely made to order for thousands of theatres.

Never has Thomson appeared to finer advantage. Never has he had a story so full of heart interest, romance and punch as "THE BANDIT'S BABY." If you think Thomson is popular now, wait till your patrons see "THE BANDIT'S BABY." It's guaranteed to triple his tremendous popularity among every type of film fan. ARE YOU READING THE FILM TRADE PAPER REPORTS—under the heading of WHAT THE PICTURE DID FOR ME? Read them. You'll get an idea of what Fred Thomson means to your bank account.

Directed by James Hogan

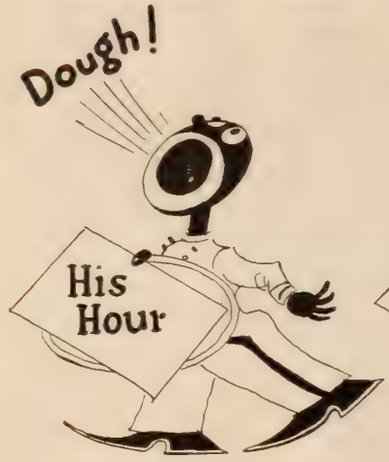
You can get the Fred Thomson pictures only through

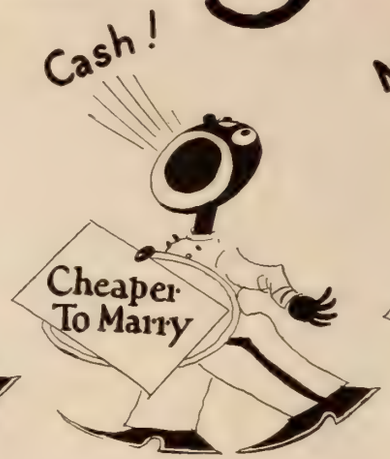
FILM BOOKING OFFICES

723 Seventh Ave., New York City. Exchanges Everywhere

THEMATIC MUSIC CUE SHEETS AVAILABLE ON THIS PICTURE—PRODUCED AT THE F. B. O. STUDIOS, HOLLYWOOD, CAL.

CALL for MR.



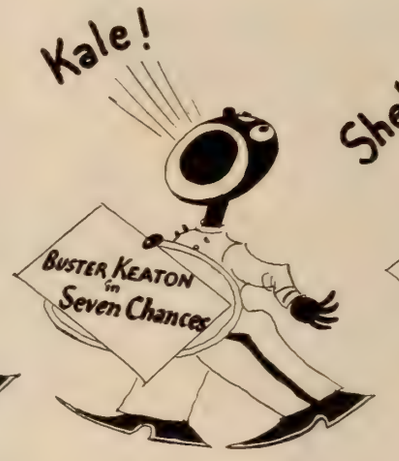




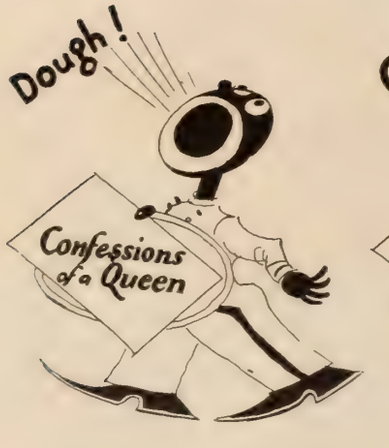




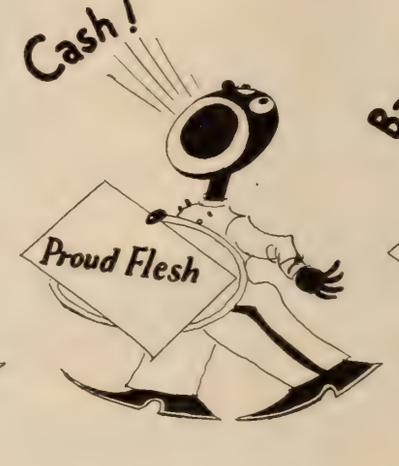














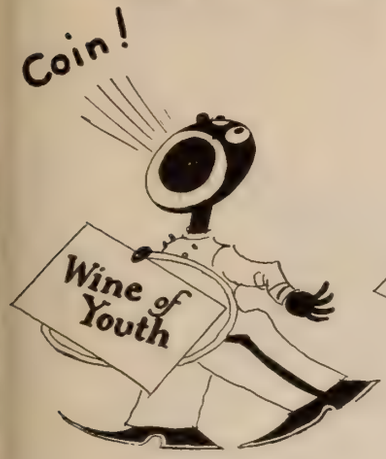


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The Talk of The

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EXHIBITOR





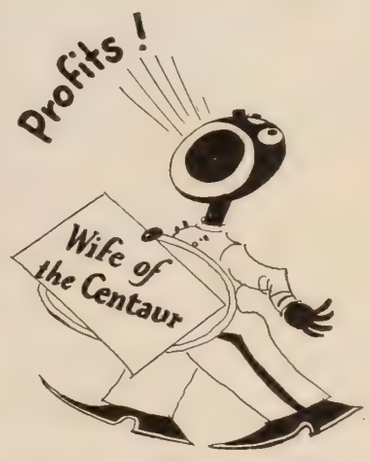


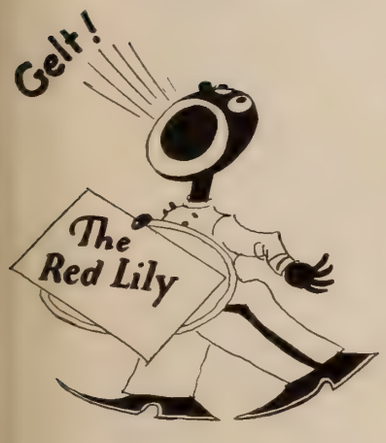


















oldwyn

Industry



Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

THE QUALITY 52

Stars and Featured Players

Lillian Gish, Norma Shearer, John Gilbert, Buster Keaton, Marion Davies, Ramon Novarro, Lon Chaney, Mae Murray, Eleanor Boardman, Aileen Pringle, Pauline Starke, Conway Tearle, Claire Windsor, Conrad Nagel, Mae Busch, Lew Cody, Carmel Myers, Zasu Pitts, Renee Adoree, And Many More.

Great Directors

Rex Ingram, Fred Niblo, Victor Seastrom, Marshall Neilan, Erich von Stroheim, Tod Browning, Hobart Henley, Frank Borzage, King Vidor, Rupert Hughes, Monta Bell, Robert Z. Leonard, W. Christy Cabanne, Jack Conway, Alf Goulding, Josef von Sternberg, Edmund Goulding, Marcel de Sano.

A Few of the Pictures

"Marē Nostrum" (Rex Ingram), "The Merry Widow" (John Gilbert), "Romola" (Lillian and Dorothy Gish), "The Unholy Three" (Lon Chaney), "The Tower of Lies" (Norma Shearer and Lon Chaney), "The Big Parade" (John Gilbert), "Paris" (Fashion Special), And Many More Great Big Ones!



The Talk of the Industry

HAMILTON COMEDIES



E. W. Hammons Presents

LLOYD HAMILTON

in

"KING COTTON"

Educational Pictures
"THE SPICE OF THE PROGRAM"

Directed by
HUGH FAY

They raised him to be a cotton king. He grew up to be king—of the cotton pickers. With Hamilton in black face, with unique settings, and with one of the funniest stories of the year, "King Cotton" is an ideal co-feature to assure that "added profit" at the box-office.

For foreign rights address:
FAR EAST FILM CORPORATION
729 Seventh Avenue
New York, N. Y.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

WILLIAM FOX
presents

The FOOL

The Screen Version of CHANNING POLLOCK'S *Stage Success*

Scenario by
EDMUND GOULDING

with
EDMUND LOWE

A HARRY MILLARDE
production



THE NEW YORK NEWSPAPERS SAY

"The motion picture, 'The Fool,' is 100% better than the play. It is a gripping, vital and amazing film."
N. Y. Commercial

" 'The Fool' is an audience picture that appeals to those who enjoy a play with something real."
N. Y. American

"The picture is better than the play with plenty of stirring scenes. It's a sincere effort and you'll like it."
N. Y. Evening Journal

"Much better as a picture than it was as a play."
N. Y. Herald-Tribune

"There isn't a doubt this picture will exert a tremendous appeal throughout the country. I hereby pass the word along—'The Fool' is a good picture."
N. Y. Evening World

"Quite a stirring production."
N. Y. Times

" 'The Fool' proves just as good in film form. People will wholeheartedly endorse this picture."
N. Y. Daily News

FOX FILM CORPORATION

The real question to be decided—Do you or your competition get Fox pictures

YOU can discount politics, conventions, amalgamations and all the other bugaboos if you give your patrons the right attractions. This year that means Fox pictures. Here is a partial list—get the full details from the Fox branch manager—

35 SUPREME ATTRACTIONS including—

THE IRON HORSE
THE FIRST YEAR
AS NO MAN HAS LOVED
KENTUCKY PRIDE
LAZYBONES
EAST LYNNE
THE FOOL

and many others, as well as

LIGHTNIN'
THE WHEEL

and other John Golden plays

7 productions starring TOM MIX

7 productions starring BUCK JONES

And the following groups of Short Subjects

8 two-reel pictures from gems of fiction by O. Henry
8 two-reel Van Bibber Comedies starring Earle Foxe
8 two-reel comedies, "The Married Life of Helen and Warren," by Mabel Herbert Urner
20 two-reel Imperial Comedies
26 Fox Varieties, one reel each, The World We Live In
104 issues of FOX NEWS, one reel each

Fox contracts are ready! Sign!

It was all settled before the Conventions

The house that plays Fox pictures wins!

You can't keep audiences in your theatres by passing resolutions! You have to give them the pictures! The wise exhibitor knows that this year Fox has the pictures! You've seen the booklets, you've read the list. It means—

the best pictures for the best theatres—irrespective of politics!

Your Fox Branch Manager is ready for you—See him!

You Can Book Any Film On "Bob" Sherwood's Say So!

"Bob" Says—

"SPEAKING of comedians, Douglas MacLean has come through with the proverbial bang! 'Introduce Me,' his latest, is unquestionably his best—combining as it does the usual uproarious absurdities with a considerable amount of subtle delicacy.

"Mr. MacLean doesn't always have to rely on banana peels for his farcical effects. . . . He is the outstanding farceur of Hollywood."

—R. E. Sherwood, Editor of Life
(April 2, 1925)



Douglas McLean in "Introduce Me."
(Eaton's Cartoon in Life)

An Exhibitor's View

"Douglas MacLean has made his best picture since 'The Hottentot.' It is to be classed as one of the greatest laugh and thrill pictures of the year."

—Jos. L. Plunkett, *Managing Director, Mark Strand Theatre*
At World's Premiere in New York City

Nearly 500 Bookings Before Release Date June 14th

Physical Distributors
Pathe Exchange

Released by
ASSOCIATED EXHIBITORS
J. S. Woody, President

Foreign Representative
Sidney Garrett


HANTOM OF THE OPERA' THRILLS IN CURRAN PREMIERE
'Hush—the Phantom Comes!
World Premiere of Film Brings Movie Stars to S.
Another marvelous money-
World's Premiere
in San Francisco, Calif.
takes critics by storm
and packs public into
Curran Theatre!
"Fully worthy of the celebration!"
Thomas Nunan, the Examiner
"Epochal!"
Dudley Burrows, the Call
"Thrills and suspense!"
Frank Tierney, the News
"Best of super-pictures!"
W. E. Elliot, the Herald
"A real achievement!"
A. F. Gillespey, the Bulletin
"Great!"
Warren, the Chronicle
"Greater than 'The Hunchback'!"
wires Homer Curran, Mgr.
Curran Theatre
MYSTERY AND ROMANCE GO HAND IN HAND
"THE PHANTOM OF THE OPERA"
LON CHANEY
MARY PHILBIN


THE BULLETIN: SAN FRANCISCO, MONDAY, APRIL 27, 1925
HANTOM OF OPERA PREMIERE AT CURRAN
STAGE, SCREEN
'Phantom' Is Given First Showing Here
-maker from Universal
Carl Laemmle presents
The Phantom of the Opera
featuring
LON CHANEY
MARY PHILBIN
NORMAN KERRY
from the internationally famous story by
GASTON LEROUX Directed by RUPERT JULIAN
supplementary direction and supervision by
EDWARD SEDGWICK
UNIVERSAL PRODUCTION
PHANTOM' HA
GREAT WORLD
PREMIERE AT
CURRAN
NORMAN KERRY

The Check-Up

is printed in Motion Picture News early in each month. Study it carefully—it is the most comprehensive method yet evolved for arriving at the unbiased truth on box-office values.

A Title for Everyone!
A Story for Everyone!

A new Warner society drama playing New York's Piccadilly Theatre, week of May 16 ~



"MY WIFE AND I"

with

IRENE RICH

From the Novel by
HARRIET BEECHER STOWE

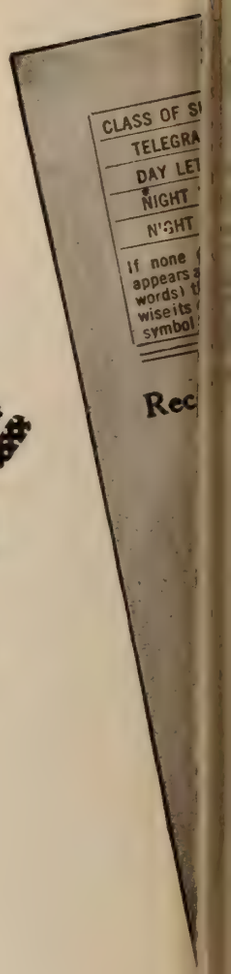
HUNTLY GORDON
JOHN HARRON
JOHN ROCHE
CONSTANCE BENNETT
TOM RICKETTS
CLAIRE de LOREZ

Directed by
MILLARD WEBB
Scenario by
JULIEN JOSEPHSON



WARNER BROS.
Classics of the Screen

–biggest in 15 months!



"Chickie"

The First National Inc. Presentation of the story with

50,000,000 readers

First National Pictures—

highest in box-office value—

Form 1220

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

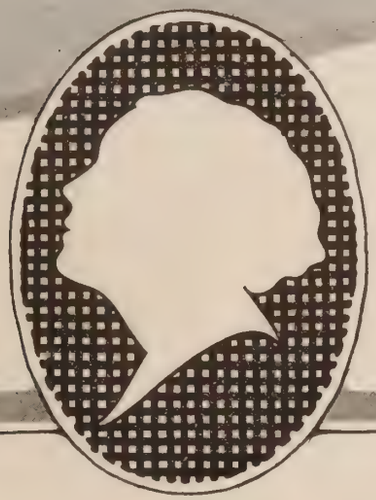
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ved at 34 NY K 67 MAY 4 1925 HARTFORD CONN

MARTIN H KELEHER
MANAGER FIRST NATIONAL EXCHANGE
134 MEADOW STREET
NEWHAVEN CONN

STRAND THEATRE AFTER FIFTEEN MONTHS OPERATING
UNDER OUR MANAGEMENT PLAYING MANY OF THE BIG
SPECIAL ATTRACTIONS OF PRACTICALLY EVERY COMPANY
TONIGHT BREAKS EVERY RECORD FOR THIS THEATRE WITH
YOUR PRODUCTION CHICKIE IT MADE AS GREAT AN IMPRESSION
WITH THE AUDIENCE AS THE BOX OFFICE DID WITH US
EVEN DAYLIGHT SAVING OPPOSITION COULD NOT HOLD
THEM AWAY FROM SEEING THIS ATTRACTION

HENRY NEEDLES



FIRST NATIONAL PICTURES

Foreign Rights Controlled by First National Pictures Inc 383 Madison Avenue, New York

consistently

(proved monthly by "The CHECK-UP" reports in Motion Picture News

Members *of* Motion Picture Producers *and* Distributors of America Inc.—Will Hays *President*

A departure in domestic drama that will hold any audience. It's a picture that women will love because it sympathizes with their problems without antagonizing the male members of the family. Adroit direction plus splendid cast equal good entertainment.









SAM E. RORK INC
presents

"The TALKER"

Written and Adapted By Marion Fairfax
with
Anna Q. Nilsson, Lewis S. Stone
Shirley Mason, Tully Marshall and Ian Keith
An ALFRED E. GREEN PRODUCTION
Photographed by ARTHUR EDESON



Foreign Rights Controlled by
First National Pictures Inc.
383 Madison Avenue New York

FIRST NATIONAL PICTURES

Greatest in Performance Consistency

First National Pictures

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

Motion Picture News

VOL. XXXI NEW YORK, MAY 23, 1925 NO. 21

The Trade Paper

ALONG with the racking problem of production and the equally disturbing problem of distribution, there's another major industrial operation which today is getting more and more the attention it deserves —and that's advertising.

Advertising to the trade and to the public.

Some of the big concerns this year are greatly expanding their advertising campaigns. These campaigns will be heavy factors in the strenuous competition which will prevail this season.

Last week MOTION PICTURE NEWS carried the largest piece of advertising in all its history; and that announcement, like those elaborate ones that preceded and will follow it, will, we confidently predict, have a heavy effect upon the exhibitors' booking plans.

* * *

In this connection I want to say a few words about trade papers—a subject which is not always clearly understood.

Given a good trade paper—independent, comprehensive, serviceable, run by men who are in that business alone and understand it—that paper is an economy to its industry.

The producer and distributor must communicate just so much with the exhibitor. They must constantly announce product and give full service on that product—via the printed word.

* * *

If trade papers did not exist, each concern would probably maintain a house organ of its own; at least, each would have to send a lot of printed matter right along to the customer by direct mail—all this at a total expense ever so much greater than the advertising expense of trade papers adequate in number to serve their field.

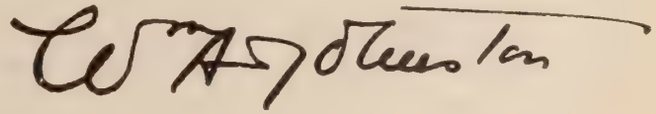
For instance, a page advertisement in MOTION PICTURE NEWS costs the advertiser only about one cent per theatre. Obviously this cannot be done so economically by mail—which is the only other way it can be done. Again, every mail list is chuckful of waste, and constantly so because of the fast fluctuating situation in the theatre field.

So the trade paper—the right kind of trade paper—is never a charge upon its industry, nor any branch of it; on the contrary, it is, beyond any argument, a service and an economy. The more it is used by the advertiser, the greater its economy.

* * *

As to the suspicion that advertising dictates a paper's editorial policy, that idea, if held at all, belongs to the dark ages. It is too baseless to admit of discussion. I am speaking, of course, of the right kind of business paper, which simply means one run in the right kind of business way; and no paper not of that character exists very long. No reputable industry—and no reputable concern in it, would expect to dictate a paper's policy through advertising; advertising is not a bribe, it is a service to a customer. And no reputable paper would expect such an attempt, or accede to it if it were made. Furthermore, any such practice would be so obvious to the reader that it would kill itself, let alone the paper foolish enough to indulge in it.

A trade paper, we repeat, aside from its vast opportunity to construct, to represent creditably, to keep a balance in the interests of trade fairness, progress and prosperity, is from its advertising standpoint simply and only a service and an economy.



AN EDITOR

The Convention in Review

I HAVE attended exhibitors' conventions since 1913, some dozen in all, and in every instance, except Cleveland, I went forth hopefully and returned despondently. Milwaukee is the big exception, so big in fact that I believe at last that there will be a large national body of exhibitors, one of such undoubted strength that an exhibitor cannot afford not to belong.

And if this can be brought about, it will put a solid underpinning in the industry that will prove the best possible thing for all factors alike.

From the time our train left New York, I have tried seriously to do a lot of listening so that I might tell the absent exhibitor just what the convention was about, and I have heard a hundred different appraisals and suggestions, many of them flatly contradictory.

There is a trust—there is no trust; exhibitors are prosperous—exhibitors are just holding on by their fingers to a dark and hopeless future; and independent to this and that and the other thing, and so forth.

But it all seems to simmer down to this. There are a lot of independent exhibitors left in the country. By "independent" I mean those outside of the producer-owned or affiliated circuits. Their investment is a big one, altogether. In most instances the local banks are in with them. All in all, it's a pretty serious business situation. Now, what these men want to know and what their bankers want to know is whether or not they are going to get pictures which they can successfully retail to the public. Of course, I am assuming that all these exhibitors are able and energetic men. For those who are lame or lazy ducks, nothing can be done by an organization or by any other support. When an exhibitor is running a house that doesn't meet the needs of his community that's his lookout.

* * *

But these other men have all the right that any good retailer of any line of goods has and that is fair treatment by the manufacturer, the right to buy goods in an open market. They have, I say, the right and if it is withheld from them, their local banks and newspapers are going to raise a howl from coast to coast that will quickly enough call for a showdown. But this should not be necessary. The industry is big enough and sane enough to settle it's own family rows and cure its own growing pains, and undoubtedly it will.

What is the solution? Is there any one solution? A lot of plans whereby product may be had are being offered. But the exhibitor is somewhat chary of co-operative schemes. Not that he should be if the scheme is sound. Let him consider First National. The exhibitors who formed and upheld this concern have dug down into their pockets to the tune of millions of dollars; and still they need more capital. It takes a lot of money to operate these days. And an exhibitor who is really worried over the permanency of a supply of pictures ought not hesitate to invest money to ensure a supply. Could another First National be formed today? Yes; I believe so. If the exhibitor himself is backward about the money needed probably his banker might be taught to see the matter in a broader light.

But you reply, there are plenty of pictures today. That's just what a lot of producers are yelling about. They say they have pictures and no theatre outlets. So why encourage the making of more pictures?

* * *

This is not the point at all. There are plenty of pictures today, too many, a number of distributors are having the devil's own time squeezing their twenty to sixty a year into the few play dates left them by the high-powered big fellows. But no one will argue that there are enough good pictures. Far from it. And it's a serious matter. The house that takes in six thousand one week and three thousand the next, is exactly the same house, orchestra, comfort, management and overhead. But the picture is different—different by a matter of three thousand dollars. That's how important the picture is. And the exhibitor has got to realize that the making of better pictures is his concern as well as the producers and that he must encourage better product if necessary by investing. It is not just permanency of product he wants. It is permanency of good product.

The show is what counts in this business. The vital thing therefore is pictures. And it's time that we concentrated more on production. It is the weakest point in the industry today. We have too many pictures and too few artists. Too much sausage and too little tenderloins; too many schemes to foist pictures upon the public and too little merit in the pictures themselves. But to return to the convention issue. There are, as we say, several ways to break the lockout of product to the exhibitor and the lockout of outlet to the producer—commercial ways and maybe legal ways. But at this writing it looks like the convention would adopt what seems to be the best plan of all and that is the use of local arbitration wherever it is needed.

These boards will operate as to the allocation of pictures, if unfair tactics prevail. There is a lot of division of opinion on this proposition but it is thought well of by a lot of good men.

* * *

Our own belief is that the joint problem of independent exhibitors and independent producers today is a buying and selling one. This continued talk about trusts is a boomerang upon the independent companies. The exhibitor sees the strength of the so-called trust concerns and so powerfully advertised that he decides he had better side in with strength. There are plenty of pictures on the other side of the fence but they don't get the advertising. They are not made so impressive. So it's a matter of better selling, and

AT MILWAUKEE

By William A. Johnston

therefore more understanding in the way of buying. Let the exhibitor buy well and the independent companies will sell well.

The convention highlights so far were: Carl Laemmle's earnest speech; Chadwick's oration; the polished address of Gavazzi King, chairman of the British delegation of exhibitors; the reunion of the exhibitors organization; Toastmaster Woodhull; Tom Saxe and his splendid Wisconsin theatre.

* * *

Perhaps I may add, with pardonable pride, the convention issue of MOTION PICTURE NEWS which everyone grabbed eagerly, and kept and read. It was one of the biggest issues of a trade paper ever published —in any field. It had a great reception. The descent of the Universal caravan on Milwaukee tied traffic in knots and brought great crowds to the curbs to see the parade pass. Headed by Carl Laemmle the party, ninety strong, arrived in Milwaukee from Chicago just after noon Tuesday, having traveled by special train. Accompanying President Laemmle were a number of Universal officials including Vice President R. H. Cochrane, R. L. Shrock, Manager of Universal City, Treasurer E. H. Goldstein, Paul Gulick, head of the publicity department, Personal Representative Harry Zehner and others. To gladden the hearts of the crowds of movie fans some of the Universal stars also were included in the party; they were Miss Virginia Valli, Miss Louise Dresser, Jack Daugherty and two of the Universal ranch riders. Joe Murphy in his Andy Gump makeup also delighted the crowds.

A parade was formed at the station and headed by two bands and with the sales managers and salesmen marching as infantry the march to the hotel was begun. Later the marchers invaded the convention hall and gave the delegates a brief serenade. All Milwaukee knew it when the Los Angeles delegation arrived and all delegates to the convention knew that Los Angeles wants the convention of the M. P. T. O. of A. A fleet of gaily decorated automobiles met the Californians at the station and headed by a band paraded the principal streets to the Wisconsin hotel. Perched on the hood of each car was an attractively costumed girl, a real Hollywood touch, and every car carried banners bearing the legend, M. P. T. O. of A. 1926 convention, Los Angeles. Glenn Harper was leading the party which included about twenty southern Californians.

* * *

President Woody of Associated Exhibitors was honor guest at a surprise dinner at the Medford hotel on Tuesday night, and was presented with a splendid diamond ring as a token of the good will and admiration felt for him by his entire staff of special representatives and exchange managers and to mark their good wishes on Mr. Woody's becoming president of Associated. The occasion was a delightful one and warm tributes were paid to Mr. Woody by the men who know him best. As it was impossible for all the special and branch managers joining in the gift to be present at the Milwaukee dinner the following represented the entire staff at the dinner and in making the presentation. Special Representatives Lewis and Oren Woody, Exchange Managers Harris, Chicago; Lipson, Des Moines; Howard, Minneapolis; Shourow, Milwaukee, and Meyers, New York. A number of other guests were on hand to pay Mr. Woody honor, including M. Morris Cohen and Producers' Representative Conklin, prominent exhibitors, representatives of the trade press and others.

* * *

Optimism over the accomplishments of the convention which went into eclipse on Thursday when it seemed hope of merging the Allied organizations with the M. P. T. O. A. was ended, became pronounced again on Friday morning when all difficulties were ironed out with the result that the two organizations became one. Credit for moderation, self control and a determination to sink personal feeling for the benefit of the whole is due the leaders of the organization.

As the convention adjourns smiles and hope permeate the atmosphere and all hands say it was worth while.

The Saxe theatres were visited by many of the delegates during odd hours and the shows put on by Director Eddie Weisberg were given high commendation by the brethren. Milwaukee is some distance from Broadway or State Street but not far away when it comes to showmanship. A saunter through the equipment exposition was interesting and educational —seventy-one exhibits—each one offering something in the way of better equipment or furnishing for the theatre. The booths, too, were tastefully decorated and all in all the show was a valuable adjunct to the convention.

* * *

In the Chicago delegation was Big Bill Sweeney, office manager of that organization and one of the pioneers in organization work. Bill started going to conventions when the first one was held and his reminiscenes always keep a crowd around him.

Pete Woodhull's agile mind was functioning at top speed and his witty quips and sallies kept the banqueters in high spirits—he was the right man for toastmaster of the convention banquet which was held on Wednesday night at Gimbel's Grill. Mike O'Toole was also a hit and the crowd relished flashes of wit greatly.

And while we are speaking of orators there is Ray Lewis of Canada who made a strong impression with her speech on the floor of the convention.

That was a great convention welcome that was given Tom Mix and his announcement that he would stage a grand barbecue at his ranch for the delegates if the 1926 convention met in Los Angeles was acclaimed.

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A Progressive Step

THE other Sunday more than a hundred exhibitors and exchangemen attended a service in the Linwood Christian Church, Kansas City, and heard censorship condemned and Sunday picture performances highly commended by the pastor, the Rev. Burris A. Jenkins.

The sermon was especially for film men, although the church was filled with citizens from all walks of life. The industry's representatives met at the Apollo Theatre and attended the church in a body. For years, Mr. Jenkins has been a champion of the industry, and the film men in Kansas City took this means to show their appreciation. The sermon was broadcasted.

This is constructive work of a very high order and MOTION PICTURE NEWS is glad to give it special mention. Mr. Jenkins' vigorous remarks on censorship and Sunday shows follow in part:

"Censorship usually is sponsored by a group of narrow-minded persons who desire to do all the censoring themselves. I never have favored the censorship of films and never will. It has been said many times before, but I will say it again—the public is the censor.

"There seems to be a lot of opposition to Sunday motion picture shows of late. I am heartily in favor of Sunday shows. They not only are good entertainment, but they are necessary in our civic life. The trouble with the world today is that there is too much petty 'reforming'."

* * *

Wanted—A Superman

THE British film industry, in connection with the considerable anxiety concerning the present state of production in England, is doing a lot of talking about the advisability of securing the services of a "dictator," or, as the *Kinematograph Weekly* dubs it, "Superman," who, it is argued, will be able to deliver them from their troubles.

Just the sort of a man the British end of the industry desires, if at all, is set forth in the April 30th issue of *Kine* under the caption of "Superman Theories."

"On one hand," says *Kine,* rather sarcastically, it seems to us, "a more or less decorative Will Hays is sought, with the function of making the Trade 'respectable' and of securing for it the support of the better public by better methods of exploitation and so forth; on the other, a sort of St. George, in active service equipment, and most frankly set on the destruction of those very amiable people who make Will Hays their ideal."

Kine appears to be worried about who will pay the bills if the "superman" is discovered, as is evidenced by quoting from the same article:

"Now, if the exhibitor is to be asked to foot the bill for the superman's salary,—and ultimately he will almost certainly be called upon to do so—he is entitled to ask the advocates of the theory to let him know exactly the type of superman they really want and, until he gets a satisfactory answer, to leave the selection—and payment—of such a Trade figurehead to those who are calling for him.

"There is even a possibility that we may get not one, but two supermen, and that the major part of their energies may be devoted to opposing each other's efforts and in that possibility the exhibitor has a real, if somewhat apprehensive, interest.

"Altogether, the situation is so complicated that if the C. E. A. council can spare an hour to its discussion and can definitely state the exhibitor's attitude—just what type of trade leader he will support and what he will oppose—it will be doing a service to many members of the Trade outside its own rank."

Diagnosing the ills of British production, *Kine* continues:

"The chief needs of the British industry are, first, a general knowledge on the part of the public of the handicap under which it labours, and, secondly, the re-establishment of its prestige, as a result of any encouragement the Government may give it."

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PICTURES AND PEOPLE



Mary Brian, Paramount featured player, and film candidate for the Thomas Jefferson Centennial committee's Patriotic Pilgrimage to Europe, and her sponsor, Dr. Hugo Riesenfeld.

"TRYING IT ON THE BEAST TO ANOTHER

"TRYING it on the lion" is a new way of saying—"Trying it on the dog" as far as the First National exploiteers are concerned. They picked on Philadelphia—which is a lion town—not a dog town. They went down to the Zoo accompanied by a group of big game hunters, scientists, animal psychologists and zoologists to discover the reaction (if any) of the lion toward the Saurus twins, Dino and Allo, of "The Lost World."

That it proved a good publicity stunt is noticeable in the feature space given it in a hundred newspapers or more. That it proved an education for the scientists is testified to by the reactions of Sultan, the king of the Philly jungle. Would memories of the ancient fears existing back in the dim Messozoic (there's a five dollar word, for you) past be transmitted to our modern animal life? To find this out the exploiteers had shut out the light from the carnivora house; had mounted on rollers a special stand for the projection machine and had run a half mile of cable to tap the necessary electric current—all to make a theatre de luxe for Sultan. A screen was rolled before each of the cages in turn.

Half hidden in the darkness, but still close to the caged subjects, crouched the watchful scientists. They had learned the art of crouching in following the habits of the cat family. The exploiteers learned it from incessant typewriter exercise.

Well, Dino didn't interest Sultan. He was too soft, too pudgy—too intent on being a vegetarian. But Allo, the meat-eater, got him terribly excited. He stepped back two paces to the rear when Allo's frightful head came into his vision. Sultan was all set to go. He clearly registered that what Allo could get away with he could. What a broad back to leap upon and such a long neck! Why Dino was so much apple-sauce!

Sultan paced up and down his cage—eager, anxious and alert—as all lions, except the milk-fed Hollywood beasts, are eager, anxious



Eddie Gribbon, whose gift for comedy has brightened many a recent feature, strives to improve his stance between scenes of "The Limited Mail" (Warner Bros.)



Lois Moran, the 16-year-old girl whom Samuel Goldwyn discovered in Paris, where she was studying, and who will play "Laurel" in "Stella Dallas" (First Nat'l).



Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer, is tendered a royal reception on his visit to his old home town, Boston. Left to right: Vic Morris, Loew representative, Tom Spry, Mrs. Mayer, Mr. Mayer and the Misses Edith and Irene Mayer.



Harold Lloyd takes his production manager, John Murphy, on tour with him: left to right, Mr. and Mrs. Murphy, Lloyd and Mildred Davis Lloyd.



Raoul, the Elephant Tamer, or Raoul Walsh, who is producing "The Wanderer" for Paramount, perched atop one of the mastodonic pachyderms. (Not a circus picture.)



John Barrymore as he appeared on arriving from London to play in special productions for Warner Bros., after scoring a success abroad in his version of "Hamlet."



Milton Sills, in his character of "copper" in "The Making of O'Malley" (First National) puts the bracelets on Dorothy Mackaill, his leading lady, while Lambert Hillyer, the director, looks calmly on.

and alert. His eyes never left the film. He gripped the arms of his chair in tense excitement. When Allo opened his gigantic jaws and displayed his massive molars, Sulty leaped to the front of the cage and stood on his hind legs and snarled. What a battle it would have been if the lion could have left his prison and Allo walked out of the screen!

He snarled a "Fie!" or two "Fies" at the whir of the machine and the voices of the spectators. They did not exist for him. The screen held his undivided attention just as Jimmy Walker and Will Rogers hold our undivided attention at a fillum banquet.

And this is the verdict of the scientists.

"He appeared to know that a terrible and unfamiliar form menaced him. He was watchful, but unfrightened."

CAREER FOR KADA

KADA-ABD-EL-KADER, the little Arab protege of Rex Ingram, who was brought to America by the director and his wife last year after they finished work at Tunis, is to have a brief film career. He will be cast for the part of the hero of "Mare Nostrum" —playing the boy in the prologue of the Ibanez story. The little son of the desert created something of a sensation in New York where his native garb made him a center of attraction.

WHEN ANOTHER BOSTON TEA PARTY

WHEN they celebrate in the native home of the cod and the bean they do it on a large scale. If they board a British frigate they don't stop with tossing one box of tea overboard they toss all the boxes overboard. They turn out for their ball teams even when these teams are way down in the ruck. When you want real Boston enthusiasm you have to wait for the return of a native son.

Louis B. Mayer, who knows Boston Common as well as he does his own studio lots, was given a big reception by his New England friends when he stepped off at South Station. Of course a thing of this kind is not authentic unless the happy prodigal is presented with a floral horseshoe. Mr. Mayer got his and beamed with smiles as he stepped into a car which carried him to the Copley-Plaza.

It was a triumphal parade—and that was regular too. First came a police escort, then a brass band, then a fleet of autos. The next day they gave the producer a luncheon at which several hundred exhibitors, exchange men, city officials and members of the press attended. After various speakers had paid their eulogies Mr. Mayer had his say. He spoke of his Boston days and reviewed his company's product for the past year, and like a good business man, paid tribute to M-G-M's ambitious program for the new season.

WATCH YOUR LIPS

IF Priscilla Dean had her way she would see to it that every studio in America had the sign—"Watch Your Lips" pasted up in each dressing room—the reason being the skill of the deaf and dumb fans as lip readers. Most of the players these days indulge in dialogue that is written into the script. But it wasn't so many years ago that they said anything which came into their heads. The deaf and dumb fans called their bluff and they said what they were supposed to say.

Miss Dean believes that the sign would keep them on their mettle and prevent them from muttering—"Curse you, Cliff Heathcote—you have ruined my dress!"—or some similar blah remark. You can't fool these afflicted people.

The other day Priscilla addressed an audience of 1500 pupils of the Indiana School for the Deaf and Dumb while making a personal appearance at the Indianapolis Circle theatre. She said it was the most attentive audience she ever faced, the star being impressed by the manner in which the children, seemingly, anticipated many of the scenes before the conversational titles gave them the necessary explanation.

Which is another way of saying that the special showing of "The Crimson Runner" did not have its characters talking contrary to the dialogue in the captions.

Miss Dean has realized the importance of speaking definite lines when scenes are being filmed—and she, for one, will pay particular attention to this angle of picture making in her future productions.



First developments in the Famous Players-Lasky plan for a Paramount Picture School; left, Tom White, Hollywood casting director, supervises screen test of Lolita Lee, first applicant; right, Bijou Fernandez, noted scout for acting talent, inspecting the first lot of photos received at the Long Island studios.



Cecil B. De Mille supervising the first scenes to be shot for "Hell's Highroad" (Producers Dist Corp.), which Rupert Julian will direct, assisted by Frank Urson and Paul Iribe.

LINIMENT FOR LEFTY

LEFTY FLYNN thought he was hearing football signals the other day—or perhaps he imagined himself back in the Yale Bowl with the trainer running out on the field with a bucket of water and the faithful liniment. He sprained his knee while executing a stunt that compelled him to ride a motor cycle. He was thrown for a ten yard loss and considerable pain. For a time it was feared he was injured internally, but the liniment did its work. So Lefty is as good as ever. Inasmuch as there was no crowd around at the time to give him three long Flynns and a "locomotive"—we'll pass them along to him.

MARY BRIAN, DELEGATE

MARY BRIAN, who bounded into the movies and into fame at the same time along with Betty Bronson in "Peter Pan," has been elected the delegate of the picture industry in the Thomas Jefferson Centennial contest being sponsored by the New York World. This contest is being conducted for the purpose of raising enough money to pay off the debt on the Monticello home of Thomas Jefferson, in Virginia, and to make the home a permanent memorial to the author of the Declaration of Independence.

Well, as George Cohan said: "So Long Mary, don't forget to come back home."



Gloria Swanson receives an ovation upon her arrival in Hollywood which extends from the station to the studio. She will make "The Coast of Folly" (Paramount) before returning east.

BUSINESS OF EXPLAINING

WE HAD no intention of starting something when we pleaded the case of Emil Jannings as deserving of the Valentino Medal for Screen Acting for his performance in "The Last Laugh." The prize was given John Barrymore for his work in the title role of "Beau Brummel." Paul Gulick, the astute publicity purveyor of Universal naturally upheld our plea since his company controls the Ufa picture.

But Joe Jackson, publicity director for Rudy (Joe can out-sheik the sheik himself on occasions) writes over his signature and asks—"May I not—as Woodrow Wilson used to say—point out that "The Last Laugh" was not generally released during 1924? In fact, I hardly think it was shown anywhere until 1925. It is therefore eligible for the next medal which will be presented for the present year. The vote of the critics will be taken next January for the expiring year."

Our plea is naturally thrown out of court—and the case dismissed. So we'll toss in our vote for Barrymore and help toward making it unanimous.



Dorothy Gish signs a long-term starring contract with Inspiration Pictures, Inc.; left to right: J. Boyce Smith, Jr., vice-president and general manager; Walter Camp, Jr., president of Inspiration; and Miss Gish. She will appear in one Richard Barthelmess picture, then head her own productions.

"GET 'EM YOUNG, TRAIN 'EM EARLY."

THERE used to be a very apt wisecrack for the guidance of the young men who would conquer the ladies. It was "Pick 'Em Young, and Treat 'Em Rough." Those busy Paramount officials have paraphrased it to read "Get Them Young, and Train Them Early." It applies to the new screen faces who will enroll in the Paramount School of Acting. The eligibility rules have something in common with those that govern crashing into the U. S. Army. The girls must be between the ages of 16 and 25, and the young men between 18 and 30.

To get the boys and girls interested the Paramount officials tease them with the ages of several of our leading luminaries when they busted into the films. Thus, Gloria Swanson was 16 when she stepped onto the set for the first time, while Mary Pickford, Lillian and Dorothy Gish were mere children when they answered D. W's call. Others who were less than 20 when they put on the make-up include Norma and Constance Talmadge, Lila Lee, Mary Miles Minter, Bebe Daniels and Pola Negri.

JUVENILE APPEAL

THEY are registering all kinds of joy in the home of the Herbert Lubins. The secretary of Associated Pictures Corporation is the glad father of an eight-pound boy born April 11th. Arthur H. Sawyer of the Sawyer-Lubin firm is godfather to the new arrival who was named Herbert Arthur Lubin, in honor of his dad and Mr. Sawyer, who states he is as proud of the youngster as though he were a Sawyer-Lubin production.



James R. Quirk, editor of Photoplay, and Mae Busch, Metro-Goldwyn player, broadcast from station WHN during her stay in New York City. It was Quirk's first radio talk.

THROWING A PARTY

IT has become the sporting thing for Charlie Burr and Johnny Hines to throw a party for their friends of the movie world whenever they have a picture on hand. Last Friday night they held forth at the Plaza, showing "The Crackerjack" in the grand ball-room and adjourning to a smaller and more intimate ball-room when the picture was over. Those who wanted to appear as the Well-Dressed Clubfellow sported their evening clothes. Those who wanted to appear as the Well-Dressed Young Man About Town sported their Klassy-Kut-Klothes.

Everybody had a good time. The dancing started right after the showing and continued until long after curfew. Everyone was acquainted—which gave it a pleasant, impromptu flavor. To add a symbolic touch the god, Good Fellowship, ruled. Charlie and Johnny beamed on the throng. The thronged returned the beams. There was plenty to eat—and the—and the— and the coffee was fine.

THE TENSION LIFTED

MICHAEL ARLEN, the Anglicized Armenian author of "These Charming People," and "The Green Hat," must have breathed a sigh of relief when he sailed on the Mauretania Wednesday. Cries of "Author! Author!"—talks with film executives, appearances at the speaker's table, night after night, the wear and tear of having his back slapped, his hand shaken from breakfast hour to bedtime, the effort of listening to such salutations as "Oh, are you Michael Arlen?"—" I simply adored your 'Green Hat' "—"Oh, Mr. Arlen, I'm so glad to meet you, you're my favorite author," etc., must have made him long to be banished to solitary confinement on a desert isle.

So he sailed away to return in the Fall—when he will hie himself to the Coast and get busy on the Negri scripts. He will hear "Author! Author!!" again when the the dramatization of "The Green Hat" is presented in New York.

THREE PARTIES IN ONE

THE Talmadge sisters got together recently and did away with their individual birthday parties by having a general three-cornered celebration. Since Constance first saw the light of day on an April 19, and Natalie on April 29, and Norma on May 2; they've been holding their birthday parties within the space of two weeks.

"This year we decided to do away with the confusion of three parties," said Norma and Constance and Natalie, "and concentrated all our efforts on one big blow-out."

Aside from a few intimate friends the party was more or less a family affair—which included Mrs. Margaret Talmadge, mother of the girls, Buster Keaton and the Keaton kids, Joe and Bob.



Priscilla Bonner, the charming young player who will be seen on Broadway shortly as one of the stars in "Drusilla With a Million" (F. B. O.).



A new addition to the Metro-Goldwyn-Mayer directorial staff, already embracing a brilliant group, is J. E. Williamson, one of the Williamson brothers.



A new Dan Cupid, of ebony hue, has been introduced at the Fox West Coast studios. Benny Stoloff is the director of the Alabammy Eros.



Helene Denizon, appearing over the Famous Players-Lasky circuit of theatres with the Gilda Grey company, and who attracted the notice of the Los Angeles writers



Florence Gilbert, who has won favor as the feminine lead in the Van Bibber series for Fox, and who will appear in another series during the coming season.



Mary Carr, the famous mother of the screen, and one of the stars in "Drusilla With a Million" (F. B. O.) which is to have its New York premiere shortly.

Eleventh Hour Harmony Brings Rousing Convention Close

Woodhull, President; Cohen, Chairman; Allied Unites

By Oscar Cooper

THE sun shines on the independent exhibitors. The clouds have cleared away, and Milwaukee signalizes a united front of the exhibitor body for the first time in many years.

This is one of the two outstanding developments of the most remarkable convention since Cleveland. The Motion Picture Theatre Owners of America and the Allied state organizations, composed of Michigan, Illinois, Minnesota, Texas, Indiana, Missouri, Kansas, Iowa, North and South Dakota and North Carolina, buried the hatchet on the final day of the convention, ironed out their differences and are ready to go forward on the program of independence.

The other great development was the cementing of an alliance with the independent producers and distributors, yet in a formative stage, but which the convention leaders declared would be quickly consummated at an early date.

The program of independence is to be put into operation through the trade and commerce bureau and the playdate bureau, toward the support of which Universal contributed $50,000 and the I. M. P. P. D. A. $150,000. Other contributions, it was announced, would bring the total up to $400,000.

Exhibitors union was seriously threatened on Thursday by the inability of the M. P. T. O. A. and Allied leaders to agree on the Allied representation of the board of directors. Allied asked ten places; they were offered two, and declined. Late Thursday night W. A. Steffes, H. M. Richey and H. A. Cole issued a statement to the effect that Allied would call a convention of its own on Friday and get ready to organize branches in every state in the union.

But the forces of conciliation went into action, and just when it appeared that Milwaukee would go down in history as a magnificent failure, common sense won, and the situation was saved.

Sydney S. Cohen of New York took the platform on the final day and stated that he had offered to withdraw from candidacy for the board of directors in the interest of harmony. This evoked a demonstration and it was quickly followed by the official announcement that a settlement had been reached with Allied. Twenty-five M. P. T. O. A. directors would be elected, of these five had pledged themselves to resign and their places would be given to Allied. Then the new board would increase its membership to thirty and these would go to the Allied forces.

A motion was unanimously passed to elect the first twenty five on the ballot. And the secretary cast 327 votes while the convention cheered.

The constitution was amended so that the increase in the board membership would be legal and regular.

The new board withdrew to name the officers, and in the interim the convention adopted resolutions demanding a new arbitration agreement with producers and distributors, a resolution of condolence on the death of Col. H. B. Varner, adopted with a rising vote, and a resolution proffering assistance to the department of justice in an investigation which that governmental agency is said to be making into the operation of the film boards of trade.

Arbitration, next to affiliation with independents, won the largest share of the convention's attention, following a report by Mr. Seider of New Jersey. Charles L. O'Reilly of New York, whose appearance in the convention was warmly greeted, gave the delegates some wholesome truths of how to get their rights under the uniform contract and the arbitration system, and urged cooperation with the American arbitration society.

The following were elected to the new board of directors: Glenn Harper, California; A. A. Elliott, New York; Sydney S. Cohen, New York; Harry Davis, Pittsburg; L. M. Sagal, Connecticut; John A. Schwalm, Ohio; A. Julian Brylawski, District of Columbia; Frank A. Keeney, Pennsylvania; Nathan Yamins, Massachusetts; Joseph M. Seider, New Jersey; Eli Whitney Collins, Arkansas; J. J. Harwood, Ohio; J. H. Whitehurst, Maryland; Fred C. Seegert, Wisconsin; E. M. Fay, Rhode Island; Fred Dolle, Kentucky; M. E. Comerford, Pennsylvania; L. B. Wilson, Kentucky; Jake Wells, Virginia; W. W. Watts, Illinois; and the following from the Allied state organizations, who now become members of the board of the Motion Picture Theatre Owners of America—A. A. Kaplan, Minnesota; J. Miller, Illinois; Charles N. Than, Illinois; J. C. Ritter, Michigan; W. A. Steffes, Minnesota; R. R. Biechele, Kansas; H. A. Cole, Texas; Glenn Cross, Michigan; G. C. Rice, Iowa and A. C. Zering, Indiana.

Then the announcement was made that R. F. Woodhull had been chosen president of the unified organization and Sydney S. Cohen chairman of the board of directors.

There was tremendous enthusiasm when the delegates learned that all disunion and bickering had been swept away. President-elect Woodhull was escorted to the rostrum by Mr. Steffes of Minnesota; Mr. Ritter of Michigan and Mr. Fay of Rhode Island. The appearance of Messrs. Steffes and Ritter on the platform was the symbol of the united front which the independent exhibitors of the country now present to the industry.

In a convention in which this great development was outstanding there were many remarkable features. For the first time definite action was taken to mobilize play



R. F. Woodhull, elected president of the newly united Motion Picture Theatre Owners of America.



Sydney S. Cohen, chosen as chairman of the Board of Directors of the M. P. T. O. A. at Milwaukee.

dates in behalf of independent pictures through the creation of the play date bureau. This does not mean that the organization will buy or book films for its members but it asks them to sign pledge cards, stating how many play dates they will give independent pictures next season.

For the first time also producers and exhibitors form an alliance backed financially by the former. This in itself is a far-reaching development, though the producer contributions, it was stated, will go only toward the support of the trade and commerce and play date bureaus, and will not in any sense supersede the payment of dues to the organization. Louis M. Sagal of New Haven, Conn., was named to succeed himself as treasurer, but the four vice-presidencies remain unfilled because no slate had been made up. It is understood that the Allied group will be well taken care of in filling these and other places in the officialdom of the exhibitor body. Next year's convention goes to Los Angeles.

As this dispatch is filed, the convention is rapidly turning into a love feast and the prediction is being made on all sides that a new day has dawned for the independent exhibitor.

Convention Train Delayed

Owing to the fact that the special train with the New York delegation on board was two hours late, the first session of the convention did not get under way until about three o'clock Tuesday afternoon.

Glenn Harper of California introduced an official welcome from the city of Milwaukee, after which Fred Seegert, head of the Wisconsin M. P. T. O. presented National President O'Toole, who immediately launched into the reading of his annual report, in which he reviewed the past year's record. Mr. O'Toole at the outset of his remarks, called attention to the "coalescing of all exhibitor forces" as typified by the presence of the leaders of the Allied State organizations, chief among them the Michigan, Texas, Kansas-Missouri, and Minnesota delegation

He also declared that the theatre owners chamber of commerce of New York City, headed by President Charles L. O'Reilly, had merged their cause with the others, and that the Independent Theatre Owners were now presenting a united front.

He paid a compliment to the work of the National Board of Directors and the National Officers, and touched upon the various phases of the work undertaken by National Headquarters during the year. He urged the publishing of an official bulletin, quoted a speech made by Will H. Hays in Philadelphia on the subject of non-theatrical showings in which Mr. Hays declared specifically that entertainment pictures belonged in the theatres, and only religious pictures in the churches and pedagogic films in the schools, reviewed the censorship and Sunday opening situation, and sketched the recent negotiations with the Hays organization on the uniform contract.

He also dealt at great length with the situation of the independent exhibitor and denounced what he termed attempts at monopoly by certain interests in the industry.

Mr. O'Toole also devoted considerable attention to public service work and the cultivation of good will.

R. F. Woodhull, of New Jersey, then presented the report of the board of directors. He directed attention to the removal of the seat tax, the creation of the administrative committee and the meetings with various independent producers and distributors, who he said had pledged their support to the program proposed for the convention.

Chairman Woodhull also pointed to the flourishing condition of the state organizations and declared that the service feature of the national organization should be enlarged. He got warm applause from the crowd at the conclusion of his speech.

Then Sydney Cohen made his way from the center of the hall to the platform, and got the first real ovation of the convention as he faced the delegates to offer the report of the administrative committee. He prefaced the reading of his written report with emphatic declarations that the time had come for the putting into effect of a real mutuality of interest between independent exhibitors and independent producers. Principles and not personalities, were the important things, he said, and urged the independent theatre owners to stand together.

"If we continue to support the producers who are attempting to destroy us," he declared, "we shall be destroyed and we deserve to be."

This evoked a demonstration from the crowd.

Mr. Cohen then read his report which was titled "The Struggle for Independence."

Mr. Cohen said in part:

"Monopolization has been and is being attempted in the Motion Picture Industry. In the past it has failed, and we must see that in the present it fails. If a partial or complete monopoly could be established by certain large producing-distributing and theatre-owning companies, a gradual standardization would result—it is resulting in some quarters, possibly in anticipation of this monopoly.

"We command respect for the front we present. Lets increase that respect and lets deserve it. Let us leave such a record of achievement and accomplishment behind us, that Milwaukee will forever stand emblazoned in the thoughts of all as the Waterloo of Oppression and Monopoly. We have serious business problems to discuss, let's discuss them in a serious way."

Questionnaire Valuable

Mr. Cohen referred to the questionnaire recently sent out to producers relative to the product available for the coming season as "a valuable little document" and also stated that from it he deduced that there is to be no shortage of pictures. He also expressed the opinion that the quality of the independent product would be higher in the future.

"Trade marks are not going to count for so much next season," he prophesied in the course of the address. "Individual box office attractions of merit will be our biggest hits."

The Bureau of Trade and Commerce of which considerable has been printed as one of the live topics of the convention, was referred to by Mr. Cohen as follows:

"We are establishing a bureau of trade and commerce—not merely as an euphonious name, but for business dealings—for the giving out of information to theatre owners regarding everything pertaining to pictures—and to afford to producers and distributors an opportunity for *actual* trade and commerce. An opportunity to have buyers and sellers meet face to face on a platform of fair play. We have received many definite pledges and assurances from the heads of independents (producers and distributors as well) in person that they would give not only moral but the all-essential financial support to this constructive move."

Mr. Cohen called the present a "golden opportunity" for the independent producer. "Because of this golden opportunity," he said, "I trust the independent distributor will not mistake it for the goose that lays the golden eggs and *kill* it, as did the foolish man in the fable. Nor must any theatre owner take any undue advantage of the situation. You have the pictures—we the theatres *and* the play dates. These three elements properly fused form a perfect Combination. A vast volume of play dates which are truly pay dates spells prosperity—Prosperity for the theatre owner because the independent producers will by this volume of business be enabled to maintain a high standard of product, and because of this volume of business the independent distributor will be enabled to rent worthwhile product at let-live prices—Prosperity for the independent producer and distributor, because never before in his history, has the opportunity for securing so huge a volume of business been his."

Mr. Cohen said he has also been advocating and recommending a bureau of fair play—a department of conciliation and adjustment, which should harmonize and amicably adjust film situations between theatre owners and all independent producers and distributors. As you have heard me say, "many times" he continued, as you all know from experience to be the case—'Dividends are not paid from quarrels.' Now since we are all of us in business for business and not sentimental reasons, it behooves us to weigh carefully all the ways and means towards this desired end."

Independence is Keynote

The evident key note of the convention, independence, was again referred to by the speaker as he continued. "Independence," he repeated, "is our big issue, and we must consider it in a big way, facing it squarely as all momentous issues should be faced. Independence for the theatre owner, that he may be free to run his theatre according to its individual needs, free from the bugbear of worry as from whence he is to secure his pictures, free from the fear of unfair competition. Independence for the producer and distributor through the assurance of an ample supply of the life fluid of the industry—Play dates.

"This happy consummation of our struggles can only be achieved by genuinely united effort, and I cannot too strongly urge this effort.

"Go home from this convention with the consciousness that you have used the brains and sense that God gave you in your own best interests. Go home in the conviction that what you have done here at this convention will keep you free men in your business life. Don't be too prone to criticise. Remember we are all just human and for every criticism you make be ready with a constructive remedy. That's the thing we want—a constructive plan of protecting what we have invested in this industry. Other things are but lesser issues because unless you can be assured that your theatre will stay yours, of what interest are the other problems. Be sensible, be sane.

"Again let me say with all the earnestness at my command—don't be stampeded, conserve your play dates, they are your most

powerful ammunition. Don't buy mere trade marks, but product that in your judgment will make you money and please your public. Don't be flattered by the too ornamental press books sent you; for they are not what you sell to your public. Buy what you *need* at prices you can afford to pay—prices which will yield you a profit on your investment. Give the other fellow the same square deal you expect from him—and demand that he do as he promises. 'Live and let live' must be one of your mottoes; and since we are frankly in this business for gold let the Golden Rule be *our* rule—'Do unto others as you would they should do unto you.' Then, brother theatre owners, we can look back upon this gathering and feel that Milwaukee is spelled millenium."

The delegates gave Mr. Cohen a prolonged demonstration as he concluded.

President O'Toole then recognized Julian Brylawski of Washington, on behalf of the special committee of the board of directors which was working on the alliance with the independent producers.

Mr. Brylawski said that the committee wishes to report progress and that it was still deliberating on the plan.

"I can tell you this much," he continued, "that the plan will have teeth in it. I believe it will be a pillar of cloud by day and a pillar of fire by night to lead us out of the wilderness of producer oppression."

He then urged the mobilization of play dates, which he characterized as soldiers which the independent exhibitors could make fight in their behalf instead of against them.

"It is not our intention to book or buy films for you," he informed the convention. "That is your God-given right. Neither is this a scheme for production or distribution on our part. But we urge you to keep your dates open, and be ready for the call."

The next speaker was Frank Keeney, theatre owner of Brooklyn who also has houses in Pennsylvania. He told the convention that sixty percent of the pictures played by his houses last year were from independent sources. This year, he said, he would use between eighty and ninety percent. Mr. Keeney advocated the appointment of a committee on play dates, and thought the big problem before the delegates would be solved if Independent Exhibitors would give to Independent Producers an increase of thirty-five percent in bookings over last year.

Up to this point the proceedings had not been characterized by any great display of fire works, but the situation changed when Harry Davis of Pittsburgh went to the rostrum and delivered a fiery speech, which turned out to be an attack on First National.

He declared that he was booking First National pictures at his Grand Opera house. The value per picture once was a thousand dollars for his theatre, he asserted, but it had risen to twenty-five hundred dollars or more. Some of these films, he continued, he could not use as first runs, and therefore he had to lay them on the shelf, and pay for them while he was also expending additional money for pictures to replace them.

He declared that some of the factors in First National, among them Sam Katz, were combining circuits or threatening to build theatres in competition with independent exhibitors, and charged them with a desire to absorb the whole industry.

"I tell you this means they are trying to put the other fellow out of business," he shouted. "That's all it can mean. You men will have to get together. Don't fear Mr. Katz. You are stronger than any of them if you will use your playdate Power." He strenuously advocated the proper financing of the organization and the employment of paid officers and counsel and the publishing of a magazine. Then he interjected:

"I'm not satisfied with First National. Are you satisfied with the pictures you are getting?

The delegates shouted, "No."

Mr. Davis urged that the independent exhibitors must put up an offensive fight. "The only way you can do it is with your play dates," he declared.

It was six o'clock when the convention recessed until one-thirty o'clock Wednesday afternoon, at which time, Mr. Brylawski announced, the big plan for alliance with the independent producers would be told to the delegates.

Leading Film Executives at Milwaukee

IN the corridors of the Wisconsin, Plankinton and other of the leading Milwaukee hotels, during convention week, were seen many of the leading figures in production and distribution of pictures.

Among those noted were E. A. Eschman, of First National; W. R. Sheehan, Clyde Eckhart, and James Grainger, of Fox Film Corporation; Ed. Smith, of F. B. O.; Harvey Day, of Kinograms; Fred Quimby, of Fox Short Subject Department; Jack Woody, Orin Woody and Floyd Lewis of Associated Exhibitors; Carl Laemmle, R. H. Cochrane, E. H. Goldstein of Universal; John Flinn, and Cecil Mayberry, of Producers Distributing Corporation; Herman Robbins, and S. C. Young, of National Screen Service; George Blair of Eastman, Hiram Abrams, United Artists, Samuel Warner, Lewis J. Selznick, J. D. Williams and others.

Night Conferences

tinuous series of conferences with all groups participating to perfect the plan of alliance with the independent producers. The Wednesday session was scheduled to start at 1:30 o'clock, but the leaders did not finish conferring until nearly an hour later.

In the interim, the California delegation, under the happy leadership of William J. Quinn, head of the Los Angeles unit, entertained the delegates as they slowly gathered in the convention hall. They were "Californiany boosting" for the 1926 convention for Los Angeles and drafted a band to help the propaganda along. Mr. Quinn appointed himself song-leader, with the result that the crowd was in great good humor when Mr. O'Toole pounded for order at 2:45 o'clock.

He immediately introduced the British delegation, and they got a great greeting. Rene Batigne and Guy de Vilmorin were then presented as the representatives of France, and pandemonium broke loose. The old war spirit burst forth, and over in the Indiana delagation, where Frank Rembusch and E. H. Bingham were sitting, somebody started singing "The Marseillaise." The crowd roared its approval and joined in while Batigne and De Vilmorin bowed repeatedly. When order was restored after some difficulty, a surprise was sprung when Solomon Levitan, State Treasurer of Wisconsin, was introduced. It devolved that he was interested in a theatre in Madison, said to be threatened by the aggression of a producer-distributor. Mr. Levitan prefaced his remarks by a series of witty sallies, and then launched into an attack on what he called the Motion Picture Trust. He assailed "theatre grabbing" by producers and block-booking, and in very forceful fashion urged the convention to use its power through play dates to curb the activities of a "small group of men."

There was a demonstration at the conclusion of his speech, only a little less pronounced than that which had greeted Batigne and De Vilmorin. The next speaker was W. Irving Glover, third assistant postmaster general, who brought the thanks of the Post-office Department to the organization for its help in recent slide campaigns.

"The Postmaster General has said that the theatre owners have done more than any other single agency for the postal service," he declared.

A. J. Brylawski of Washington took the floor to enlarge on his statement of the previous day with regard to the alliance with independent producers. He announced that a playdate bureau would be established as the result of meetings held by the M. P. T. O. A. board with nearly thirty independent producers in the last few days.

$100,000 Pledged

"Over $100,000 has been pledged in cash, and $300,000 more will follow," he said "for the preservation of the independent producer and exhibitor."

The plan, according to Mr. Brylawski, was to employ a high powered executive, appoint a representative in every zone, and hire field men to establish contact with independent exhibitors in the campaign to line them up for independent product.

"We are already hearing echoes," he continued. "Moves are being made now to stop our declaration of independence. There are lots of moves on foot now," he declared, "but we will win."

I. E. Chadwick, president of the I. M. P. P. D. A., came to the platform and spoke officially for his association. The growth of centralization was wrong, it was stifling to artistic endeavor, he told the delegates. Freedom of expression was vitally necessary and the independent exhibitors had it in their power to assure it, if they would.

There were three things to be done, Mr. Chadwick urged. First, organize one hundred percent; deputize confidence and power to exhibitor organization officials, and supervise by seeing to it that the leaders carried out the mandates of the exhibitor body.

The hundred independent exchanges which Mr. Chadwick said were now lined up with his association could then act as militant messengers to increase the membership of the M. P. T. O. A.

"All the independent producers ask," he declared, "is that the avenues of trade in this industry be kept open. We want a fair field and no favor and equal opportunity for every picture.

"Through the playdate bureau I urge you to double your independent playdates and to show that we are in earnest I announce that the playdate bureau will have not only our sympathy but our financial support."

He closed his speech with a plea to the exhibitor to harmonize all their internal differences, and as he left the rostrum a third demonstration was held.

A wire was read from H. E. Huffman, president of the Colorado and Intermountain M. P. T. O. A. advocating the passage of a resolution against non theatrical showings. It was referred to the committee on resolutions.

Sydney Cohen took the floor to explain to the convention the full significance of the speech made by State Treasurer Levitan. "He and his associate theatre owners in Madison have been threatened by a producer distributor exhibitor," said Mr. Cohen, "and he told them that if they ruined him he would ruin them by appealing to the Legislature. We don't want this sort of thing to happen, but I issue the warning. We don't want to go to Congress, the courts or the Federal Trade Commission. All we want is fair opportunity, but we must have it."

Richey Creates Stir

There was a stir in the convention when it was announced that H. M. Richey, general manager of the Michigan M. P. T. O., would deliver a message to the delegates. Michigan has not appeared in a M. P. O. A. national meeting since Chicago and the effect of Mr. Richey's dramatic entry was electric.

He held in his hand a small card which he called a new declaration of independence. Without further ado, he read it to the delegates and it proved to be the first concrete indication of what the convention leaders had in mind when they talked of the "plan."

The card read as follows:

"Realizing as I do that my playdates are the most valuable asset of my theatre, and that only by allocating a fair number of these to the recognized independent distributors can I be assured of my continued independence, and be assured of an ample supply of quality product, I hereby pledge for the season 1925-26 that I will reserve for them ——— play dates or ——— percentage of the playdates of my theatre or theatres."

Then followed space for the number of theatres; the number of playdates per year; percentages now given to independents; name of exhibitor, with theatre, city and date.

Mr. Richey announced that cards would be distributed through the convention and urged delegates to fill them out. There were at least five hundred theatre owners at the convention, from whom ten thousand playdates ought to come, he declared.

Sydney Cohen came to the front of the platform and conferred a moment with Mr. Richey, after which the latter said: "I just learned that I have six thousand playdates back of me now, and my God, men, how many have I in front of me? The Michigan general manager appealed to the crowd not to be afraid their theatre business would suffer if they gave playdates to independents. "It will take a little more showmanship," he said, "but it will be the same kind of showmanship you have already used when you made the stars for the companies who are now trying to put you out of business."

C. E. Williams, president of the Nebraska unit, demanded the floor while the convention buzzed with excitement at this latest development. He wanted to know who the independent producers were.

The question was answered by Mr. Brylawski in a statement which represented the official view of the M. P. T. O. A. board of directors and officers who said:

"An independent producer is a producer who does not buy, build or acquire theatres against his customers," he declared, and the excitement subsided.

Joseph Phillips of the Rialto theatre, Fort Worth, Texas, urged that the number of playing days should be construed as the definition of a playdate, but Mr. Brylawski said the official view was that a playdate meant the booking of a picture, whether for one day or a week.

"We expect to mobilize one hundred thousand playdates and offer them to the independent producers," he explained. "That will mean at least two hundred and fifty thousand playing days."

The stage had been carefully set for the next event of the session—the speech of Carl Laemmle, president of Universal. Mr. Laemmle started from the rear of the hall and his progress to the platform was greeted by a demonstration which increased in volume until it reached big proportions when Mr. Laemmle stepped on the stage, greeted the group of leaders and faced the delegates.

O'Toole wielded the gavel vigorously and gave way to Brylawski, who formally introduced Mr. Laemmle.

The Universal head thanked the convention for their reception and then put his manuscript down on the table, adjusted his glasses, and read slowly and seriously a series of sledge hammer sentences.

The salient points were these: "I'm an independent and I don't care who knows it. You've got to stand by me and I'll stand by you. One or two or three men cannot monopolize this business or force you to buy their product.

"I want my fair share and no more. The wise exhibitor believes in splitting his business.

"I don't want to build theatres and compete with my customers but I insist on my share in every worthwhile city even if I have to buy or build theatres.

Must Have Outlet

"I must have an outlet. The poorer the outlet, the poorer the pictures will be. Practically all the theatres we bought we were forced to buy. In the case of the Schine holdings, we bought a minority interest. The Schine people are managing the theatres exactly as before. We had to buy the Hostettler circuit or close our Omaha office.

"I am perfectly willing to sell every theatre we control, but we must have long time contracts with independent theatres to protect us.

"Imagine this industry without the independents, without Warner, Fox, Universal, Producers Distributing and the others. You might all make good managers, but you wouldn't be theatre owners very long."

Mr. Laemmle then attacked booking combines. "Forcing down rental prices is the same thing as forcing down quality," he said. "Present rental prices are nothing short of disastrous. If we have to continue next season at the same ruinous prices as we got this season, I'll be willing to quit.

"Universal this year did the greatest foreign business in its history. But we had to fight in our own country to keep our head above water.

"All I'm asking for next season is a profit of ten per cent and I have so instructed our salesmen at the convention in Chicago.

"The little exhibitors are the bulwark of this industry, and to show that we are for him, we are going to sell to the small theatre next season way below cost.

"We will sell him our entire output, except the super specials, at the price formerly paid for one single feature."

Mr. Laemmle evidently meant that the small exhibitor would be able to get a Jewel or other feature, a serial, or a comedy, etc., in one program for the price he now pays for a single feature.

This announcement started another buzz of suppressed excitement among the delegates, and it increased when Mr. Laemmle declared that the cost per reel under the new arrangement would be a dollar or less.

The Universal chief was cheered at the conclusion of his speech, but there was another sensation to come. After Virginia Valli, Louise Dresser, Jack Daugherty and Hoot Gibson, Universal players, had been introduced, E. H. Goldstein, treasurer, came forward and announced that Universal had subscribed fifty thousand dollars in cold cash "to promote the independent exhibitor." This started another demonstration.

Mr. Brylawski, as Mr. Laemmle nodded approval, stated the Universal policy on theatre acquisition as follows:

"We understand that you will build or acquire theatres only in closed territories." "That's correct," Mr. Laemmle said, and Mr. Brylawski added, "Mr. Laemmle's theatres will always be strongholds of independent pictures. He plays his own pictures in his theatres but he also plays pictures of other independents."

"Andy Gump" was then introduced to the convention.

Plea for Unity

Chairman Woodhull made an important announcement in the shape of an olive branch and plea for unity to the members of the Allied State organizations. He urged them to come back into the organization, and announced the following committee on harmony: Mr. Cohen of New York; Mr. Comerford of Pennsylvania; Mr. Brylawski of the District of Columbia; Mr. Schwalm of Ohio; Mr. Walsh of Connecticut.

This committee, Mr. Woodhull stated, was ready to meet and co-operate with any committee that the states outside the M. P. T. O. A. might appoint.

The following committee on resolutions was named: Mr. Fay of Rhode Island; Mr. Walsh of Connecticut; Mr. Seegart of Wisconsin; Mr. Horstmann of Massachusetts; Mr. Schwalm of Ohio; Mr. Collins of Arkansas.

But it was noon on Thursday before the convention again got under way. Nominations for the board of directors were called for and the following were nominated from the floor.

Dave Bershon, Los Angeles; Nathan Yamins, Fall River, Mass.; J. H. Silliman, Milwaukee; L. B. Wilson, Covington, Ky.; Sydney S. Cohen, New York; Jack Wells, Richmond, Va.; Harry Davis, Pittsburg; Fred C. Seegert, Milwaukee; Lee A. Ochs, New York; J. J. Harwood, Cleveland; Harry M. Crandall, Washington, D. C.; A. Julian Brylawski, Washington, D. C.; W. W. Watts, Springfield, Ills.; John A. Schwalm, Hamilton, Ohio; M. E. Commerford, Scranton, Pa.; Fred J. Dolls, Louisville, Ky.; Joseph Mogler, St. Louis; R. F. Woodhull, Dover, N. J.; M. J. O'Toole, Scranton, Pa.; Frank A. Keeney, Williams-

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I.M.P.P.D.A. Make Progress at Milwaukee Convention

Pledge $200,000 Fund to Launch Joint Organization

THE I. M. P. P. D. A., at its convention held in Milwaukee at the same time as that of the Motion Picture Theatre Owners of America, made marked progress in what its active members feel is a struggle for the continued existence of the Independent Producers of Pictures and of their distributors. First, through establishment of close and harmonious relations with the exhibitors of the United States and Canada, and the development of plans in conjunction with the latter for the formation of a "Bureau of Trade and Commerce," an organization for the promotion of play dates; second for pledging of $50,000 as first payment on a $200,000 fund which will be the I. M. P. P. D. A. contribution to the proposed joint organization; third the Independent Distributors and Producers also made an important change in their by-laws whereby state right exchanges may now become members of the organization and approximately thirty of these exchanges promptly became members, with the probability according to Executive Director Hoy, that the state right exchanges of the country will be 100 per cent members of the association within 30 days. John Lowell Russell was elected temporary chairman and delivered the keynote speech of the convention. He said in part—"the Independent Producers and Distributors of Motion Pictures, representing 91 per cent of all the Independents in the industry, have gathered in Milwaukee at the invitation of the exhibitors. They have responded to a call which has reached and moved to action all elements of this industry—a call for business freedom, a summons to resist monopoly, a protest in action against the forces which threaten the future of the motion picture as the amusement of the people and the greatest avenue of human expression. We agree thoroughly with the independent exhibitors that play dates are the solution of the problem of business freedom. Play dates in the hands of the exhibitor make it possible for him to choose his product to fit his industrial needs and give his patrons the benefits accruing from open competition.

"We are to meet with these exhibitors in convention assembled to co-operate with them, to insure them good product and by joining with them to keep the door of competition open." Following the opening session, I. E. Chadwick was made permanent chairman and upon the convening of the regular meeting of the Association, continued in the chair as president. Organized in 1923, the association has felt that the socalled menace of the three greatest producing and distributing organizations in the country was becoming more serious as they continued to buy theatres, and it was the consensus of the meeting that the only way to avoid "Trustification" was to take active measures at the present time. It seemed to be the opinion of many that the first run situation was already lost to independents, but that the danger was extending rapidly to the second, third and fourth run houses, although it was hoped that the action the association was prepared to take in conjunction with the theatre owners, would remedy this. A committee composed of Dr. Shallenberger, William Steiner, M. H. Hoffman, Abe Carlos, I. E. Chadwick, Jack Cohn, J. H. Friedman, Ed. A. Goldman and Ben Amsterdam, was appointed to sit with a like committee from the theatre owners, and arrive at plans for the formation of a trade and commerce bureau and the details as far as determined, provide for a paid executive of business ability to head the bureau, a chief counsel and a force of 26 field men who will spread the gospel of the use of independent pictures in every motion picture territory. A provision of suitable arbitration boards and substitution of the new uniform contract which would be simple, explicit and easy understood, were also discussed. It felt that until such time as new arbitration bodies are in existence, it will be unwise for the state right exchanges now taking part in arbitrations, to withdraw from the present board. The admission of exchange men to membership made it necessary to provide new officers, and to double the executive committee, which now will be composed of 14 members, 7 of whom will be exchange men. A recording secretary was elected, Jack Bellman, of Renown Pictures, New York, first vice president, Ben Amsterdam of Philadelphia, also a representative of the exchange men, at one of the closing sessions.

Reports that a publication had been selected as official organ of the association were denounced as totally unfounded, and resolutions passed thanking the trade press for the many kindnesses and uniformly courteous treatment e tended to the organization, as well as its individual members. The members of the I. M. P. P. D. A. who were present or represented at the convention, include Arrow Pictures Inc., Art Class Pictures Inc., Picture Corpn., Lee Bradford Picture Corpn., Chadwick Picture Corpn., Independent Picture Corpn., C. B. C. Film Sales Corpn., Lumas Pictures Corpn., Tri Stone Pictures Corpn., William Steiner Pictures Corpn., Ray Art Pictures. Supreme Photoplay Co., Pittsburgh, Pa., Ivan Abramson, New York, Henry Ginsberg Dist. Corpn., New York, Davis Dist. Divn. Inc., New York, B. P. Schulberg, Inc., New York, Tiffany Prod. Inc., New York, Sering D. Wilson and Co., New York, Chesterfield M. P. Corpn, New York, P. D. G. Inc., New York, Victory Pictures, Inc., New York, Masterpiece Film Attractions, Phila., Jans Product Inc., New York, Commonwealth Film Corpn., New York, W. N. Skirboll, Skirboll Gold Seal Prod. Inc., Cleveland, Ohio., First Graphic Exchange, Buffalo, N. Y., 20th Century Film Co. Inc., Phila., Pa., Fontenello Film Co., Omaha, Neb., Golden Distributing Corpn., Boston, Grand Arrow Film Exchange Inc., Boston, United Film Service, St. Louis, Merit Film Corpn., New York, Independent Films Inc., Boston, Mass., J. D. Wentrup, State Film Service, Indianapolis, Ind., Supreme Film Corpn., Boston, Mass., Liberty Film Inc., Omaha, Exclusive Film Service, Chicago, E. C. Rhoden, Kansas City, Mo., F. F. Warren, Kansas City, Mo., Renown Pictures, Chicago, Renown Pictures, New York, Independent Film Co., Omaha, Neb., The Progress Pictures Co., Cleveland, O., Celebrated Players Film Corpn., Chicago Security Pictures, Chicago, Capital Film Exchange Inc., New York, Epic Film Attraction Inc., Chicago, Jack Weil Pictures, St. Louis, Mo., Progress Picture Corp., St. Louis, Mo., Progress Pictures Inc., Atlanta, Ga., Progress Pictures Co., Chicago, Celebrated players Film Corpn., Wisconsin, Big Feature Rights Corp., Louisville, Ky.

Individual state rights producers, distributors and exchange men present were, W. E. Shallenberger, John Lowell Russell, Louis Weiss, Nathan Hirsch, M. C. McAllister, I. E. Chadwick, Jesse Goldburg, Jack Cohn, Sam Sax, William Steiner, W. Ray Johnston, Ivan Abramson, Henry Ginsberg, J. Charles Davis, B. P. Schulberg, M. E. Hoffman, C. Lang Cobb, Joseph Klein, Arthur Smallwood, Ed Halperin, Ben Amsterdam, Herman Jans, Sam Zierler, W. N. Skirboll, Herman Berkowitz, Gene Marcus, Max Weintraub, Ed Goldman, Sam Grand, Harry Thomas, Joe McConville, J. D. Weintraub, Herman Rifkin, Stern Brothers, Max Levy, E. C. Rhoden, F. F. Warren, Jerry Abrams, Jack Bellman, James Jossey, J. L. Freidman, I. Mandel, Henry Ellman, Eddie Grosman, Jack Weil, Tom Leonard, Arthur Bromberg, Frank Zambreno, Jack Grauman, Lee Goldberg, Jack Frackman, and Roy Shallenberger.

La Salle Theatre Property in Chicago Sold

J. O. Mills has purchased the La Salle theatre property in Chicago at 108 West Madison street for $1,150,000. The property was sold to Mills by S. W. Strauss and Company.

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per, Pa.; Joseph M. Seider, Newark, N. J.; Jack Cooney, Chicago; F. H. Bingham, Indianapolis; Glenn Harper, Los Angeles; H. J. Schad, Reading, Pa.; A. B. Momand, Oklahoma City; F. M. Fay, Providence, R. I.; J. C. Brady, Toronto; J. H. Whitehurst, Baltimore; Joseph Walsh, Hartford, Conn.; Charles L. O'Reilly, New York; Sol Raives, New York; A. A. Elliott, Hudson, N. Y.; Martin G. Smith, Toledo; C. C. Griffen, Oakland, Calif.; F. W. Collins, Jonesboro, Ark.

It was explained that while the constitution provided for the election of 25 directors, only 23 would be chosen by the convention, the other two places being held open to be filled by the new board.

Mr. Goldberg of Maryland wanted to know why they could not be filled by the convention, and suggested that they be given to representatives of the Allied state organizations. Mr. Cohen informed him that the procedure was being taken at the suggestion of the Allied leaders.

Mr. Cohen then took the platform to make a statement. He announced that Universal and other independent concerns were ready to cease acquisition of theatres when the alliance with them was perfected. He then made the significant statement that the new board of directors would meet in a week or ten days at some central point and with other independent producers who are not quite ready now to go into the alliance, and that the board would then put the finishing touches to the plan of allianee.

"We have been in conference with large producers other than those who have already agreed to come in with us," he said. "We will deny no producer the opportunity of co-operating with us. We shall soon arrange for the regional meetings throughout the country, and national officers will be present."

The other feature of the morning session was an impressive and fervent speech by Miss Ray Lewis, publisher of the Canadian Moving Picture Digest and the Spotlight, and representing the M. P. T. O. of Canada. Her talk proved to be a severe arraignment of the methods which she declared had been used by N. L. Nathanson, managing director of the Famous Players Canadian Corporation in alleged control of product in the Dominion in the acquisition of theatres there and the treatment she asserted her publication had received from him in consequence of her fight on "the combine."

She charged that Mr. Nathanson had first threatened to put her out of business and then had attempted to win her over by promise of large advertising support if her paper, "would play with the big fellows." She refused, with the result that all advertising except F. B. O. and Vitagraph was withdrawn, though some of the companies continued to pay for their ads but did not furnish copy.

Miss Lewis declared that "the combine" was aiming at world monopoly and made an impassioned plea to the delegates to stand firm. At the afternoon session Tom Mix and his wife were introduced to the convention and got a great reception, after which Mr. Seider of New Jersey read the report on the standard exhibition contract and the subject of the report outlined the negotiations that had been conducted with the Hays organization in the last year on proposed changes in the contract, which have not yet been concluded. Pointing out that the M. P. T. O. A. had persistently refused to ratify the contract in its present form, Mr. Seider enumerated various changes that were desired in different clauses. The report recommended the appointment of a committee of five by the board of directors, and that the committee be empowered to negotiate new contracts. If this is accomplished the committee would form with the Hays organization and the I. M. P. P. D. A. an arbitration committee. The report continues: "This arbitration committee shall with a like number of distributors constitute a court of appeals with power to review such disputes that are referred to it by local arbitration boards to prevent any injustice being done to either side in any local or exchange center. We further recommend that if an equitable contract is arranged this organization shall assume the supervision of the exhibitor's side of the arbitration system."

"That this organization establish and maintain an arbitration bureau which shall tabulate records and decisions and shall keep every arbitration board, each local and subdivisional unit and their counsel fully advised of decisions in every matter and in every territory."

Instantly there were calls for recognition from all parts of the hall, and it was evidetnte that the question of the present arbitration system would be the subject of heated debate.

Mr. Samuelson of New Jersey demanded that the convention take action at once on the adoption of the report. The motion was put and unanimously passed.

Mr. Momand of Oklahoma, denouncing the present system in unsparing terms made his way to the rostrum and handed the chairman a copy of a contract which he said would be enacted into the law in his state unless the Oklahoma exhibitors "got relief."

Mr. Philips of Texas backed up Mr. Momand's remarks with the statement that the film boards of trade were the death knell of the independent producer and exhibitor. He characterized them as "a strangulation association."

The excitement was raised to a high pitch when Mr. Rembusch of Indiana, an old war horse in exhibitor battles, charged that the Hays organization had fined him sixty thousand dollars because he refused to arbitrate.

"That's why I went back into the M. P. T. O. A." he shouted. "I called up Cohen and O'Toole and asked them if they were for this uniform contract and arbitration business. They said "no" and I told them I was immediately mailing my dues in to M. P. T. O. A. headquarters."

A fiery speech, made by Sam Bullock of Ohio, was interrupted by Mr. Goldberg, who had attempted to insist several times that the committee of five would hear the opinions of exhibitors and that time was being wasted by the discussion. He was howled down by the delegates.

Mr. Quinn of California poured oil on the troubled waters by moving to refer all exhibitor complaints to the board of directors.

Then Mr. Cohen asked the chairman to call Charles L. O'Reilly of New York to the platform so that the latter might tell the convention about the experience of the Theatre Owners Chamber of Commerce with the uniform contract and arbitration problems.

The applause started at once, and by the time the T. O. C. C. leader had reached the rostrum there was a real demonstration. Mr. O'Reilly explained that the Chamber of Commerce got a fifty per cent break on arbitration because it went after it and kept after it. This effort was consistent, and was backed by real finances, each member paying three dollars per week per theatre. The total amounting to twenty-five or thirty thousand dollars yearly.

He urged the delegates from the various states to get their organizations functioning properly, put up real money to finance them, and secure their rights by consistent effort.

He got a big hand, and took a seat on the platform with the other leaders. It was the first time Mr. O'Reilly has appeared in a national convention since the famous Washington episode, and the dramatic significance of the event was not lost on the delegates.

Mr. Herrington of Pennsylvania made still another fiery speech, after which the motion was put and passed without dissent. The concluding speech of the day made by Captain Delbert Ansmus, representing the war department. He thanked the exhibitors for their work in aiding the publicity for citizens' military training camps. Recess was taken until eleven o'clock Friday morning, after Mr. O'Toole announced that at the Friday session there would be a report of the committee of credentials and resolutions, election of the board of directors, election and installation of officers and a final report on producer affiliations.

Equipment Convention is Biggest to Date

TWO hundred members, active and associate of the Association of Motion Picture Equipment Dealers of America, were on hand for the opening session of this organization's fourth annual convention, which was held in one of the Milwaukee auditorium halls from May 14th to 16th.

The annual report of President Henry J. Smith told of the continuous progress of the association which was formed just four years ago and of the improved business methods which have been the outcome of its activities.

Meetings of the Manufacturers' branch of the association were also held with President Sam Lears in the chair. Interest in the association was healthy as shown by the large attendance at the meeting and further growth is looked forward to with assurance. Election of officers and directors was scheduled for Saturday morning.

One of the features of Milwaukee convention week was the equipment exposition under the auspices of the manufacturers, division of the association. Visiting exhibitors in large numbers took advantage of the opportunity to see the latest thing in theatre equipment and thronged the 71 exhibits every day. The exposition is conceded to be the finest and most successful event of the kind ever staged in connection with a national convention of theatre owners.

Labor Body Wants Place on Censor Board

The Central Labor Union of Worcester, Mass., is said to be seeking a place on the local censoring body, the Board of Motion Picture Review. Application, it is said, will be made for a place on the board by Thomas F. Conroy, secretary of the union.

Balaban & Katz In Big Chicago Deal

Buy Interest in Lubliner & Trinz Circuit of Nineteen Theatres— New Corporation Formed

THE Balaban & Katz Corporation has acquired an interest in the Lubliner & Trinz circuit of theatres in Chicago, it was officially announced this week by the latter company. The statement confirms rumors circulated in the trade for the past several weeks and up to a short time ago flatly denied by Lubliner & Trinz officials.

The statement, issued from the Lubliner & Trinz offices in the Bell Building, Chicago, follows:

"Negotiations have been consummated whereby the Balaban & Katz Corporation has acquired an interest in the Lubliner & Trinz circuit of theatres. A new corporation has been formed to be known as the Lubliner & Trinz Theatrical Enterprises. Nineteen theatres now in operation and seven in the course of construction are involved in this transaction. They are the Ellentee, Vitagraph, Logan Square, Paramount, Madison Square, Biograph, Lakeside, Crawford, Windsor, Dearborn, Orchestra Hall, Covert Garden, Knickerbocker, Michigan, Oak Park, Pantheon, Pershing, Senate, West End, Wilson, Congress, Harding, Belmont, Tower and State."

The above announcement reveals the largest theatre deal in Chicago motion picture history and will have an important bearing on the future of both the distribution of pictures and the exhibition business in Chicago.

It is understood that the arrangement is confined to operating the theatres and that there will be no change in the ownership of the properties.

A general operating policy will be pursued whereby conflict between the two organizations will be eliminated, and it is reported that where both Balaban & Katz and Lubliner & Trinz have theatres in the same vicinity, an effort will be made to provide different types of entertainment.

While no exact figure on the value of Lubliner & Trinz properties can be obtained, it is estimated that from seventeen to twenty million dollars is their valuation.

Emil Stern will continue to be general manager of Lubliner & Trinz and he states that no changes in the organization are contemplated.

Balaban & Katz, it is reported, have secured a fifty per cent interest in the Lubliner & Trinz Theatrical Enterprises. The Balaban & Katz theatres are said not to be involved in the transaction.

The combination of the Lubliner & Trinz and Balaban & Katz interests, gives the two concerns theatrical representation in practically every important neighborhood zone of Chicago, as well as in the loop where Balaban & Katz houses occupy a dominant position.

F. B. O. Announces 1925-26 Program

Twelve Gold Bond Specials and Four Series of Star Features Listed on Schedule of 64

WITH announcement of the releasing schedule to be followed next year Film Booking Offices of America, Inc., enters the field as one of the largest sources of supply for features which will be made available to exhibitors during the 1925-26 season. The organization will offer a total of 64 feature pictures, the bulk of which are to be produced in Hollywood.

According to the schedule outlined in a recent statement from F. B. O. there will be 12 Gold Bond Special productions, a series of Super-Westerns starring Fred Thomson, and four series of features in which Evelyn Brent, Maurice Flynn, Richard Talmadge and Bob Custer will be the stars. In addition to the features there will be a large number of short subjects, including three series of two-reel comedies to be written by H. C. Witwer and Sam Hellman.

The Gold Bond specials will consist of:

"Drusilla with a Million," an Associated Arts Corporation production, based on the novel by Elizabeth Cooper and directed by F. Harmon Weight, starring Mary Carr, with Priscilla Bonner and Kenneth Harlan in support.

"Parisian Nights", a Gothic production and the second special for the 1925-26 season, is a romantic melodrama of the Paris underworld. It will co-star Elaine Hammerstein and Lou Tellegen, with Renee Adoree prominent in support, and was directed by Alfred Allen Santell.

C. Gardner Sullivan's second independent production for F.B.O. distribution, called "If Marriage Fails?" and featuring Jacqueline Logan, Clive Brook and Jean Hersholt, is also scheduled as a special. "If Marriage Fails?" is an original story by the well known author-scenarist-producer, and concerns the love life of a beautiful girl fortune teller.

"The Keeper of the Bees", the well known novel by the late Gene Stratton-Porter, now running serially in McCall's Magazine, is the fourth special. James Leo Meehan, Mrs. Porter's son-in-law, will direct "The Keeper of the Bees."

"When His Love Grew Cold," one of the four Laura Jean Libbey stories which F.B.O. purchased from the estate of the late author, is now in course of production on the F.B.O. lot, and will be followed by "A Poor Girl's Romance" an equally famous Libbey romance. The works of Laura Jean Libbey still have an enormous sale and were perhaps widely disseminated in her heyday as an author.

Emory Johnson and his well known mother, Mrs. Emilie Johnson, are preparing the story and continuity of "The Last Edition," the young director-producer's new effort, which will deal with the profession of journalism. The leading character will be an assistant foreman in the press room of a big metropolitan daily. Ralph Lewis will probably be signed to play the leading role.

Mr. Johnson will take about six or eight weeks to finish his newspaper story, after which he will sail for the Scandinavian countries where he will produce a special for F.B.O. with the co-operation of the Norwegian and Swedish governments, called "Happiness."

"The Isle of Retribution," one of the best sellers of 1923, written by Edison Marshall, will be produced on lavish scale by Film Booking Offices.

The story concerns the adventures of two girls and a man marooned on a desert island, and the metamorphosis, which takes place in the man's character on the island.

"Flaming Waters," an original story by E. Lloyd Sheldon, well known scenarist, will be produced as soon as a cast is assembled. The story is a red-blooded action melodrama, with an unusual climax in the form of a fire in an enormous oil well.

Produced on the same lavish scale that characterize all their railroad dramas for which they have become famous, Film Booking Offices of America, Inc., plan to put into production, on their own lot in Hollywood, a railroad melodrama, tentatively titled "The Midnight Flyer."

F.B.O. also promises an unusually stirring race track story in "The Futurity Winner," production on which will commence on the F.B.O. lot in Hollywood as soon as a cast is assembled.

In addition to the twelve specials, there will be 52 program pictures, embracing the Evelyn Brent series of crook melodramas; the Maurice Flynn series of comedy dramas; the Richard Talmadge series of action comedy melodramas; the Fred Thomson series of Western specials and the Bob Custer series of Western adventure stories.

Two of the country's best known and most popular humorous writers will contribute three new series of F.B.O. short reel subjects, production of which will begin immediately. Sam Hellman has been signed for a series of stories starring Alberta Vaughn and Larry Kent, which will appear serially in the Saturday Evening Post. H. C. Witwer will screen his latest series of Cosmopolitan stories for a new series, and will write another series especially for F.B.O.

The Bray Studios will contribute 26 cartoons to the extensive list of short subjects.



RORK JOINS P. D. C.
Will Make Four Big Productions

THE newest addition to the aggregation of big independent producers affiliated with Producers Distributing Corporation is Sam Rork, veteran stage and screen producer and long associated with First National, who will hereafter release through Producers Distributing Corporation.

In announcing Mr. Rork's new association, John C. Flinn, vice president and general manager of Producers Distributing Corporation, states that the 1925-26 program will list at least four Rork productions, one of which will be "Fifth Avenue," in which Lewis Stone will be starred in the role of a modern "Beau Brummel." Lewis Stone is under contract with Rork as is director Alfred E. Green who will continue to direct the Rork productions.

"Mr. Rork is a showman as well as a producer," says John C. Flinn, "and this fact has been an important factor in the conspicuous success he has achieved since turning his attention from the stage to motion picture production. He was one of the first contributors to First National with the first five Katherine MacDonald pictures after which he produced 'The Rosary' and the new version of 'The Spoilers.' Then came 'Ponjola,' 'Inez from Hollywood' and 'The Talker' now at the New York Strand, which have all been exceptional attractions."

Texas Body Re-Elects H. A. Cole

Convention in Dallas Last Week Renames Old Officers; Organization Has Grown

THE Motion Picture Theatre Owners of Texas, in convention at Dallas last week, re-elected all the old officers and directors and added a salary of $3,000 yearly for the office of President. Col. Harry A. Cole, of Marshall, was again chosen to head the organization.

The Texas M. P. T. O. has grown greatly in numbers in two years from a handful of eighteen men to a membership of almost three hundred. The last twelve months were by far the brightest period of all, for in that time fourteen thousand dollars in dues was collected.

Col. Cole was induced to stay in office after he had declined on the ground that his personal business was suffering. At a meeting of the Board of Directors, it was agreed that while Col. Cole's services were easily worth more than ten thousand dollars a year to the organization, the three thousand dollar salary was voted as being the limit that the Treasury would permit at this time.

Other elections follow: J. A. Holton, Port Arthur, first vice president; C. W. Batsell, Sherman, second vice president; A. W. Lilly, Greenville, secretary.

Harold C. McNeese of Dallas is business Manager, this being an appointive office. Of the seven directors reelected, the first three serve for one year and the last four for two. They follow: H. T. Hodge, Abilene; W. R. Fairman, Bryan; H. S. Fore, Wichita Falls; Homer Mulkay, Clarendon; John Paxton, Paris; and W. F. Stuckert, Brenham.

There was a record-breaking attendance at the convention. At the closing banquet held at the Hotel Jefferson, State Senator J. J. Strickland of San Antonio and Jack Connolly, Washington representative of the Hays organization, spoke. It was a constructive session throughout, and was in the nature of a celebration over the fact that the thirty-ninth session of the Texas Legislature had adjourned without a single adverse statute being passed.

Injury to Actor Causes Loss of Speech

Alfred Allen, veteran stage and screen actor, is recevering from the injuries he suffered as a result of a fall while making a scene for "Perils of the Primitive," at Universal City. Allen fell a distance of 25 feet, injuring himself in the chest. For a time he was unable to speak and physicians found that a clot of blood had formed in the region of the vocal cords. He is slowly regaining his voice, and though unable at present to speak above a whisper, he is back in his role as Captain William Robinson in "Perils of the Primitive."

$1,250,000 House Planned for White Plains

White Plains, New York is to have a new $1,250,000 picture house and office building to be built on Main street by Hyman and Sidney Sonn on a plot they recently acquired. A 2,500 seat theatre is planned.

St. Paul House Combines Dancing and Pictures

St. Paul boasts the first combination dancing and motion picture house in the Northwest. It is the Oxford, at Oxford and Grand Avenue. For the one price of admission both pictures and dancing may be enjoyed.

Novel Event to Mark Opening of West Coast House

A novel feature will mark the opening of the Boulevard theatre, a New West Coast house in Los Angeles, on May 27, when the stars after whom loge seats have been titled will occupy the places which bear their names. Each seat in the loge section has been given the name of a celebrated photoplay star, and will henceforth be so designated instead of in the usual fashion of numbers.

The opening event is being planned on an elaborate scale, and a festival in celebration of the launching of the theatre, which is located at Washington Boulevard and Vermont, will continue through the week.

Stanley Company to Have 3 More Atlantic City Houses

Atlantic City will house three more Stanley Company of America theatres, according to definite announcement made this week. One will be opened July 1 at Kentucky avenue and the Boardwalk. Two more will be ready by the summer of 1926.

One of the two will be located in the heart of the city on the avenue and will be in the form of a theatre-office building while the other will be situated at Missouri avenue and the Boardwalk. The policies have been defined as combination vaudeville and pictures.

Large organs will provide musical accompaniment for the pictures.

Queens Village to Have New Theatre

Queens Village, Long Island, is to have a new 2,400-seat house to be built by Mrs. Hanna Sullivan. The building, which is to have forty stores in addition to the theatre, will cost $702,000. The site is at the northeast corner of Irving Street and Springfield Road.

Says Extras Are Greatest Casting Problem

B. P. Fineman, studio manager for F. B. O., is quoted in an Associated Press despatch from Hollywood as declaring that the 50,000 applicants for extra parts constitute one of the most difficult problems which the producers on the west coast have to face in casting pictures.

He further states that a plan has been evolved at his studio under which 50 experienced extras are guaranteed 12 days work each month as a solution to the problem.

Hays Experiments With Pictures in Churches

THE Hays organization is making a novel experiment in churches in the New York territory. From a large number of suitable films a small group has been selected to be shown in twelve churches in twelve different towns on twelve consecutive Sundays.

The experiment is being made to determine the effect on church attendance and whether or not the pictures will be made a part of the regular Sunday service, in Sunday schools or at mid-week prayer meetings. If increased attendance results the plan will be further put into effect.

Fox Announces Season's Release Dates

Impressive Schedule of Productions Will Be Headed by John Golden's "Lightnin'" August 23rd

THE Fox Film Corporation has fixed the release dates for the 1925-26 season, with the John Golden record-breaking stage success, "Lightnin," heading the list on August 23rd. The schedule is jam full of releases right on through June of next year.

"Lightin'" was recently completed under the direction of John Ford, with Jay Hunt in the role made famous by the late Frank Bacon. It was prepared for the screen by Frances Marion from the play by Frank Bacon and Winchell Smith. In the cast with Jay Hunt are Madge Bellamy, Wallace MacDonald, J. Farrell MacDonald, Ethel Clayton, Richard Travers, James Marcus, Otis Harlan, Peter Mazutis, Edythe Chapman, and Brandon Hurst.

"The Everlasting Whisper," a Tom Mix starring vehicle is second on the release program August 30th. It was adapted from a story by the same name by Jackson Gregory, and was directed by J. G. Blystone. Alice Calhoun plays the leading feminine role opposite Mix. Others in the cast are, Robert Cain, George Borrell, Walter James, Virginia Madison and Karl Dane.

Third on the schedule on September 6th is another John Ford production, "Kentucky Pride." Henry Walthall has the leading part in the production and Gertrude Astor the most important feminine role.

"As No Man Has Loved," Rowland V. Lee's adaptation of Edward Everett Hale's story, "The Man Without a Country" will be released to exhibitors September 13th. It has already had a successful run on Broadway.

Another of the John Golden unit pictures, Winchell Smith's "The Wheel," directed by Victor Schertzinger, will be released September 20th. Harrison Ford and Claire Adams have the leading roles. Others in the cast are Mahlon Hamilton, Georgie Harris, Clara Horton, Margaret Livingston, David Torrence, Eria La Bissionere, Russ Powell and Hazel Howell. Others on the September schedule are "The Desert Valley," a Buck Jones starring vehicle, and "Lazybones," adapted from the Owen Davis stage success.

"The Iron Horse" heads the releases for October and is scheduled to go to the exhibitors on the 4th. It is a John Ford production which ran for a year at the Lyric Theatre in New York.

Two are set for release on October 11th. They are "The First Year," another of the Golden Unit, and Tom Mix in "The Lucky Horseshoe." The other releases for the month are "The Winding Stair" on the 18th, and "When the Door Opened" on the 25th.

Seven pictures will be released by Fox in November. The most important of these is "The Fool," which is set for the 15th. The others for November are, "The Fighting Heart," a John Ford production starring George O'Brien on the 1st; Buck Jones in "The Timber Wolf" on the 1st; "Thank You," of the John Golden unit on the 8th; the first Peter B. Kyne story on the 22nd; Tom Mix in "The Best Man" on the 22nd, and "Havoc," a Rowland V. Lee production on the 29th.

For December Fox will release five productions "The Dixie Merchant," with Dec. 6th as its release date, "East Lynne," and Buck Jones in "Man Four Square," on Dec. 13; "Thunder Mountain," an adaption of John Golden's stage success "Howdy Folks," Dec. 20, and The Ancient Mariner," which will be the special Christmas week release.

The first month of the new year will see seven Fox productions released. "Siberia," an adaptation of the old stage success, will be the first of the New Year's releases with Jan. 3rd as the date. This production will be followed on Jan. 10th by "The Silver Treasure," from Joseph Conrad's popular novel, "Nostromo," and Tom Mix in "The Love Fixer." Peter B. Kyne's second story will be released as a picture on Jan. 17th, with H. G. Wells' "Marriage" following it on Jan. 24th. On Jan. 31st the release will be "Dangers of a Great City" and Buck Jones in "The Desert's Price."

February will see five productions, the first of which will be "The Trouble Hunter," on Feb. 7th. "The Johnstown Flood," Feb. 14th; "Part Time Wives," Feb. 21st; "The Road to Glory," and Tom Mix in "My Own Pal," Feb. 28th.

During March the Fox releases will include "Daybreak," March 7th; the third Kyne story, March 14th; "Separate Rooms," and a Buck Jones starring vehicle, March 21st, and Manhood," March 28th.

For April, May and June the following pictures have already been selected; "The Golden Butterfly," Apr. 4th; "Wages for Wives," (Golden Unit) April 11th; "Palace of Pleasure" and a Tom Mix picture, Apr. 18th, the fourth Kyne story and a Jones picture, May 9th, a Tom Mix picture, June 6th, and another Jones on June 27th.

Five Year Contracts Are Offered by Famous

FAMOUS Players is advertising the fact that it is willing to sell pictures to exhibitors on contracts over a period of years, with five years as the maximum. The deal will be made with any exhibitor who has proven by his past dealings with the company that he is willing to play fair.

The statement by S. R. Kent says in part:

"No exhibitor of Paramount pictures in the United States need have any fear whatsoever of competition from Paramount or any other company in the field of exhibition. Paramount stands ready to sign a contract for any term up to five years absolutely guaranteeing Paramount Pictures for the term of the contract with any exhibitor in the United States who has proven by his past affiliations with this company, his sincerity and desire to play fair.

Roxy is Honored Guest at Biltmore Dinner

Major S. L. Rothafel (Roxy) was the guest of honor at a dinner at the Biltmore last Saturday night given by the Sojourners, an organization made up of members of the Masonic fraternity who are past and present commissioned officers of the Army, Navy or Marines. The dinner was tendered Rothafel in recognition of his efforts in raising funds to supply radio sets for wounded veterans of the world war in government hospitals.

Captain N. J. Blackwood, MC. U. S. N., who is president of the New York chapter of the Sojourners acted as toastmaster and the following made addresses; Major General Amos A. Fries, Major General John A. Lejeunne, Rear Admiral C. P. Plunkett, Major Edward Bowes, Captain Thomas E. Svan and James V. Barry, vice-president of the Metropolitan Life Insurance Company.

Frances Howard Has Secured Release From Famous

Frances Howard, who recently became Mrs. Samuel Goldwyn, has secured a release from her Paramount contract through the courtesy of Jesse Lasky, who issued the following statement:

"Miss Howard, or Mrs. Goldwyn, is released not without great regret on the part of our organization, but with the warmest wishes and kindest regards of all connected with Famous Players-Lasky. Her value as an artist is high, but, of course, insignificant compared with her worth in her new position of that of a home-maker for our friend, Samuel Goldwyn. We join all others in wishing herself and her husband unlimited happiness."

Mr. and Mrs. Goldwyn will make their home at 5127 Franklin avenue, Los Angeles.

Howard Estabrook Meets Slight Mishap

Howard Estabrook is recovering from an accident he met with while on location with the Monte Banks unit making "Keep Smiling" on the coast. A nail penetrated his foot and necessitated the injection of an anti-toxin serum. He is expected to resume work shortly.

Government Releases Two New Pictures

The Department of Agriculture of the U. S. Government has released two additional government films. They are "Board Feet or Bored Timber" and "Good Turns for Our Forests."

Atlanta Film Board of Trade Elects New Officers and Directors

AT a meeting of the Atlanta Film Board of Trade held Thursday May 7th, R. B. Williams was elected president, C. R. Beacham vice-president, and H. D. Hearn secretary and treasurer. The meeting was called by the newly elected board of directors, who were named at a meeting the week previous.

The board of directors is composed of George R. Allison, John T. Ezell, Dave Prince, R. B. Williams, and C. R. Beacham.

Committee heads and members are as follows:— Grievance, W. W. Anderson, Chairman; James H. Butner, F. L. Davie; Arbitration, J. W. Hanlon, chairman; H. D. Hearn, Mrs. A. H. Sessions, Dave Prince and Ira P. Stone, alternates; Standing rules, George R. Allison, chairman, and John T. Ezell; Membership, C. R. Beacham, chairman, and R. B. Williams; Business Efficiency, Dave Prince, Chairman, and H. D. Hearn; Credits, Ira P. Stone, chairman and F. L. Davie; Legislation and Public Information, John T. Ezell, chairman, and George R. Allison; Transportation, James H. Butner; Entertainment, C. R. Beacham; Purchasing Agent, W. W. Anderson. These officers are named for the ensuing six months. E. L. Cole continues Executive Secretary.

Sues St. Louis Theatre Company

Goldman Claims He Was "Frozen Out" and Asks $250,000 Damages

ALLEGING that he has been deprived of assets valued at $250,000 by the backers of the St. Louis theatre, St. Louis, now nearing completion, William Goldman, owner-manager of several theatres in that city, filed suit in the St. Louis Circuit Court on May 6 asking that he be awarded damages in the sum mentioned and calling for an accounting of the affairs of the new theatre.

Defendants named in Goldman's petition were Harry and Sam Koplar, Sam Hamburg, Jr., David Sommers, president of the Metropolitan Theatres Corporation, and the corporation.

The suit was filed in advance of a mortgage which the Metropolitan Theatres Corporation is said to contemplate to secure an issue of $800,000 in bonds on the new theatre. Notice of Goldman's suit was also filed with the Recorder of Deeds.

In his petition Goldman alleges that Sam Koplar had agreed to put $50,000 in the theatre fund. The construction company had agreed to accept $75,000 in second mortgage bonds as part payment.

It is alleged Koplar persuaded Goldman to change his plans for the theatre and to increase its size, thus requiring additional capital, and that Sommers at that point was induced to put $300,000 into the venture.

To secure Sommers' $300,000, Goldman charges he was induced to convey title to the property. Although this instrument was absolute as to form, Goldman avers he was given to understand that in the future he would receive $50,000 of the stock of the Metropolitan Theatres Corporation and a job as manager of the new house at $25,000 a year.

Then Sam Koplar, it is claimed, decided not to retain the Selden Breck Construction Company or Bradshaw in building the theatre and Goldman was delegated the task of adjusting their claims on the contracts with him.

At this juncture, the petition charges, Goldman was persuaded to sign away by a release his claim to the $50,000 in stock and to the $25,000 a year job, which might "serve to embarrass the settlement and adjustment of such claims" with Bradshaw and Selden Breck Construction Company, but he claims he was given to understand he would get these assets back later on, and relied upon his friendship with Harry Koplar to see that this agreement was carried out.

In his petition Goldman also points out that in October, 1922, Harry Koplar induced him to refuse an offer from the Skouras brothers for a half interest in the St. Louis Amusement Company, the other half being held by Harry Koplar, and that this advice caused him to lose a profit of $100,000.

The defendants have declined to comment at length on Goldman's suit. Their attorney, Lamber E. Walther, said that every allegation in Goldman's suit could be met and explained satisfactorily to any court.

Founder of Allen Theatres Dies in Toronto

Barney Allen, well known Canadian theatre man and founder of the circuit of Allen Theatres throughout the Dominion died Saturday, May 9th, at his home in Toronto.

Allen originally was a theatre man in the United States but he went to Canada several years ago and became a Canadian citizen. The group of theatres he built up as head of the Allen organization are among the finest in Canada. The company recently went into the hands of a receiver and the theatres which it controlled were acquired by the Canadian Famous Players-Lasky organization.

Levee Welcomed Back to United Studios

Employees at the United Studios in Los Angeles recently welcomed M. C. Levee back to his office following an operation for appendicitis. The event was the occasion for quite a celebration.

Marion Winter Airdrome is Destroyed by Fire

The Winter Airdrome of Marion, Kentucky, which was built only last Summer, was completely destroyed by fire recently following the conclusion of the evening show.

Hearing Testimony in Phil Gleichman Suit

Widespread interest is dispayed in the suit of Phil Gleichman of Detroit against the Famous Players-Lasky corporation and John H. Kunsky, which is being heard in the Wayne county Circuit court this week, having started May 11, and which will undoubtedly continue for many weeks because of the mass of evidence to be introduced.

Gleichman, declares that Famous violated a contract with him which gave him the right to show Paramount pictures for a term of five years in the Broadway Strand theater, of which he was then manager.

According to Gleichman, Famous lived up to the contract for three years, and then turned their output over to the Kunsky enterprises at a higher rate. Gleichman's contract called for a flat rental basis of $1,200 per picture, in addition to a percentage. He also contends that the contract created a relationship known in law as "A Joint Adventure," which is practically identical to a partnership. The suit was started several years ago.

Fond du Lac Company Adds New House to Chain

The Fon du Lac Theatre Company of Fon du Lack, Wis., owners of the Garrick, Orpheum and Bijou, recently added the Idea to their local chain.

Akron Owner Installs New Broadcasting Station

A. T. Simmons, owner of the Allen and Dome theatres of Akron Ohio, has installed a radio broadcasting station in the Hotel Portage and has placed Jack Gritton in charge as manager and announcer.

Fire Destroys the Wakefield Theatre Block

The entire block including the Wakefield Theatre in Wakefield, Mass., was destroyed by fire during the week. The amount of the loss is estimated at $40,000.

Ohio House Purchased at Auction Sale

At a public auction held last week, F. B. Kearney, Youngstown, Ohio, real estate dealer, bid in the McKinley theatre of Niles, Ohio, for $48,000. Other bids were made of $32,000 and $40,000.

Warner Net Profits for Year $1,101,950

WARNER Brothers Pictures, Inc., reports a net profit of $1,101,950 for the year ended March 31, 1925. The figure represents profits after paying interest charges and Federal taxes.

The amount is the equivalent to $5.50 per share on 200,000 shares of Class A stock. After allowing for Class A dividends the balance is equal to $2.29 a share on the 350,000 shares of common stock.

The report shows that the operating profit was $1,161,331 and other income, $242,929. Federal taxes and interest totaled $302,310.

M.-G.-M. Announces Season's Product

Schedule Shows Strong Line-Up of Stories, Stars and Directors; Executives Otpimistic

MARCUS LOEW, president of Metro-Goldwyn has issued a statement covering all details of the "Quality 52" pictures the company announced for the coming season. The lineup is impressive with the leading players and directors assigned to the carefully selected stories.

The Loew statement follows:

"The stars and featured players that we have under exclusive contract and who will appear in "The Quality 52" include Lillian Gish, Norma Shearer, John Gilbert, Buster Keaton, Marion Davies, Ramon Novarro, Lon Chaney, Mae Murray, Eleanor Boardman, Aileen Pringle, Pauline Starke, Claire Windsor, Conway Tearle, Gertrude Olmstead, William Haines, Conrad Nagel, Mae Busch, Carmel Myers, Lew Cody, Renee Adoree, ZaSu Pitts, Sally O'Neill and many others.

"The directors who will make our next season's product are Rex Ingram, Fred Niblo, Victor Seastrom, Tod Browning, Hobart Henley, King Vidor, Robert Z. Leonard, Rupert Hughes, Monta Bell, Alf Goulding, Edmund Goulding, Jack Conway, Josef von Sternberg, Benjamin Christianson, W. Christy Cabanne, William Wellman, Al Roboch, Marcel de Sano and Elinor Glyn.

"Louis B. Mayer and his associates, Irving G. Thalberg and Harry Rapf, who have achieved a record during the past season the like of which has never been known before will have charge of all production.



Metro-Goldwyn-Mayer production heads, left to right: Harry Rapf, Studio Executive, Louis B. Mayer, Vice-president in charge of production, and Irving Thalberg, Studio Executive.

"'Mare Nostrum,' the Rex Ingram production from the novel by Vincente Blasco Ibanez, will be one of our 1925-26 productions. Alice Terry and Antonio Moreno play the leading roles. Although the picture has great panoramic sweep and tremendous battle scenes it is primarily a human document with the action centered on the conflict and love affairs of the principal characters.

"'The Merry Widow' and what a title that is for the box office, will be another of our productions. Von Stroheim made it from Henry W. Savage's famous stage success and John Gilbert and Mae Murray play the leading parts.

"'Bardelys The Magnificent' by Rafael Sabatini, author of 'Scaramouche' and 'The Sea Hawk,' will be on our schedule. King Vidor will direct and John Gilbert and Claire Windsor are the leading players. The entire production will be done in Technicolor.

"'The Big Parade,' by Laurence Stallings, co-author of Broadway's greatest success 'What Price Glory?', will be directed by King Vidor and have John Gilbert as the star with Renee Adoree and others to be selected in the principal roles. Gilbert, one of the biggest drawing cards on the screen today has a great part in this picture.

"The Flesh and the Devil' is a Victor Seastrom — John Gilbert Special. It is by Herman Suderman. It will be directed by Seastrom, the man who made 'He Who Gets Slapped' and I don't know what better recommendation there is than that.

"There will also be one other John Gilbert production, title and details of which we will announce later.

"'Romola,' Henry King's production of George Eliot's immortal story with Lillian Gish in the stellar role and Dorothy Gish featured, is a most important unit on our schedule. It ran for sixteen weeks as a legitimate attraction on Broadway and had equally successful runs in other large cities.

"There will be two other Lillian Gish productions. The vehicles are now being considered and they will be on a par with all her previous successes, I can assure you. Miss Gish will be even bigger than ever and all of her productions will now be made at the Metro-Goldwyn-Mayer studios in Culver City.

"'The Tower of Lies,' by Selma Lagerlof, will be a Victor Seastrom production with Norma Shearer, Lon Chaney, Claire McDowell, William Haines and Ian Keith in

(*Continued on page* 2530)



Stars and featured players in Metro-Goldwyn-Mayer productions, left to right, top row: Buster Keaton, Marion Davies, Mae Murray, Norma Shearer and Lew Cody; bottom row; Ramon Novarro, Mae Busch, Conway Tearle, Claire Windsor and John Gilbert.

Universal Purchases Clemmer Theatre in Spokane, Wash.

UNIVERSAL has taken over the Clemmer Theatre in Spokane, Washington, which for a number of years has been owned and operated by Dr. Howard S. Clemmer, for whom it was named, and Dr. Hugo S. Lambach. The house has been officially turned over to Roy Bonner, manager for the Universal interests.

Negotiations have been pending for the last three months and were concluded by Drs. Clemmer and Lambach, and L. J. Schlaifer, branch manager for Universal in Seattle, and by Mr. Schlaifer through Carl Laemmle, president and founder of Universal.

Drs. Clemmer and Lambach are retiring from the exhibition business after 10 years. Dr. Clemmer is a pioneer in the motion picture business and his father was in business before him. Out of respect for Dr. Clemmer's pioneer achievement and due to the friendly relations that have always existed between Universal and Dr. Clemmer, and Dr. Lambach, the house is to be known as the Clemmer. Mr. Boomer was manager of the Universal Film exchange when it was located in Spokane and recently managed the firm's Casino theatre in San Francisco.

Court Rules In Johnson Case

Failure to Pay Admission Taxes Punishable Under Revenue But Not Criminal Law

A PERSON failing to make returns to the United States of admission taxes for which he is liable can be prosecuted under the provisions of the revenue law, but cannot also be prosecuted on a charge of embezzlement under the Criminal Code, it is held by the United States Supreme Court in a decision rendered May 11 in the case of James J. Johnston, charged with failure to pay admission taxes due the Government from certain boxing contests in New York City. The decision of the court is of great importance to all exhibitors and others whose activities are covered by special taxes.

On his first trial, Johnson was convicted under the penalty sections of the revenue law and also under Section 47 of the Criminal Code on the charge of having embezzled the amounts collected as taxes on tickets. The judgment was reversed by the Circuit Court of Appeals, and the case was carried by the Government to the Supreme Court.

"However it may have been under other statutes," the court held in its decision, "it seems to us that under this law the person required to pay over the tax is a debtor and not a bailee. The money paid for the tax is not identified at the outset but is paid with the price of the ticket that belongs to the owner of the show."

The court could see no ground for requiring the ticket office of a theatre to create a separate fund by laying aside the amount of the tax on each ticket and kept it apart, either in a strong box or as a separate deposit in a bank. "Reports are required only once a month," the court commented, "which does not look as if the Government were dealing with these people otherwise than with others answerable for a tax."

The court reversed the decision of the lower court finding Johnson guilty of embezzlement but affirmed it insofar as it found him guilty under the provisions of the revenue law.

Harry Wilson Gets New Coast Position

HARRY D. WILSON has been named by John McCormick and Al Rockett for the post of publicity and exploitation director for First National pictures on the west coast. He succeeds Walter Rivers, who will enter the scenario department of First National.

Wilson is well known in the picture industry. He has been publicizing stars for a number of years and has been identified with Sol Lesser. He was president of the Wampas during the the year 1924.

In his new position Wilson will have supervision over the Colleen Moore productions, Edwin Carewe productions, Corinne Griffth productions and June Mathis productions, as well as any special features made on the coast by First National.

Penn. and Jersey Houses Change Hands

A number of changes in ownership of Pennsylvania and Jersey houses have been recorded recently. The Elk in Philadelphia has been purchased by M. A. Grayboyes for a price said to be $50,000. I. Satkin, who operates the Standard in Camden, has also taken over the lease on the Elm in the same city.

The State in Williamsport is now being leased to E. Burroughs and the Wayne Palace is controlled by Edward Goodman.

Fire Damages Lanett, Ala., Picture Theatre

The Lanett theatre, Lanett, Alabama, of which W. H. Brewer is manager, was very nearly completely destroyed by fire last Saturday night. The flames were discovered very late, after the show had closed for the night, but the origin of the fire is not known. The Lanett theatre seats about 400. Plans for rebuilding have not yet been announced.

New Los Angeles House Opens May 27th

The new West Coast theatre at Washington and Vermont streets in Los Angeles, is definitely set to open May 27th. It has a seating capacity of 2,500 and will be managed by Louis Golden. Edwin G. Hitchcock will be publicity director.

Sell Effects of Detroit House to Satisfy Taxes

Effects of the Orpheum theatre in Detroit were to be sold at auction this week by the collector of internal revenue to satisfy delinquent income taxes of the Wayne Amusement company, which formerly operated the theater. Among the articles to be sold were the 2,042 opera seats, a pipe organ, grand piano, two motion picture machines, a large number of dressing room and stage chairs, box seats, and miscellaneous furniture and fittings.

The delinquent taxes amount to $59,000. Charles H. Miles owned the major portion of stock in the Wayne Amusement company. He also controls the Miles, Ferry Field and Regent theaters in Detroit, in addition to several out-of-town houses. For several months past the Orpheum has been a losing proposition.

Cameo, New Atlanta House, Ready for Opening

The Cameo Theatre, New Atlanta second run house built by T. C. Coleman and R. B. Wilby, will be launched next Monday with a policy of three changes a week. The house has a seating capacity of 482 and is modern in every detail of construction and equipment.

The theatre will continue under the policy of second runs with three changes weekly until December, when it is possible new arrangements will be made for the house by the joint owners.

Runs Shows in Tent While Theatre is Repaired

T. F. Thompson, of Cedartown, Georgia, whose theatre was almost completely destroyed by fire recently, is planning to open under canvass until the house can be rebuilt. In the mean time, while a tent is being constructed, he will operate in the municipal opera house, running pictures on Fridays and Saturdays.

The net loss caused by the fire will amount to approximately $15,000.



Arthur W. Kelly, recently elected treasurer of United Artists Corporation.

"Shattered Lives" is New Gotham Title

Gotham Productions has definitely decided upon "Shattered Lives" as the release title for the sixth and last of the 1924-25 series and it will now go forward to the exchanges through Lumas Film Corporation. The picture was originally titled "Every Woman's Secret," but because of conflict with the title of a foreign picture the change was deemed advisable.

"Shattered Lives" will be released through Lumas Film Corporation with a complete line of advertising matter, including a press book, lithographs, window cards, lobby displays and other material.

Goldbeck Writing Script for Barrie Play

Willis Goldbeck, scenarist who adapted "Peter Pan" to the screen, has been selected by Paramount to make the adaptation of that author's "A Kiss for Cinderella," in which Betty Bronson will be starred under the direction of Herbert Brenon.

The scenarist returned recently from England, where he conferred with Barrie regarding the screen version of the play, which was produced in America about nine years ago with Maude Adams in the leading role.

Hurley Filling Post With Associated Exhibitors

Ed Hurley, for the past year a member of the Pathe publicity department, has been transferred to the home office staff of Associated Exhibitors.

Hurley, who has been connected with the picture industry for twelve years, will supervise studio publicity and also act as editor of the newly created Associated Exhibitors house organ "The Associated Exhibitors News."

Announce Cast Selected for "Fighting Youth"

Pauline Garon and William Fairbanks will head the cast of ten prominent players who are to appear in "Fighting Youth," the first Perfection production to be released during the 1925-26 season by Columbia Pictures, it was announced by Harry Cohn, production manager. The feature will head the second group of 18 Perfection pictures.

Capitol Books "Drusilla With a Million

"DRUSILLA With a Million" an Associated Arts-F. B. O. special has been booked for the New York Capitol and will open at the Broadway house Sunday, May 24th. The production was directed by F. Harmon Weight from the scenario by Lois Zellner.

Mary Carr, Priscilla Bonner and Kenneth Harlan are the featured players in the picture, with Henry Barrows, Claire Du Brey and William Humphreys prominent in support. The picture is the first independent production to be booked into the New York Capitol for many months.



"Drusilla With a Million" is the latest of the F. B. O. pictures. These scenes are from the production.

F. B. O. Holds Sales Sessions

Enthusiasm Marks the Gathering of Force in Convention Held at Chicago

THE program for the 1925-26 season, and plans for the years beyond were discussed at the third annual sales convention of Film Booking Offices of America held at the Drake Hotel, Chicago, on May 9th and 10th. Harry M. Berman, general sales manager, presided at the sessions and at the dinner with which they were concluded.

The plans of the company were discussed at length by J. I. Schnitzer, vice-president. The huge advertising campaigns being launched on "Drusilla With a Million" and "The Keeper of the Bees" were outlined by Nat Rothstein, director of publicity, advertising and exploitation.

The following district and branch managers were in attendance: E. J. Smith, division manager, Buffalo, New York; C. E. Penrod, division manager, Indianapolis, Indiana; E. J. Weisfeldt, division manager, Minneapolis, Minn; Cleve Adams, division manager, Chicago, Ill., and A. A. Schmidt, division manager, Los Angeles, California. The branch managers who attended were: Herman Stern, Albany, New York; F. L. Davie, Atlanta, Georgia; I. L. Wallenstein, Boston, Mass.; H. T. Dixon, Buffalo, New York; William Conn, Charlotte, N. C.; J. J. Sampson, Chicago, Ill.; E. M. Booth, Cincinnati, Ohio; Lou Geiger, Cleveland, Ohio; L. E. Harrington, Dallas, Texas; S. D. Weisbaum, Denver, Colo.; F. W. Young, Des Moines, Iowa; A. M. Elliott, Detroit, Michigan; H. H. Hull, Indianapolis, Ind.; C. B. Ellis, Jacksonville, Fla.; R. E. Churchill, Kansas City, Mo.; H. C. Cohen, Los Angeles, Calif.; J. L. Franconi, Memphis, Tenn.; S. H. Abrams, Milwaukee, Wis.; Eph Rosen, Minneapolis; Harold Eskin, New Haven, Conn.; Paul H. Tessier, New Orleans, La.; Charles Rosenzweig, New York City; Sam Benjamin, Oklahoma City, Okla.; S. W. Fitch, Omaha, Nebr.; Jerome Safron, Philadelphia, Pa.; A. H. Schnitzer, Pittsburg, Pa.; W. E. Mathews, Portland, Ore.; S. J. Goldman, San Francisco, Cal.; Tom McKean, St. Louis, Mo.; A. H. Huot, Seattle, Washington; A. Davis, Salt Lake City, Utah; H. N. Weinberg, Sioux Falls, S. Dak.; F. L. McNamee, Washington, D. C.; P. C. Taylor, Toronto, Canada.

Chadwick Cast Completed for "Blue Blood"

The cast has been completed by director Scott Dunlap for "Blue Blood," George Walsh's second starring vehicle under his contract with Chadwick Pictures Corporation. The company is now making location scenes at Catalina Island.

In the supporting cast with Walsh are Cecille Evans, in the leading feminine role; Joan Meredith, Robert Bolder, Eugene Borden, Harvey Clark and G. Howe Black.

Edna Murphy is Signed for "Police Patrol"

Gotham Productions has engaged Edna Murphy to play the leading feminine role opposite James Kirkwood in "The Police Patrol," which goes into production May 18th at the Tec-Art studios with Burton King directing. Miss Murphy will be called upon to play a dual role in the picture. The story is an adaptation by Victoria Moore of the A. Y. Pearson play.

F. B. O. to Start Production on "Flaming Waters"

B. P. Fineman, production manager of F. B. O., is preparing to produce "Flaming Waters," an original story by E. Lloyd Sheldon, well-known scenarist. Production will start as soon as a director is decided upon. The cast has not yet been completed.

Olcott Starts Camera Work on New Bronson Feature

Sidney Olcott has started camera work on "Not So Long Ago," in which Paramount will star Betty Bronson with Ricardo Cortez. The play is a comedy dealing with New York manners in the period treated in "Little Old New York," which Olcott directed. It will be filmed at the Long Island studios.

The scenario for "Not So Long Ago" was prepared by Violet Clark. Caryl Fleming and Fred Fleck have been appointed assistant directors. James Howe, the only Chinese cameraman in the motion picture industry will photograph the picture.

Metropolitan Completes Cast For New Feature

The complete cast engaged to enact "Without Mercy," which George Melford is directing for Metropolitan Productions, has been announced. Included among those who will portray leading parts are Dorothy Phillips, Vera Reynolds, Robert Ames, Rockcliffe Fellowes, Patricia Palmer, Lionel Belmore, Fred Malatesta, Sidney D'Albrook, Gene Palette and Tempe Piggott. "Without Mercy" will be released by Producers Distributing Corporation next season.

"William Tell" Broadway Premiere Sunday

The Broadway premiere of the Emil Harder picture, "William Tell," the screen version of the Schiller drama, is set for the Cameo theatre this Sunday. It was previously scheduled to start its Broadway run Easter Sunday, but was delayed due to the long process of reducing the production from 42 reels to its present length of 9 reels.

"Luck Serum" Changed to "Morals for Men"

Tiffany Productions has decided upon "Morals for Men" as the release title for "The Luck Serum," by Gouverneur Morris

Warners to Star Blue in Historical Drama

AN announcement from Warner Brothers this week states that a spectacular production based on Rex Beach's "The Verdict of Faro Mountain" will be made by that company with Monte Blue in the starring role. The story deals with an important and stirring epoch of the old west, depicting the settlement by the whites of the Cherokee Indian lands in Oklahoma.

The adaptation has been made by Bess Meredyth and Millard Webb will direct the production, which is to be done on an elaborate scale.

Fairbanks is Planning a Pirate Picture

WITH "Don Q, Son of Zorro" practically completed, Douglas Fairbanks is planning his next production. With a corps of scenario writers collaborating, Fairbanks is devising a story that will savor of the sea and the days of piracy with Doug in the role of a pirate bold.

The picture will be called "The Black Pirate" and will be entirely in color providing experiments now being considered by Harry Sharp, the Fairbank's cameraman, work out satisfactorily. The picture will be directed by Albert Parker and the first scenes will probably be shot in about six weeks.

Howard Signs Five Year Contract With Paramount

Jesse L. Lasky this week announced that Director William K. Howard has been engaged under a five-year contract to direct pictures for Famous Players-Lasky, and that his first assignment under the new agreement will be the filming of Zane Grey's "The Vanishing American," which the company plans to produce on an elaborate scale.

Since joining Paramount some time ago, Howard has specialized in western dramas, in which are included "The Border Legion," "The Thundering Herd," "Code of the West," and "The Light of Western Stars."

Kenton to Direct "Danger Signal" for Columbia

"The Danger Signal," first of the 18 Columbia Pictures Corporation's 1925-26 productions, is now in production on the west coast under the direction of Earle Kenton. Jane Novak heads the cast, which includes Robert Gordon, Dorothy Revier, Pat Harmon, Lincoln Stedman, Gaston Glass and Gertrude Short.

The picture, which will be ready for release by the middle of the summer, is an adaptation from a novel.

Dorothy Gish Signs With Inspiration Pictures

Dorothy Gish has signed a long term contract with Inspiration Pictures, Inc., according to an announcement issued by the company this week. Miss Gish's first assignment is the leading role opposite Richard Barthelmess in "The Beautiful City," written for the screen by Edmund Goulding. Upon completion of her work in that picture Miss Gish will be featured in her own productions under the Inspiration banner.

Cecil De Mille To Start Feature Picture Soon

"The Road to Yesterday," which Cecil B. De Mille will offer as his first personally directed feature on the Producers Distributing Corporation program, will be put into production about June 15. The story will be an adaptation of the play of the same title written by Beulah Marie Dix and E. G. Sutherland. Joseph Schildkraut and Jetta Goudal will be seen in the leading roles.

Burr Buys Screen Rights to "Rainbow Riley"

C. C. Burr has purchased the screen rights to "Rainbow Riley," a story said to contain much ideal picture material, according to an announcement this week. It is also stated that Burr has options on three other stories which he will obtain for B & H Enterprises, Inc., for First National release.

Santell Under Contract to Direct for E. M. Asher

Al Santell has signed a contract to direct productions for E. M. Asher. Under the terms of the agreement, which is for a number of years, Santell will direct Corinne Griffith in "Classified," an adaptation of Edna Ferber's story, and other productions in which Asher is interested.

Santell is one of the youngest of the prominent directors and has to his credit a number of successful screen plays.

Announce Title of New La Marr Feature

Associated Pictures Corporation announce that "Florrie Meets A Gentleman" will be the next Barbara La Marr starring vehicle for First National. The story is an original written for the screen by Elsie Jean Jerard. The story will appear in the November issue of Pictorial Review.

"Florrie Meets A Gentleman" is a story dealing with theatrical life along Broadway. Jack Lait has been engaged to write the continuity.

Harrison Ford on Way East to Play in Paramount Film

Harrison Ford, who has been cast in the leading role opposite Bebe Daniels in "Lovers in Quarantine," her next Paramount vehicle, is on his way east to start work in the picture at the Long Island studios. Paul Bern will direct this adaptation, written by Luther Reed, from the stage play "Quarantine."

F. B. O. to Produce "Isle of Retribution"

F. B. O. has acquired rights to the Edison Marshall novel, "The Isle of Retribution," and will produce it on a lavish scale as a special. The book was one of the best sellers of 1923.

Bachmeyer Joins Sales Organization of Fox

FOX Film Corporation this week announced that W. C. Bachmeyer, former Metro-Goldwyn district manager in the middle west and well known film man in that territory, has joined the Fox company as supervisor of the Cincinnati, Cleveland, Indianapolis and Detroit territory.

Prior to his association with Goldwyn and later Metro-Goldwn, Bachmeyer was special sales representative in the middle west territory for Paramount. The post which he will fill with Fox is a new development in the sales organization work which is being done by the Fox company under the direction of James R. Grainger, general sales manager.

"Man and Maid" Premiere in Fresno House

The Kinema Theatre of Fresno, California, boasts the world's premiere showing of Elinor Glyn's "Man and Maid," a Metro-Goldwyn release. Frank W. Purkett, manager of the Kinema arranged the showing because of the presence of Mrs. Glyn in the town and also because a local society matron, Dagmar Frisselle, playing under the name of Dagmar Desmond, made her first screen appearance in the picture.

The one performance, held last week was a deluxe affair, with many of the society set present to witness the screen debut of Mrs. Frisselle, who will probably continue in screen work.

Green in New York to Film Meighan Feature

Alfred E. Green, well known photoplay director, arrived in New York this week to start preparations for the filming at Paramount's Long Island studio of "Whispers," Thomas Meighgan's next starring vehicle. The story was written for the star by Booth Tarkington and will be made under the supervision of Tom J. Geraghty.

Bruce Barton Works for Boston Producer

Bruce Barton has disposed of the film rights to his works to Pictures-In-Motion, Inc., a Boston producing concern which recently acquired the rights to the Frank Crane works.



Evelyn Brent in scenes from F. B. O.'s "Smooth as Satin."



Lionel Barrymore in "The Man of Iron," a Chadwick picture.

"U" Sales Executives Convene

Discussion of the Second White List Rouses Enthusiasm at Chicago Sessions

THE annual convention of Universal sales executives was held last week at the Drake Hotel in Chicago with eighty exchange and exploitation men present. Carl Laemmle, president of Universal, presided at the sessions which were the most enthusiastic ever held by the organization.

The main topic of discussion was the second White List of fifty-four pictures, thirty jewels and twenty-four westerns which make up the coming season's program. Sales directors Ned Depinet, Jules Levy and Ned Marin addressed the assemblage with instructions and plans for the disposal of the pictures.

Carl Laemmle tossed a bombshell into the gathering when he announced the abolishment of the quota system in selling pictures and the establishment of a cost plus 10 per cent basis. In the course of his address he said:

"The salesmen know there is no chance to meet these quotas unless the picture happens to turn out to have a great drawing power. They know we are deceiving them. The exhibitors know that neither the home office nor the salesmen believe in this inflated quota, so don't believe it either. How can they? If we don't believe the quotas, if the salesmen don't and if the exhibitors don't, for goodness sake what is the use of them anyway?

"No use. I tell you right here I am going to abolish them as far as the Universal is concerned.

"And this is what we will put in place of them. You may think it is a revolutionary thing to tell the sales force just what a picture cost. I am going to do it because I am going to be just as white in my dealings with you as I am asking, nay demanding, that you be with the exhibitors, and as we are with the public. Another thing that I want to know is that the Universal will be satisfied with ten per cent profit on its pictures. That is little enough when you consider what some businesses expect to bring in profit. With conditions as they are today every business man who does not make a ten per cent profit on his turn-over will not be making more than a bare living."

Other speakers during the three days' convention were E. H. Goldstein, Arthur S. Kane, R. H. Cochrane, F. J. McConnell, R. V. Anderson, Jerome Beatty, George Brown, Paul Gulick, Joe Weil, Maurice Pivar, William Desmond. Meyer Schine, Lew Metzger, Julius Stern, Paul Kohner and Raymond Schrook.

Lionel Barrymore Feature Given New Title

Lionel Barrymore's third special production for Chadwick Pictures Corporation has been titled "A Man of Iron" instead of "A Man of Honor," as originally announced. It is scheduled for release June 1st as the seventh of the Chadwick Nine.



Production highlights from the Paramount picture, "The Shock Punch."

List Recent Story Purchases

First National Has Eleven Books And Plays For Early Production On Screen

AMONG recent purchases of story material by First National Pictures are the following:

"We Moderns," from Israel Zangwill's new play, which will serve Colleen Moore as a starring vehicle immediately upon her return from a two or three months' vacation in Europe with her husband, John McCormick, Western representative for First National.

"The Dangerous Mrs. Denham," from an unpublished play by Violet Elsie Powell, for production by M. C. Levee.

"Florrie Finds A Gentleman," from a short story written by Elsie Jean Gerard, to be published in a forthcoming issue of the Pictorial Review. Sawyer-Lubin will feature Barbara La Marr in a production based upon this story.

"The Sea Woman," by Willard Robinson, which Edwin Carewe will produce.

"The Scarlet Saint," from a short story by Gerald Beaumont. First National will feature Mary Astor in it.

"The Savage," by Ernest Pascal.

"The Just Steward," by Richard Dehan.

"Puppets." the play by Frances Lightner recently rechristened by its producer, Brock Pemberton, "The Knife in the Wall."

"The Tidal Wave," by Hutcheson Boyd.

"Hat of Destiny," by Mrs. P. T. O'Connor.

"Isles of Romance," by Richard Connell who has recently sprung into great prominence through his vigorous short stories.

Hold District Sales Meetings

First National Men Gather at Series of Conventions—Campaign Outlined

SELLING plans on First National's product for 1925-1926 were presented to the field force at the district sales conventions held last week in New York, Chicago, Cleveland, New Orleans, Los Angeles and Toronto. An outline of the pictures scheduled for release, their producers, directors and players, was presented to the branch managers at these meetings.

The sales plan as outlined by E. A. Eschmann met with the full approval of district and branch managers. Mr. Eschmann and several of his assistants attended the New York convention. A. W. Smith, Jr., was present at the New Orleans meeting; W. J. Morgan at Chicago, and Stanley W. Hatch at Cleveland. The other meetings were conducted by the district managers.

Telegrams received by Mr. Eschmann from the various district managers report themselves and their branch managers and salesmen as thoroughly "sold" on the new sales plan and promise the fullest co-operation in making 1925-1826 the banner year in First National's history.

National Screening Week is Planned by F. B. O.

F. B. O. will inaugurate a National Screening Week on May 25th, when in each of their thirty-four exchanges throughout the United States they will screen for the benefit of as many exhibitors and salesmen as possible the Associated Arts-F. B. O. Gold Bond special, "Drusilla With a Million." The screening of the picture will continue throughout the week.

This National Screening Week is a part of a huge exploitation and advertising campaign which will be launched in connection with "Drusilla With a Million" the day following its world premiere at the Capitol theatre in New York, set for May 24th.

"Under the Rouge" New Moomaw Title

"Under the Rouge" is the title chosen by Associated Exhibitors for the Lewis H. Moomaw production made under the working title of "The Greatest Thing." It is an underworld drama adapted from the original story by Moomaw.

Eileen Percy and Tom Moore are the featured players in the cast, which also includes William V. Mong, Mary Alden, Chester Conklin, James Mason and Claire de Lorez.

Ralph Ince Gets Rights to Jack London Works

A deal was recently concluded between Ralph W. Ince and Charmian K. London, widow of Jack London, whereby Ince acquires film rights to all of the late author's books, both published and unpublished.



Scenes from "Sally of the Sawdust," a United Artists picture.

Add Five Players To Cast Of "Half-Way Girl"

Five players have been added to the cast which will support Doris Kenyon, who will be featured, in "The Half-Way Girl," a forthcoming First National release. Hobart Bosworth, Tully Marshall, Teddy Sampson, Sam Hardy and Sally Crute are the recent additions to the cast, which will be headed by Lloyd Hughes in the leading male role.

Clarence Brown to Direct Valentino's First

Clarence Brown, recently signed to a long term contract by Joseph M. Schenck, will direct Rudolph Valentino in his first production for United Artists Corporation. The picture, adapted from the John Frederick novel, "The Bronze Collar," has the working title of "The Slave." The story is being adapted by Benjamin Glazer, with the continuity by Adelaide Heilbron.

Valentino, who has been resting at Palm Springs, returned recently to Hollywood for a day's conference with Mr. Schenck, after which he again sought his desert retreat.

Seitz Filming Zane Grey Story for Paramount

George B. Seitz has started camera work on "Wild Horse Mesa" at Red Lake, Arizona, which is ten miles from Flagstaff, the nearest community to the location. The picture, which is an adaptation of the Zane Grey novel of the same title, will be the first Seitz production under his contract with Paramount.

Jack Holt, Wallace Beery, Billie Dove and Douglas Fairbanks, Jr., will head the cast of sixty regular players and hundreds of extras.

Goldstone Completes Cast for "The Thoroughbred"

The cast for "The Thoroughbred," which Bill Goldstone is producing for Truart release, has been completed by Oscar Apfel, who is directing the picture. The company will include Gladys Hulette, Theodore von Eltz, Carter De Haven, Virginia Browne Faire, Lillian Langdon, Hallam Cooley, Robert Brower, James Buchanan, Catherine Lewis and James McElhern.

"Don Q" and "Gold Rush" Due June 15

NEW United Artists pictures will be on display on both coasts in the near future. Sid Grauman has booked the latest Charley Chaplin feature, "The Gold Rush" for his Egyptian Theatre to follow the run of "The Iron Horse." It is expected the Chaplin film will go into the house about June 15.

Harry D. Buckley and Mark Larkin of the Fairbanks organization have concluded negotiations for the Globe Theatre in New York City for the showing of "Don Q," which is also scheduled to open about June 15 for a run of eight weeks. The house is not available for a longer period.

Marion Davies Leaves to Film New Play

MARION DAVIES left New York this week for Los Angeles, where she will soon start work in the screen adaptation of "Merry Wives of Gotham," in which she will star for Metro-Goldwyn. Miss Davies was in New York to attend the premiere of "Zander the Great" at the Capitol theatre.

According to latest advices "The Merry Wives of Gotham" will be made under the direction of Monta Bell, who will start production on the feature the latter part of the month at the Metro-Goldwyn-Mayer studios in Culver City.

Raymond Griffith Has Signed Famous Star Contract

Raymond Griffith has affixed his signature to a five-year contract to star in feature comedies to be produced by Famous Players-Lasky, according to an announcement from the Coast. A production unit is being formed for Griffith, who will make not more than four productions each year.

Griffith started with Famous Players-Lasky less than two years ago, then playing a straight dramatic part in "The Dawn of a Tomorrow." In a comedy role in "Changing Husbands" he displayed his gift as a screen farceur and since that time has been given several important parts of the comedy type. The actor has just finished work in "Paths to Paradise," in which he is co-featured with Betty Compson.

Sax to Make "McFadden's Row of Flats"

Sam Sax is arranging to put into immediate production an elaborate screen version of the "McFadden's Row of Flats," as a Gotham Production. It will be a special and will be made on the west coast in addition to the Gotham Twelve, for distribution through Lumas Film Corporation.

Neither director nor cast for the picture has yet been signed. Negotiations are now on for the services of a well known comedian to play the leading role.

Plan Spectacular Scenes For De Mille Feature

Cecil B. De Mille has planned two spectacular sequences for inclusion in "The Coming of Amos," in which Rod La Rocque will be starred. One of the episodes will reproduce scenes from the Cannes Casino, famous Riviera resort, and the other will portray the annual "Festival of Flowers," which is one of the features of the tourist's visit to Southern France.

Sutherland to Direct Ray Griffith Vehicle

Edward Sutherland has been selected to direct Raymond Griffith in "Are You a Mason?" for Paramount. Sutherland has just completed "The Wild, Wild, Girl," in which Bebe Daniels is starred.

The Griffith vehicle will be produced in Hollywood. It will be an adaptation of the well known stage farce of the same title.

Buck Jones Gets Lead in "Lazybones"

Fox Film Corporation has decided upon Buck Jones for the leading role in "Lazybones," the screen version of the Owen Davis stage success of the same name. The adaptation for the screen was made by Frances Marion and the production will be under the direction of Frank Borzage.

Julian Directing Scenes For "Hell's Highroad"

Owing to the elaboration of Leatrice Joy's first starring vehicle "Hell's Highroad" to greater size than originally intended, Cecil B. De Mille has delegated Frank Urson and Paul Iribe as chief aides to Rupert Julian who will continue the direction of the production.

This arrangement will put the details of casting each part in the hands of Urson while Iribe will give his entire attention to developing the settings to a size and beauty comparable to those he created for "The Ten Commandments."

Davis to Open Offices in Hollywood

J. Charles Davis, 2nd, head of Davis Distributing Division, plans to go on to the coast from the convention in Milwaukee to open an office of the company in Hollywood. In announcing that a Hollywood office would be established Mr. Davis stated that the business of the company has grown so rapidly since its entry in the independent distribution field a short time ago that it will be necessary to steadily increase the amount of product taken over for release.

First Royal Production Nears Completion

"Before Midnight," first of the Royal Pictures series of features starring William Russell, is nearing completion under the direction of John Adolphi. Barbara Bedford heads the supporting cast. The series will be distributed independently by Banner Productions, Inc.

"Twenty Years After" for Richard Talmadge

Richard Talmadge's next vehicle for F. B. O. will be "Twenty Years After," based with comedy variations on Dr. Samuel Johnson's story, "The History of Rasselas, Prince of Abyssinia."

Metro - Goldwyn Again to Sign Jackie

JACKIE COOGAN was expected to sign a contract late this week by which Metro-Goldwyn Distributing Corporation will again handle the Jackie Coogan productions for the coming year.

The young star will make two productions, the first of which will be "Old Clothes," an original story by Willard Mack, a sequel to "The Rag Man." The second has been temporarily titled "Dirty Face." Both productions will present Jackie in the type of role which first brought him fame, that of "The Kid."



Weber and Fields in scenes from "Friendly Enemies," a Producers Distributing Corporation release.

"U" Names New Western Stars

Members of Ranch Riders to Be Featured in Strong Line-Up of Short Dramas

SEVERAL of the expert riders and ropers who have been appearing as Ranch Riders in several Universal pictures, are to be elevated to stardom by that company. Under a plan to be put into effect within a short time, these boys will be given the opportunity to perform their stunts as featured players in two-reel western dramas based on stories published in magazines.

The new schedule of production featuring the Ranch Riders will be as follows:

A series of two-reel western dramas in which Edmund Cobb, already well known to the screen, will alternate with Freddy Humes, famous broncho rider, with William Crinley directing.

Ten two-reel western comedies from published stories by W. C. Tuttle, Vin Moore directing, in which Tuttle's famous characters "Dirty Shirt," and "Magpie" will be enacted by Ben "Smiley" Corbet and "Peewee" Holmes.

A series of western dramas in which Al Smith, well known in recent western productions at Universal City, and Tommy Grimes, world champion roper, are to be featured.

Freddie Humes was born on an Arizona ranch. He first achieved note in rodeo contests as a bulldogger and rider, and thus, by the way of a wild west show, drifted into pictures.

Tommy Grimes was born in Oklahoma, and also won his spurs in rodeos, finally winning the title of world's champion roper. Peewee Holmes hails from Arizona and first won fame with the Buffalo Bill shows, and Ben Corbett was born in Pendleton, Oregon, where as a small boy he practiced Roman riding, and won his world championship. His first work before the camera was with the Bison organization, and thus he came to Universal with the consolidation.

Another rider to be featured shortly is Art Ortego. Born in the Santa Clara Valley, California, Ortego attracted the attention of Frank Montgomery, when the producer saw him riding a wild bull at Tia Juana at a bulifight.

Mrs. Valentino Supervising Own Photoplay

Mrs. Rudolph Valentino is supervising the production of an independently produced photoplay of her own writing. It has the title of "What Price Beauty" and is being produced by Circle Films with Nita Naldi in the featured role. Others in the cast are Pierre Gendron, Dolores Johnson and Paulette Duval.

Circle Films is headed by George S. Ulman, business manager of Rudolph Valentino, but the latter has no connection with the picture. Photographic work is being done at the United Studios and is scheduled to be finished June 1st. No arrangement has yet been made for the release of the picture.

Complete Cast For "Son Of His Father"

Paramount has completed the cast for "A Son of His Father", with the addition of Raymond Hatton, Walter McGrail and James Farley. Warner Baxter and Bessie Love were previously announced. This is the latest Harold Bell Wright novel and will be produced by Victor Fleming.

Chaplin's "Gold Rush" to Be in Ten or More Reels

Charlie Chaplin's "The Gold Rush," which United Artists have announced for release in August, will be ten or more reels in length.

The comedy was put into production on February 7, 1924 and the final scenes taken April 16th, 1925. "The Gold Rush" is said to present a biographic symbolization of the famous comedian's life of enterprise from an unknown to a multi-millionaire screen star. This will be portrayed against a background of hardships as one of the gold seekers in Alaska during the early days of the Klondyke discoveries.

Doug Fairbanks, Jr., Has Big Part in Grey Play

One of the most important acting parts assigned Douglas Fairbanks, Jr., who is under contract to Paramount, since his entry into pictures is the role he will portray in "Wild Horse Mesa," which is being filmed under the direction of George B. Seitz. The part calls for some character delineation and several difficult feats of horsemanship.

Neilan's First Will Be "The Sky Rocket"

A story of Hollywood and its picture people is to be Marshall Neilan's first picture produced independently under the banner of Marshall Neilan Productions. It is titled "The Sky Rocket" and is by Adela Rogers St. Johns. The story first attracted attention as a magazine serial and later in book form.



Scenes from "Soul Fire," a First National picture.

Camera Work Completed on Dempsey Picture

Jack Dempsey and his wife, Estelle Taylor have completed their work in the Associated Exhibitors-Fine Arts production, "Manhattan Madness" and are now touring in Europe. Final scenes for the picture were shot in New York. It is now being cut and titled and will probably be ready for presentation within a month.

"Manhattan Madness" is based on an original script written by Charles T. and Frank Dazey and was filmed under the personal supervision of Oscar Price, with John McDermott directing. In the cast in support, of Dempsey and his wife are, Bull Montana, Frank Campeau, Nelson McDowell, George Seigman, Bill Franey, Theodore Lorch, Tom O'Brien, Ed Kennedy, Glenn Cavender, Jack Deery, Dean Markham and Buddy Mason.

Start Production Of "The Half-Way Girl"

Production of "The Half-Way Girl," was started at the First National studios in New York this week. It is the sixth feature to be made in the east by the Earl Hudson units.

Within the next few weeks Hudson will start the seventh and eighth productions. They will be "The Come-Back" with Milton Sills in the stellar role, and "The Scarlet Saint"—an adaptation of Gerald Beaumont's magazine story. "The Lady who played Fidele."

F. B. O. Planning Another Railroad Drama

F. B. O. is planning to put into production on a lavish scale on their own lot in Hollywood a new railroad melodrama tentatively called "The Midnight Flyer." The cast is now being assembled and production will start as soon as the players are selected.

Sainpolis Added To "My Lady's Lips" Cast

John Sainpolis has been signed by B. P. Schulberg for one of the principal roles in his new society melodrama, "My Lady's Lips." Sainpolis has appeared for Schulberg in the past in "The Hero" and "Shadows."

Alice Calhoun Now Warner Featured Player

ALICE CALHOUN, well known screen player and featured in many Vitagraph productions, has joined the Warner Brothers stock company as a featured player. Miss Calhoun's Vitagraph contract has been taken over by Warners and she will play her first part under the new arrangement as the leading lady opposite Syd Chaplin in "The Man on the Box," succeeding to the role originally assigned to June Marlowe, who has been transferred to the cast of "The Pleasure Buyers."

Miss Calhoun has won her prominence on the screen in Vitagraph pictures. She has been with that company for several years. Among the pictures in which she has been featured recently are "Pampered Youth" and "The Magnificent Ambersons."



Johnny Hines in some of the highlight scenes of his latest feature for C. C. Burr, "The Crackerjack."

"Crackerjack" Has Premiere

Johnny Hines' Latest Production Given Initial Showing Before Large Audience

An audience of approximately twelve hundred people comprising film executives, exhibitors, exchange men and the representatives of the trade paper and fan publications witnessed the premiere showing of Johnny Hines' latest production "The Crackerack" at the Hotel Plaza on Friday evening, May eighth.

The screening of the feature was preceded by a novel reel titled "Wise Cracks of the Day" a take-off, which proved entertaining because the quips were directed at prominent film executives. The feature was then shown and, judging from the chuckles as the reels were run off and the hearty applause at the finish of the picture all present considered the evening well spent.

The surprise of the evening occurred when Johnny was called to the stage by Edmund Breeze and presented with a silver placque as a token of appreciation for his help as master of ceremonies at the re-opening of the Gotham theatre, New York City, recently. Hines delivered a short address at first in humorous vein and then a sincere expression of thanks to the management of the Gotham theatre for the placque and to the audience for their reception of his picture.

After the showing a buffet luncheon was served in the Mirror room of the hotel which was followed by a dance which ran into the early morning hours.

Among those present at the showing were: Charles Moyer, Charles Hines, Arthur James, Samuel Zierler, A. M. Botsford, M. B. Blumenstock, Tim Leahy, Herbert Cruikshank, Arthur Eddy, Mary Boyle, Ed Olmstead, Ed Hurley, Ray Gallagher, Larry Moen, Harold Flavin, L. M. Reid, John W. Krafft, C. C. Burr, Mr. Weshner, Anne Maxwell, Bradley Barker, Walter Eberhardt, Barry Curran, Rollo Lloyd and Tom Waller.

Production on "The Crackerjack" was started in January, the company going to Florida, where three weeks were spent doing the exteriors. The company then returned to New York where the picture was completed at the Jackson Studios in the Bronx. This will be Hines' last production to be marketed on the state rights plan as he has just signed a contract with First National to appear in a series of pictures for that company.

Tornado Film Has a Real Earthquake Tieup

During a showing of Universal's "The Tornado" at Harry Palmer's Liberty theatre, Washington, Ind., an earthquake occurred at the time the storm scene of the picture was at its height. People jumped from their seats and made for the exits, so violent was the rocking of the building. The fact that the quake occurred at shortly after ten P. M., when the theatre was practically cleared, is possibly all that prevented a panic.



Directors of Metro-Goldwyn-Mayer productions, left to right, top row: Edmund Goulding, Jack Conway, Benj. Christianson and Joseph von Sternberg; bottom row: Alf Goulding, Marcel De Sona, Victor Seastrom and William Wellman.

(*Continued from page* 2521)

the cast. Mr. Mayer tells me that this will be one of the greatest pictures the studio has ever turned out.

" 'The Unholy Three' I have already seen and it is a most remarkable picture with Lon Chaney in a most unusual characterization, even for him. It is a deeply absorbing story of the underworld. Mae Busch and Matt Moore appear in the cast and the direction was handled by Tod Browning.

" 'The Span of Life,' Sutton Vane's great melodrama, will be made into a motion picture and released by us next season. Lon Chaney is the star with Pauline Starke and William Haines in leading parts. Jack Conway is making this picture. Remember the human bridge in the stage play? Well in the picture you'll see one person linked to another across a hundred foot canyon.

"There will be one other Lon Chaney production on our 1925-26 schedule, the title and details to be announced later.

"An untitled Norma Shearer picture directed by Hobart Henley and with Lew Cody, William Haines and Mary Carr in the cast, will also be released. It is a story by Samuel Shipman. It will be Miss Shearer's first big starring vehicle for the new season.

"In addition to the Shipman story Norma Shearer will be starred in three other productions during 1925-26 and remember, Norma Shearer is fast becoming the most popular star on the screen.

" 'The Auction Block,' the famous Rex Beach story, will star Norma Shearer as an added attraction, and that certainly is a winning combination, providing one of the many outstanding features on our schedule.

" 'The Barrier,' another of Rex Beach's wonderful stories will be still another box office attraction from Metro-Goldwyn. It will have a great cast and a great star.

" 'Paris,' an original story by Carey Wilson, directed by Robert Z. Leonard with Pauline Starke and Lew Cody playing the leading roles. This will be the first picture for which Erte, the famous designer, contributed his skill in the designing of women's costumes.

" 'Monte Carlo,' will be a follow up on 'Paris' but with Erte fashion creations in Technicolor and it will have a specially select cast assigned to it shortly.

" 'Sun-Up,' from the stage success by Lula Vollmer is to be directed by Edmund Goulding and the cast will include Conrad Nagel, Pauline Starke and Lucille LaVerne.

"Ramon Novarro will first be seen in a story of The United States Naval Academy and he will have the cooperation of the Government in making the picture. William Christy Cabanne will direct. In addition there will be two other Ramon Novarro pictures on our 1925-26 schedule.

" 'The Circle,' from Somerset Maugham's play, will be directed by Frank Borzage with Eleanor Boardman and Malcolm McGregor in the leading parts.

" 'Pretty Ladies' is a Monta Bell production in which ZaSu Pitts, Tom Moore and Lilyan Tashman will be seen. It is by Adela Rogers St. Johns and I am told it will present more beautiful women than any production heretofore made.

" 'Time, the Comedian,' with Mae Busch, Lew Cody and Gertrude Olmsted, and directed by Robert Z. Leonard, is also on our schedule. It is by Kate Jordan.

" 'Sally, Irene and Mary,' a Hobart Hen-



Directors of Metro-Goldwyn-Mayer productions, left to right, top row: Rex Ingram, King Vidor, Tod Browning and Robt. Z. Leonard; bottom row: Hobart Henley, Rupert Hughes, Fred Niblo and Monta Bell.

ley production, has Eleanor Boardman, Sally O'Neill, Renee Adoree and William Haines in the cast. It is Eddie Dowling's great Broadway stage success.

"'The Exquisite Sinner,' adapted from 'Escape' by Alden Brooks, will be directed by Josef von Sternberg, and I am sure will prove the surprise of the year. Conrad Nagel and Renee Adoree will head the cast.

"'Never the Twain Shall Meet,' Peter B. Kyne's greatest story, is to be directed by Maurice Tourneur and has Anita Stewart and Bert Lytell heading an all-star cast. It is a Cosmopolitan production. The story is laid in California and the South Seas.

"'Merry Wives of Gotham' is a Marion Davies picture produced by Cosmopolitan and directed by Monta Bell. It is an adaptation of the famous stage play and Miss Davies has a role similar to the one she played in 'Little Old New York.'

"'Buddies' is another Marion Davies feature. This is also from a very popular stage play by George Hobart which ran for a year and a half on Broadway.

"'The Temptress' by Vincente Blasco Ibanez is considered the prize screen vehicle of the year. It will be a Cosmopolitan Production by Metro-Goldwyn-Mayer studios and will present a distinguished cast.

"'The Torrent' by Ibanez will have Aileen Pringle in the leading role and this also will be a Cosmopolitan Production made at our studios. It will be big in every way.

"'There will be one Fred Niblo production on our schedule. Details of this picture have not been completed as yet and will be announced later.

"'Brown of Harvard,' Rida Johnson Young's great popular play of college life will have Conrad Nagel and Eleanor Boardman in the leading roles.

"'Dance Madness' by S. J. Kaufman, will feature Aileen Pringle and Lew Cody. It is the story of a romantic love affair.

"'The Reason Why' is an Elinor Glyn production. Jack Conway will direct it and Aileen Pringle and Conway Tearle will be seen in the leading roles.

"'Money Talks,' a Rupert Hughes production will be directed by Alf Goulding with Eleanor Boardman and Conrad Nagel featured.

"'How Dare You' will be another Rupert Hughes Production on our next season schedule.

Stromberg to Complete "The Last Frontier"

PRODUCERS Distributing Corporation announced this week that "The Last Frontier," an elaborate screen adaptation of the Courtney Riley Cooper novel which was started by Thomas H. Ince and left uncompleted at his death, will be finished by Hunt Stromberg and offered as one of the special releases of that company next season.

The material already filmed consists of the big spectacles and the scenes in which the last of the buffalo herds are seen in a mighty stampede. None of the dramatic action was recorded by Mr. Ince and therefore in completing the work, Stromberg will not be confronted with any difficulties in the matter of retakes or scene matching. In taking up the work he will be able to continue the production just as though it had not been interrupted at all.

"'An Exchange of Wives' by Cosmo Hamilton and adapted from the stage success will be directed by Hobart Henley with Eleanor Boardman, Lew Cody, William Haines and Renee Adoree.

"'Lovey Mary,' the classic by Alice Hegan Rice, will be directed by King Vidor with Sally O'Neill the featured player.

"'The Mysterious Island' by Jules Verne will have undersea scenes by the famous Williamson process and many sequences will be in Technicolor.

"'A Little Bit of Broadway,' from the novel by Richard Connell, the story of a girl and the white lights, will be on our schedule.

"'Women and Wives,' by Harvey Ferguson and one of the best sellers of current fiction, will have Eleanor Boardman and Conrad Nagel featured.

"There will be two Mae Murray productions on our 1925-26 list. They will be bigger, better and greater than any Miss Murray has done heretofore.

"These will constitute our productions for the new season. It is quite the most pretentious schedule ever mapped out by any producing organization at any time and I am confident that 1925-26 will see Metro-Goldwyn far outdistance the remarkable record we made last season."

Warners Engage Withey to Direct Irene Rich Film

Chet Withey has been signed by the Warner Brothers to direct "The Pleasure Buyers," a screen version of the Arthur Somers Roche novel in which Irene Rich will be starred. Withey has directed several important screen productions, his most recent being "A Cafe in Cairo," in which Priscilla Dean was starred.

The scenario for "The Pleasure Buyers" was made by Hope Loring and Louis Lighton. Clive Brooks, Gayne Whitman, June Marlow and Charles Conklin will be seen in support of Miss Rich in this picture.

Huge Set Built For Scenes In "Seven Days"

A huge set representing a New York dwelling has been built at the Christie studios for the making of scenes for "Seven Days," which Scott Sidney is directing. The structure occupies an entire stage and an idea of its size is indicated by the fact that there are nine rooms on the first floor of the house. The set was designed by C. D. Cadwallader, art director at the Hollywood studios.

Feature for First National Completed by Carewe

Edwin Carewe has completed production of "The Lady Who Lied," a screen adaptation from Robert Hichens' novel "Snake-Bite," which First National will distribute. The film is now being edited.

Lewis Stone, Virginia Valli, Louis Payne, Nita Naldi, Edward Earle and Leo White have the principal roles in the picture.

Noah Beery Engaged for La Rocque Vehicle

Cecil B. De Mille has engaged Noah Beery for the role of Ramon Garcia in "The Coming of Amos," in which Rod La Rocque will be starred on the Producers Distributing Corporation schedule. The picture will be directed by Paul Sloane with Jetta Goudal playing the leading feminine role opposite the star.



Featured players in Metro-Goldwyn-Mayer productions, left to right, top row: Al Rabach, Zasu Pitts, Pauline Starke, Eleanor Boardman, Carmel Myers and William Haines; bottom row: Renee Adoree, Sally O'Neill, Conrad Nagel, Gertrude Olmstead and Aileen Pringle.



Production stills from the First National picture, "Soul Fire."

New Campaign For Astor Films

Rathner Announces Tie-Up With Macfadden Publication for Thirteen Features

ASTOR Distributing Corporation this week announced that a cooperative publicity campaign has been arranged with the Macfadden publications and newspaper which will afford extensive national exploitation for the twelve Astor "Gold Medal" productions and the Astor "Aristocrat" special which that company will distribute on the independent market during the 1925-26 season.

It is estimated that the combined Macfadden publications, in which the stories of the Astor photoplays will be run serially, along with other publicity, reach a total of 16,340,000 readers monthly.

The announcement, made by Harry Rathner, head of the Astor concern, states that all the product of the company will be distributed on the states right market. Ramon Novarro will be one of the stars of the pictures listed for release next season by Astor, and among the productions will be one titled "Child Wives," a topic of recent discussion in newspaper columns.

In making the announcement Mr. Rathner said: "In organizing the Astor Distributing Corporation it was our aim to get our publicity to the public through magazines which are read by innumerable people. These magazines include 'Movie Weekly,' 'Dream World,' 'Dance Lovers,' 'Physical Culture,' 'True Story,' 'Modern Marriage,' 'True Detective,' 'Sportlife,' 'True Romance,' 'Fiction Lovers,' 'Your Car,' and 'Muscle Builder.'

"Each story from which a picture is produced will be written in installments or as a novellette and be printed in one of the Macfadden magazines.

"Our first Astor 'Aristocrat' will be on the theme child wives. This is a subject which has been getting big newspaper space, in some cases whole pages, throughout the country.

"One of our first 'Gold Medal' productions to be released will be Ramon Novarro in 'A Lover's Oath.' This is a Ferdinand Pinney Earle production. Playing opposite Novarro is Kathleen Key.

"'The Shining Adventure,' from the novel by Dana Burnett, produced by Madeline Brandeis and directed by Hugo Ballin, stars Percy Marmont and Mabel Ballin. Ben Alexander plays an important part in 'The Shining Adventure.'

"The first picture will be in the hands of exchanges by June 15th and thereafter will be available on a regular schedule. Stories are being selected for other productions."

James Young Will Direct Theda Bara

James Young has been signed by I. E. Chadwick, president of Chadwick Picturfes Corporation, to direct Theda Bara in "The Unchastened Woman," the vehicle that will bring the star back to the screen. It is an adaptation by Douglas Doty of Louis K. Anspacher's stage play.

Miss Bara is now occupied in selecting her wardrobe for the production, which will get under way about the middle of May. The supporting cast to Miss Bara has not yet been named

Rayart Will Distribute Gerson Series

W. Ray Johnston, president of Rayart Pictures has concluded a deal with Gerson Pictures Corporation of Los Angeles and San Francisco whereby the former company will distribute a series of six melodramas being produced by B. Berger for Gerson Pictures.

The series will be made under the brand name of Superior Melodramas and will be completely separated from the Rayart 32 previously announced. The first picture will be released August 15th and the others will follow at intervals of six weeks. The pictures are titled "The Last Alarm," "The Sunset Limited," "Somebody's Mother," "The Coast Guard Patrol," "The Call of the Klondyke" and "The Pride of the Force.'

Davis to Offer Two Series of Short Comedies

The Davis Distributing Division, Inc., will offer two series of two-reel comedies according to the terms of a contract recently signed with Womack-McKnight Productions, the company which will make the pictures.

One group will be offered under the series name of "Sheiks and Shebas." These will portray young America, concerning characters of the ages from 16 to 20. Rosalie Marlin will be featured in the first of the series entitled "Peggy the Vamp." Mark Galdaine, well known comedy director will film the pictures. The second series will be "Kid" comedies under the brand name of "Hey Fella's." The title of the first release will be "Saturday."

Matt Moore Will Star in "Three Weeks in Paris"

Warner Brothers have announced "Three Weeks in Paris," with Matt Moore in the starred role as their next comedy special. The picture will be an adaptation of the Gregory Rogers story of that title.

Roy Del Ruth has been named to direct the production, which will present Dorothy Devore, Willard Louis, Helen Lynch, Gaynne Whitman, John Patrick and Frank Bond in the supporting cast. The scenario was written by Darryl Francis Zanuck. David Abel will be in charge of the camera work.

Schulberg is Conferring With Bachmann

B. P. SCHULBERG is in New York from the coast to confer with J. G. Bachmann, general manager of distribution on details regarding the eighteen special productions Schulberg Productions will release during the coming season.

Among other things that will be decided by Schulberg and Bachmann will be the order in which the stories will be filmed and tentative release dates decided upon. Upon his arrival the producer stated his company's product next year will continue its established policy of best selling stories to be directed by four of the best known directors.



SAM E PORK

Producer of "Ponjola" and
"Inez from Hollywood"

Presents

The Most Vital Story
of the moment

"THE TALKER"

Adapted from Her stage play
by
Marion Fairfax

AN ALFRED E GREEN
PRODUCTION

with

Lewis S. Stone	Anna Q. Nilsson
Tully Marshall	Shirley Mason
Ian Keith	Barbara Bedford
Harold Goodwin	Gertrude Short
E. H. Calvert	Lydia Yeamans Titus

Photographed by
Arthur Edeson

A FIRST NATIONAL PICTURE

FIRST NATIONAL PICTURES



"The Talker" was personally adapted
for the screen from her stage
play of the same name

by

MARION FAIRFAX

FIRST NATIONAL PICTURES

ALFRED E. GREEN

who directed

"Inez from Hollywood"

and

"The Talker"





Kate Lenox, who preaches that all women should rebel against the stupid conventions of domesticity and take happiness with both hands as they find it,

played by

ANNA Q. NILSSON

in

"THE TALKER"

Harry Lenox who thought Kate wasn't sincere but just liked to hear herself talk

played by

LEWIS S. STONE

in

"THE TALKER"





Ruth Lenox, who believed Kate's talking and thereby wrecked her life,

played by

SHIRLEY MASON

in

"THE TALKER"

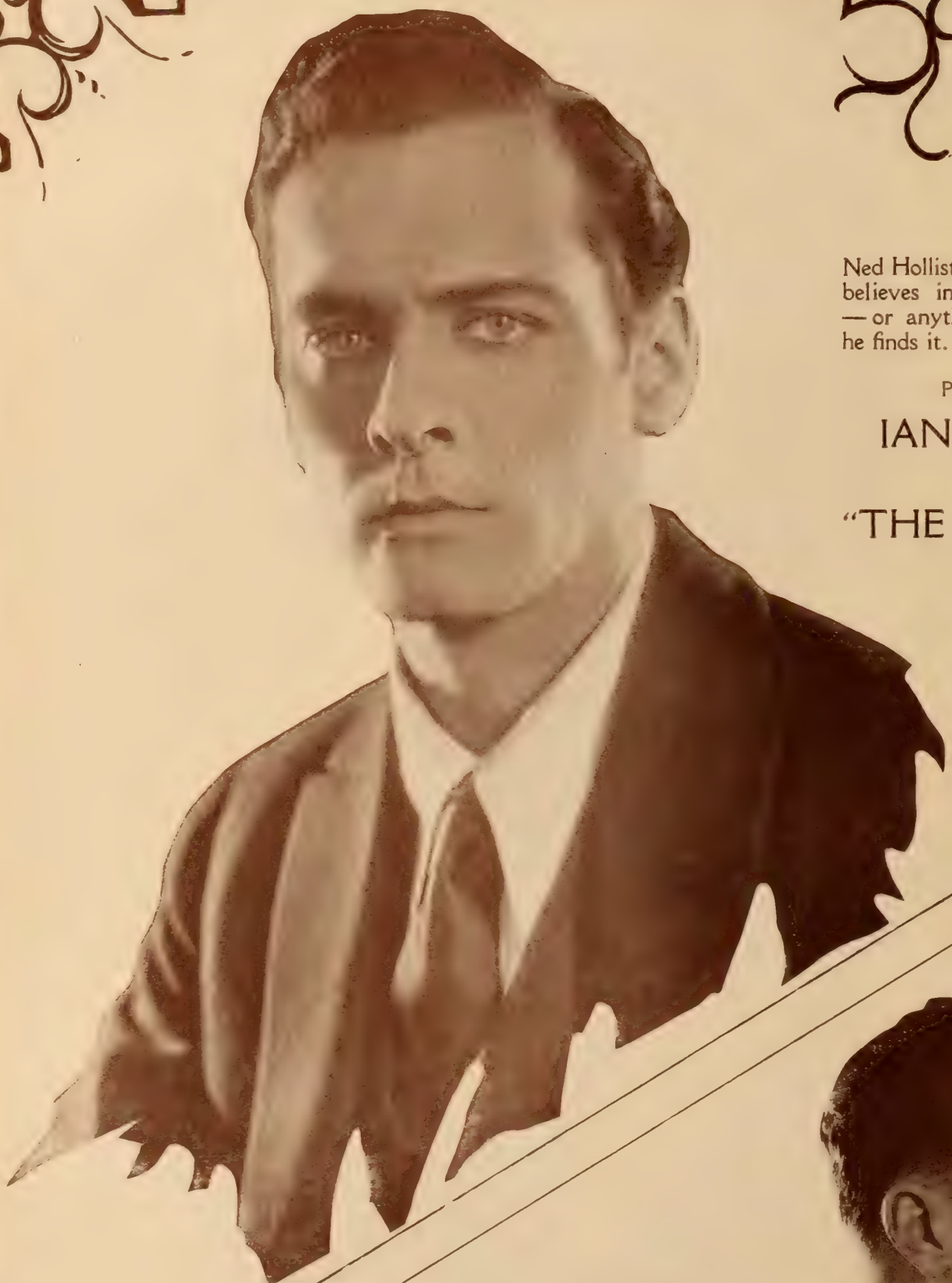
FIRST NATIONAL PICTURES

TULLY MARSHALL

as Henry Fells
the next door neighbor
in

"THE TALKER"





Ned Hollister is another who believes in taking happiness — or anything else — where he finds it.

Played by

IAN KEITH

in

"THE TALKER"



Lonnie Whinston. Not showy, but there with the goods.

Played by

HAROLD GOODWIN

FIRST NATIONAL PICTURES

It's
A First National
Picture



BARBARA BEDFORD

Does the finest work of her career

As

"The Other Woman."



Mrs. Fells is a real neighbor.

Played by

LYDIA YEAMANS TITUS

IN

"THE TALKER"



Maud Fells has the biggest ears
and the longest nose in Elmhurst.

Played by

GERTRUDE SHORT

"The Talker" Rork's Greatest Screen Effort

WITH successful advance engagements in Los Angeles and New York to its credit, "The Talker," Sam E. Rork's impressive screen version of the Marion Fairfax stage play of that title, is ready for release to exhibitors through First National.

The picture has been hailed as the most ambitious effort of the veteran stage and screen producer who brought out "Ponjola" and "Inez From Hollywood," the more recent of several outstanding photoplays, among them the "Rosary" and the new version of "The Spoilers," which he made in association with Jesse Hampton.

The unusual "box office angles" which have been a marked feature of this producer's previous works are again in evidence in this new photoplay, these attributes including the title; the theme of the play, which concerns a discontented wife who "talks" a lot of extremist views and so proves a misleading influence upon her young and impressionable sister-in-law; the cast of exceptionally prominent and popular players; a director whose name has been connected with many recent screen successes; and the fact that the author of the play who is a well known scenarist, made the screen adaptation.

Lewis Stone and Anna Q. Nilsson, the leading players, and Alfred E. Green, the director who proved such an ideal combination of talent in "Inez From Hollywood," are again associated in this production of "The Talker." Their work in the new picture has been commented upon as a confirmation of the keen judgment



Anna Q. Nilsson and Lewis Stone in one of the delightful scenes from "The Talker," Sam Rork's production for First National release.

generally accredited to the producer responsible for bringing them together in "Inez From Hollywood."

Rork's acknowledged appreciation for the box-office appeal of well-exploited screen personalities is further evidenced in the selection he has made of the players to enact the other roles in "The Talker."

Lewis Stone

LEWIS STONE, who plays the role of Harry Lennox, is regarded one of the most finished and resourceful actors in pictures. His is the ability to humanize and make vital all of the characters he portrays before the camera, and his interpretation of the husband in "The Talker" is further evidence of his native talent and skill in the "silent drama."

Stone won his spurs on the speaking stage in "The Misleading Lady," and "The Bird of Paradise." Following these engagements he attracted the attention of Metro and achieved success with his brilliant performances in the memorable "Scaramouche," "The Prisoner of Zenda," and "Trifling Women." Since that time he has performed with increasing brilliance in several outstanding pictures, among them "Cytheria," "Husbands and Lovers," and "Inez From Hollywood."

Anna Q. Nilsson

THE title role in "The Talker" is in the accomplished hands of Anna Q. Nilsson, popular as a screen personality and recognized as one of the most versatile actresses in pictures. Miss Nilsson has been identified with some of the screen's big successes, and has played roles in important productions of all of the leading companies.

Her latest part affords her one of the big opportunities of her screen career and the portrayal she renders recalls many of her past successes, including the impersonations she gave in "Ponjola," "Inez From Hollywood," "The Side Show of Life," "Painted People" and many others equally memorable. Miss Nilsson was born in Sweden and received her early stage training there. She came to this country several years ago and engaged first in stage work, but soon turned her talents to pictures.



The story of "The Talker," Sam Rork's production for First National release, told in pictures; left to right, upper row: Gertrude Short, Tully Marshall and Lydia Yeamans Titis as the Family Next Door, which provides much of the comedy relief; Ned Hollister (Ian Keith), an automobile salesman, makes love to Kate Lennox, (Anna Q. Nilsson), who talks a great deal about emancipation for wives, without really meaning it; Hollister's real dishonorable intentions are toward Ruth (Shirley Mason), the sister of Kate's husband, and as he is about to take her out, they are confronted by Lonnie (Harold Goodwin), who loves her; bottom row, left to right: Kate has purchased an expensive automobile from Hollister, drawing a check without telling her husband, Harry (Lewis Stone), who informs her that he has made the last payment on the house. This means an overdraft and Kate begs Hollister to return the money. He puts her off, and as he is bidding her good-bye, her husband enters. He forbids her to see him again. (Continued in next lay-out.)

Varied Exploitation Angles in "The Talker"

WITH a title like that of "The Talker," with a striking theme of tremendous current interest, and with a cast of the strength found in this picture, the showman has a production which lends itself readily to exploitation of the most productive sort. Showmanship of the highest order has been embodied in the production of "The Talker," with the result that the exhibitor need not seek far to find a plentiful array of advertising angles.

The outstanding points to play up are: 1. The title. 2. The cast. 3. The producer. 4. The powerful theme. 5. The stage play on which it is based

Taking these up, one at a time, you have, first of all, a splendid title to work with. It is short, punchy and to the point. Play up this title in every way. Just the line: "The Talker is Coming" in your program, your ads, your lobby and elsewhere will start the ball rolling. Tack-cards or throwaways might be gotten out along the line: "Are You the Talker?" and the like.

A series of blind teaser ads might be run in your newspapers, headed: "The Talker is a Menace," and telling of the harm done by malicious or insincere talk. Sign this "Citizen's Committee on The Talker."

Effective tack-cards of another sort might be printed in bold type, reading: "Women! Good News for You. The Talker is coming to free you from domestic slavery." Address another to the male population: "Men! Take Warning. The Talker will break up your homes."

Follow these up with one reading: "The Talker will be in Blankville on June 5th. Watch for The Talker." Then, in your advertisements, announce the play dates and tie-up this interest with the showing at your theatre.

The title would also lend itself to tie-ups with radio stores on loud speakers, phonograph stores, schools of elocution and languages, and the like.

The advertising value of a cast such as that assembled for "The Talker" is obvious. In advertising Anna Q. Nilsson you can refer to any one or more of a score of successes with which she has been identified. If you have any Scandinavian societies in your city, have a telegram sent from Miss Nilsson to them telling them it is her finest picture. The exchange can doubtless arrange to have this sent from Los Angeles for you.

Lewis Stone, who fought in the Spanish-American and World wars, has just been made a major in the reserves, a fact which you can take advantage of by holding a Military night or American Legion night, with local officials and post attending in a body.

The other players, Shirley Mason, Tully Marshall, Ian Keith, Barbara Bedford, Harold Goodwin, Gertrude Short, Lydia Yeamans Titus and E. H. Calvert, are all well known, and you should play them up at your discretion, depending upon their relative popularity with your audiences.

Sam E. Rork, the producer of the picture, provides another advertising angle. Rork is a veteran showman, and you should mention that he was the producer of "Ponjola" and, more recently, "Inez from Hollywood."

The director, Alfred E. Green, and the cameraman, Arthur Edeson, are both widely known to film fans. Green recently directed "Sally," and Edeson photographed such productions as "The Lost World," "Robin Hood" and "The Thief of Bagdad," facts which may be taken advantage of in a publicity way.

The theme of the picture is that of the harm done by those who preach harmful doctrines which they themselves have no intention of following but which may be taken seriously by others. In this case, it is the doctrine of women's emancipation from all marital duties and fidelity. This theme lends itself to sermons by local ministers, discussion by club women, essay contests, and the like. Special screenings to such bodies of people would be helpful in obtaining co-operation along this line.

Al Green

AL GREEN, director of "The Talker," occupies a most prominent place among the leading directors of the day. In production after production he has evidenced a marked talent for developing a human and realistic note.

Green started in pictures with Selig in 1911, after a brief career on the stage. He began to leap into the limelight when he was chosen to pilot Thomas Meighan for Famous—an association which is being renewed, for Green will soon start directing this star in a new Paramount picture. He directed "Inez From Hollywood" with such skill that Sam Rork re-engaged him to make "The Talker:"



Continuing the story of "The Talker," Sam's Rork's production for First National, in pictures; left to right, upper row: Ruth, having taken Kate's doctrines seriously, elopes with Hollister, but learning that he is married and a defaulter, leaves him at once; this leads to a break between Harry Lennox and his wife, and his secretary (Barbara Bedford), strives to win him; Kate, meanwhile, is broken-hearted over the disapearance of Ruth and the break with her husband; bottom row, left to right: Harry has been ordered to India and his secretary has begged to be taken along; Harry sends a note to his wife, and she comes to the office determined to ask him to take her back, but finds only his secretary, who tells her that Harry wants a divorce. Heart-broken, Kate goes away to give him his divorce and sell the house. Ruth returns and is reunited with her sister. Harry comes to find out the meaning of her note about a divorce, and mutual explanations follow. Ruth is reunited with Lonnie.

Vital Theme and Fine Cast In "The Talker"

THE idea upon which Marion Fairfax built her play "The Talker," the screen version of which is offered by Sam E. Rork, veteran stage and photoplay producer, through First National, is that "It is bad to preach a good doctrine and fail to practice it; but to express theories so extreme and revolutionary that even their advocate is too sensible to practice, is criminal."

Kate Lennox, pretty, spoiled and willful wife of Harry Lennox, is bored by suburban life. As an antidote for her discontent, she preaches a doctrine of woman's "freedom," declaring that woman of today has the courage to take her happiness when and how she pleases; and she writes a signed article to this effect for the small town paper.

Harry's pretty, unsophisticated sister, Ruth, lives with him, and takes all of Kate's views seriously. Lonnie Whinston, who boards at the Fells', next door, loves Ruth in a boyish, idealistic way. The other Fells' boarder is Barbara Farley. Fells, Lonnie and Barbara all work at Grayson's, in the city, where Harry is office manager.

Ned Hollister, a handsome adventurer, pays court to Kate as a blind for his intentions toward Ruth, whom he desires ardently. He sells Kate a very expensive car, for which she gives a "family check" for five hundred as first payment. Harry comes home with the news that he has gotten a raise and paid the last two installments on their home. This makes Kate's check an overdraft, and she has to phone Ned. Her article in the paper, and the general disorder of the household, precipitates a quarrel between Kate and Harry, and he goes back to town to get his dinner. Ned seizes the opportunity and takes Kate and Ruth to town for dinner and a dance. Harry, who has changed his mind and comes back, sees them go.

At the cafe, Ned pleads with Ruth to go away with him, and she agrees, using Kate's theories as the excuse for her action. When they get home, Harry is waiting. Kate retracts her radical statements about marriage, and "squares" herself with her husband. But Ruth has stolen away with Ned.

Harry and Lonnie pursue and overtake the pair at a mountain hotel. But Ruth has learned that Ned is married, and a fugitive from justice, so she gets out at the back of the hotel and runs away. Lonnie almost kills Ned in a fight, which is stopped by the detectives. Under arrest, Ned tells Harry that Ruth theatened to drown herself. The wood is searched and the lake dragged, without result.

Harry goes to live at his club in town, unable to stay at home, with its memories of his little lost sister. Kate, repentant, can do nothing. Grayson's orders Harry to India to take its office there. Lonnie is to go along, and Barbara Farley, now openly in love with Harry, pleads to have him take her.

Kate comes to Harry's office again to ask forgiveness. He is out, and Barbara intimates that he wants a divorce from Kate. Heartbroken, she leaves a note that she will apply for a divorce.

The afternoon before Harry and Lonnie are to leave, Ruth comes home. Weary, weak and ill, she bitterly upbraids Kate, and vows that she will go away again. But Kate's very eagerness to make amends wins over Ruth. Harry comes to ask Kate about the note, and is reunited with his wife and his sister. Lonnie, uncertain at first of his attitude toward his returned love, learns that she can still honorably be his, and takes her to his heart.



Harold Goodwin and Shirley Mason in one of their love scenes from "The Talker," Sam Rork's production for First National release

Marion Fairfax

WHILE the arrangement is undeniably an ideal one, it seldom happens that the author of a stage play is afforded the opportunity to adapt his work to the photoplay. An instance in which the unusual has happened is "The Talker," successfully produced as a stage play some time ago and now offered in pictures by Sam Rork. The author of the play and the scenario are the same—Marion Fairfax. Miss Fairfax, who in private life is Mrs. Tully Marshall, is a scenarist of established reputation and was therefore selected to make the adaptation of her own play.

Shirley Mason

SHIRLEY MASON is the youngest of three sisters who have made deep impressions as screen actresses—the other two are Viola Dana and Edna Flugrath, who won prominence as a film player in England. Miss Mason, who plays the part of the young girl who is victimized by the vapid talk of Lennox in "The Talker," made her first appearance in pictures when she was 12 years old. She was loaned to Sam Rork for the part of Ruth Lennox because she was judged the ideal choice for the role and her performance proves the wisdom of the selection.

Ian Keith

IAN KEITH, who impersonates the caddish Ned Hollister in "The Talker," has made rapid strides as a screen actor. Keith made his first appearance on a New York stage with William Faversham in "The Silver Fox."

Keith was then signed by David Belasco and played for two seasons in "Laugh, Clown Laugh." During the engagement he was given his first screen role, in support of Gloria Swanson in "Manhandled," which he followed with the lead opposite this star in "Her Love Story." He then went to California and played opposite Corinne Griffith in "Love's Wilderness." Then came "Enticement," "My Son," and after that his current work in "The Talker."

Barbara Bedford

BARBARA BEDFORD, one of the most promising of the younger generation of screen actresses who plays a featured role in "The Talker," owes her "discovery" to none other than Bill Hart, who picked her from a crowd of "extras" to play a real acting role.

So delighted was Bill Hart with her response that he touted his new "discovery" to others, so Maurice Tourneur tried her in a role. Since then her progress has been in keeping with her promise.

Gertrude Short

WHILE she is only 22 years of age, Gertrude Short, the busy-body daughter of the Fells in "The Talker," has been called one of the "oldest" actresses on the screen. She started in pictures as a child actress and during her remarkable career before the cameras has played in productions of Famous Players, among them "Rebecca of Sunnybrook Farm," and "The Little Princess," both Mary Pickford vehicles, Vitagraph, Warner Brothers, F. B. O., and others.

Cecille Evans

CECILLE EVANS, the clever little actress who plays the part of stenographer in "The Talker," is regarded by the other Hollywood girls as something of an authority on physical culture, exercise and diet. She began building up this reputation while working in comedies, where she became famous as the possessor of the "million dollar pair of legs," an award which was confirmed by a jury of artists and beauty experts.

Harold Goodwin

THE part of Lonnie Whinston in "The Talker" is one of the most sympathetic and moving in the picture. It is played by Harold Goodwin, regarded one of the finest young actors on the screen, of which he is a product. Goodwin became an actor under the direction of D. W. Griffith, for whom he played boy parts in the Old Biograph days. At that famous work-shop he played opposite such celebrated screen artists as Henry Walthall, Lillian Gish, Dorothy Gish, Mae Marsh, Donald Crisp, Norma and Constance Talmadge.

Tully Marshall

TULLY MARSHALL, the hen-pecked Mr. Fells in "The Talker," is a veteran actor of the stage and the screen as well. He was starred in stage productions, and was a producer and director of stage plays, before he entered pictures. Marshall's name has appeared in the casts of some of the most notable screen plays, Griffith's "Intolerance," "The Covered Wagon," "The Hunchback of Notre Dame," for example.

Lydia Yeamans Titus

LYDIA YEAMANS TITUS—the domineering Mrs. Fells in "The Talker"—is famous for her character impersonations in pictures. She is a familiar screen figure, having scored emphatically in roles of the gossipy, commanding and demanding, matron type. Mrs. Yeamans was reared in the theatre, her first appearance was at the age of six months, at which time she was carried on the stage in a scene in "Rollo's Child," a melodrama produced in Australia.

Exhibitors Service Bureau



When "Head Winds" (Universal) was the feature attraction at O. L. Meister's White House theatre in Milwaukee, recently, the unique "gallery" across the front of the house was dressed with a typical nautical display, as illustrated here.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

Edward L. Hyman, Mark Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr., Finkelstein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Metropolitan theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines, theatre, Des Moines, Iowa.

W. C. Quimby, Managing Director, Strand Palace and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS.						
Devil's Cargo, The	—	2	7	4	75	7,980 ft.
New Lives for Old	—	2	5	3	73	6,796 ft.
FIRST NATIONAL.						
Enticement	1	1	8	—	62	6,407 ft.
Sally	—	—	4	7	89	8 reels
FOX.						
Dick Turpin	—	1	6	3	76	6,716 ft.
METRO-GOLDWYN.						
Cheaper to Marry	1	—	7	2	71	6,500 ft.
Great Divide, The	—	1	10	1	70	7,811 ft.

George E. Brown, Imperial theatre, Charlotte, N. C.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Manager Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Thomas D. Soriero, Supervisor of theatres, Universal Pictures Corp.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

See Complete "Check-up" June 13

"Thundering Herd" Aided by Strong Campaign

An ingenious animated miniature lobby display was used by Manager D. Roscoe Faunce of the Strand theatre, Birmingham, on "The Thundering Herd" recently. The miniature set in the center depicted a pioneers' camp with Indians on horseback circling around them in attack. The horses of the Indians were made to gallop by being attached to a ⅛ horse power motor concealed inside display, greatly enhancing the attention value of same.

A special screening held for members of the Better Films Committee and the press resulted in the former's giving the photoplay a letter of endorsement. Five hundred copies of this letter were mailed to prominent ladies of Birmingham.

Manager Faunce arranged several excellent tie-ups, one with the Public Library by which that institution distributed 3,000 special bookmarks on the production. A special one-sheet was also displayed in a conspicuous place in the library.

Birmingham's leading department store had an attractive display on the book with advertising copy on the photoplay.

Courtesy Week in Cleveland for "Excuse Me"

When "Excuse Me" played recently at Loew's State theatre in Cleveland, Ohio, C. C. Deardourff, Metro-Goldwyn exploiteer, put over a Courtesy Week with the co-operation of the Cleveland Press. A feature of this Courtesy Week was the placing of a young woman on the streets whose function was to observe every act of unusual courtesy shown, and to reward it by presenting the doer with a check for money and passes to "Excuse Me." The courteous deeds which she rewarded in this manner were featured in the press daily, and made excellent copy.

A teaser campaign heralded the showing, and there was a special lobby display.



Marquee display and street ballyhoo for "The Tornado" (Universal) at Proctor's 125th Street theatre, New York City, recently.

Bannered Sedan is Teaser for "K—the Unknown"

Everyone in Sharon, Pa., recently was asking who "K" was and why he did not use his good looking new car. Sam Friedman, manager of the Luna theatre, Sharon, and Jack Hays, Universal exploitation man, were responsible for this curiosity for they arranged a tie-up, with the local Hudson dealer for a two-day bally-hoo.

A card was placed in each door of a Hudson sedan reading, "Reserved for 'K'—the Unknown'" and the machine driven through the streets by a boy from the motor agency.

Street Projector Exploits "Lost World" Showing

The exploitation department of First National used a valuable advertising device during the recent engagement of "The Lost World" at the Astor theatre, New York. It was a motion picture projection machine in a gold case no larger than a Victrola which was screening sections of "The Lost World," and interjecting between scenes the statement, "The Lost World, Astor Theatre, Now."

The machine was obtained by Allan S. Glenn, supervisor of exploitation from First National. The projection machine and an automatic rewinder are in the bottom of the case, a series of mirrors projecting the picture onto the silversheet at the back of the top section. In truth it's a motion picture show in a two foot case.

Not only was the machine valuable to First National but it aided the A. L. Burt & Co.'s edition of "The Lost World" in book form.

Pullman Car Duplicated in Lobby for "Excuse Me"

Manager H. C. Clarke of the Garing, Greenville, S. C., built a lobby on "Excuse Me," which aside from being unique was an excellent visualization of the title.

A complete side of a Pullman car made out of compo board and painted exactly like a steel coach was placed in the lobby. Just above the windows of the car was printed the title of the photoplay. In each window was a cut-out of the different characters in the picture. Under each window was the name of the player. The last window carried the number of the car and "Bound to Reno." At the entrance of the car was the conductor assisting a lady with a little poodle dog.

The display caused much laughter and tended to put the patrons in a receptive mood before entering the theatre.



Manager Frank Steffy's eye-catching lobby display at the Coliseum theatre, Seattle, on "New Toys" (First Nat'l). Electric light bulbs outlined the principal features, and well-placed use of bold stripes resulted in a display of considerable strength.



Tie-up with the Union Pacific on a window display made by the Strand theatre in Pocatello, Idaho, of which Garruthers and Archibald are the managers, the picture being "The Thundering Herd." (Paramount).

Windows Feature Stills on "Smouldering Fires"

Stills were put to good use by Jack Meredith, Universal exploitation man, when Bob Hutchinson's Liberty theatre in Oklahoma City, Okla., played "Smouldering Fires." They secured four good window displays, including a drug store, shoe shop, florist shop and department store, and cards in several sandwich shops.

One of Laura La Plante holding two great bunches of flowers, effected a tie-up with the florist. In addition to a large card containing pictures of Miss La Plante and Malcolm McGregor, nine plants in the window each had a small card bearing a letter attached to them. The letters spell U-N-I-V-E-R-S-A-L.

Other stills of Miss La Plante showing her drinking milk were mounted and placed in sandwich shops. The copy read: "Try a La Plante Special and a bottle of milk before seeing 'Smouldering Fires' at the Liberty."

Wedding in Airplane Aids "So This is Marriage"

A wedding held in an aeroplane over Omaha, Neb., recently gave remarkable exploitation to the showing of "So This is Marriage" at the Sun theatre. Three hundred and twenty-seven inches of newspaper space were achieved, enormous interest in the event being aroused throughout the city. Buddy Hooton, Metro-Goldwyn exploiteer, conducted this campaign in collaboration with Publicity Director Frudenfeldt of the World Realty company, which owns the Sun theatre.

The Omaha Daily News was induced to sponsor the aerial wedding, and gave prominent space to the event throughout the week preceding the showing and during the run. For several days before the opening the betrothed couple shopped about Omaha wearing aviation costumes, two Wills St. Claire cars being loaned for the occasion. These cars bore banners exploiting the picture. Arrangements were made with the WOAW station to broadcast by remote control, a wedding march from the Sun Theatre. Twenty thousand wedding invitations were donated by a local printer and mailed out to citizens of Omaha.

Title Writing Contest on "Janice Meredith"

A MISSING title contest was recently used with excellent results by Albert Kaufman, Metro-Goldwyn exploiter, in Niagara Falls, N. Y., where "Janice Meredith" played at the Lumberg theatre. Kaufman persuaded the Niagara Falls Gazette to print a historical scene from the picture daily for five days in advance of the showing with a description of the event it portrayed.

Such scenes as Washington crossing the Delaware, The Spirit of '76, a tableau on the lawn of Mount Vernon and others similar were published and aroused interest in the picture. Ten dollars was offered as first prize, five dollars as second, and two dollars as third, with free tickets for the next best twenty as consolation prizes.

A special advance showing was held by Kaufman which was attended by some 250 teachers, school executives, members of the Board of Education, clergymen and representatives of the press.

Prescription Blank Herald on "New Lives for Old"

An ingenious method of exploitation was used by Manager D. Roscoe Faunce of the Strand, Birmingham, for his showing of "New Lives For Old." Ten thousand prescription blanks were distributed throughout the business section of Birmingham.

A physician's prescription blank with Betty Compson as M. D. was the basic idea, with copy to the effect that thrills, mystery, suspense, surprises and romance, taken in large doses by all folks, everywhere, will give them "New Lives For Old."

The remainder of the campaign was along standard lines, with a hand painted lobby display.



Gilbert E. Gable *presents*

The SKY RAIDER

with Jacqueline Logan
and Capt. Nungesser
(World's greatest living Ace)

From the romantic story
'The Great Air Mail Robbery by Jack Lait

A positive clean-up at four Fox Theatres in New York. To date its record has been sensational.

A T. Hayes Hunter Production

ASSOCIATED EXHIBITORS
Physical Distributor Pathe Exchange Inc. John S. Woody, President Foreign Representative Sidney Garrett

Window Cards Well Placed on "Learning to Love"

The Gilger theatre, Norwalk, O., having as its attraction "Learning to Love," splurged in several of the ways well known to exhibitors. To begin with, the Gilger increased slightly the size of the display space it uses in the Norwalk newspapers, thereby gaining more elaborate free notices.

But the larger ads were not all. Neat cards were placed in show windows throughout Norwalk's business section; cards bearing a picture of the star, the name of her vehicle, the announcement of the dates and, lastly, the name of the theatre at which the attraction was to be offered.

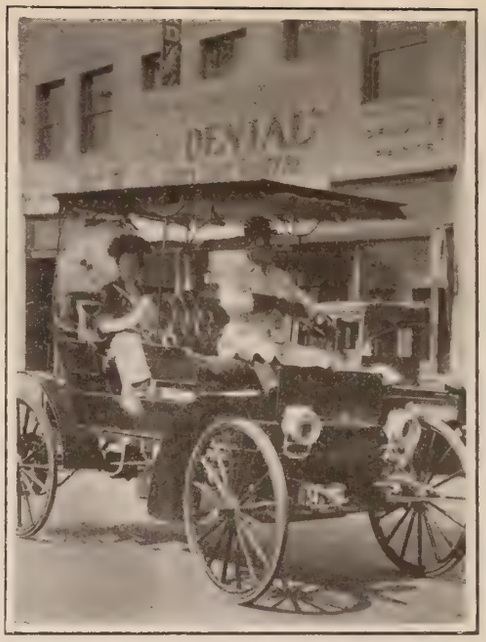
The placing of the cards had been carefully studied and, as a result, there were few that did not attract attenion. One was in the show window of Norwalk's leading confectionery store where it got the eye of all who entered. Observation disclosed that it had particular appeal to young women and their escorts. Another card that had been placed in the center of a window filled with men's and boys' wearing apparel hit the passer right in the eye.

Banners carried on the fenders of Norwalk street cars bore in black on white, about the same information concerning "Learning to Love" that the cards imparted and were every bit as effective.

"Daddy's Gone a-Hunting" Contest Put Across

A "Studio Models Week" was recently staged in Los Angeles in connection with the showing of "Daddy's Gone a-Hunting" at Loew's State theatre, and attracted great attention. Eddie Eckels and H. D. McBride, Metro-Goldwyn exploiteers, staged thi scontest in collaboration with Ray Coffin, publicity director for the down town West Coast theatres in Los Angeles.

The object of the contest was to find the most perfectly formed girl in Southern California. Uews of the contest spread rapidly by newspaper, radio and screen.



This old fashioned automobile was used as a street ballyhoo during the showing of "The Denial" (Metro-Goldwyn) at Loew's State theatre, Los Angeles.

Prizes in the contest were: first prize, a contract to appear in a Metro-Goldwyn-Mayer production; second prize, $100 cash; third prize, $50 cash; fourth prize, $25 cash; fifth prize, $15 and sixth prize $10. The stage setting in Loew's State theatre, where the contest was held, represented the interior of an artist's studio, with sloping roof and skylight. The act featured a party given in this studio, the contestants appearing as applicants to the artists. Thirty of the girls who applied appeared in this prologue. Ten trailers on the contest were used in various West Coast houses, while 15,000 heralds were distributed. A special lobby display was prepared, featuring immense paint brushes and large palettes. Photographs of the models were prominently displayed.

Rowley Gives 'Classmates' Intensive Campaign

Some of the mose effective work was given "Classmates" by Manager Jack Rowley of the Royal theatre at Laredo, Texas. When he was apprised of the fact that "Classmates" had been booked for showing four days later, he at once had slides prepared and shown on the screens of the Royal and Strand theatres.

Enlisting the aid of Dr. J. M. Skinner of the Holding Institute of Laredo, Manager Rowley and J. W. Falvella obtained a company of twenty-two Holding Institute Cadets to parade the streets of Laredo headed by their drum and bugle corps for the day preceding the opening. The artist who does the showcard and sign painting work for the Royal, Strand and Rialto theatres painted two banners, size 3 x 6 feet, then tacked these together and mounted them on two six-foot poles to be carried by the cadets during their parade

On Monday afternoon at 3:30 o'clock all was ready for the parade of the Holding Institute Cadets, and they started out headed by a mortorcycle traffic cop as standard-bearer with a large American flag at the head of his car and followed by the drum and bugle corps and the Holding Institute Cadets. Following the Cadets, on each side of the street, were boys handing out 9 x 12 handbills telling all about the "Classmates" engagement. The large red, white and blue banner carried by the cadets, reading, "Don't Fail to See Richard Barthelmess in 'Classmates'" at the Royal theatre Tuesday-Wednesday-Thursday. With the word "Classmates" in a bright blue and the remainder of the lettering in red, touched off here and there with light splashes of black, and the sounding of the drums and bugles as the cadets marched along, attracted the attention of thousands of people to the procession.

Through the assistance of Captain Adams of Fort McIntosh, a bugler and two men of the Fourth United States Field Artillery offered their services to Manager Rowley to put on the prologue.



When "Sally" (First Nat'l) was shown at Loew's State theatre, Los Angeles, the local Owl Drug stores gave their windows over to unusually complete displays in connection with the picture. That shown here included a doll dressed as Sally, enlarged bromide and a coniderable number of portraits and some stills from the photoplay.

MAY 25th

Is National Screening Day for

"DRUSILLA WITH A MILLION"

An Associated Arts Production
Directed by F. Harmon Weight

MAY 25th—write that day on your cuff,—paste it in your hat—It is a Red Letter Day in the history of F. B. O.

On that date, F. B. O.'s magnificent Super Special GOLD BOND picture—"DRUSILLA WITH A MILLION" will be screened for all exhibitors throughout the Nation, in our 34 Exchanges in the 34 leading cities of the U. S. A. and Canada.

A simultaneous screening, so that every Exhibitor in the land from the biggest First Run to the smallest theatre owner may see and KNOW that F. B. O. has the biggest box office winner in its history.

On May 24th,—this great picture opens at THE CAPITOL THEATRE, B'way and 51st St., New York City,—the world's largest and finest theatre, and every living Independent knows that to break into THE CAPITOL with an Independent production is an accomplishment and the picture *"must"* be the goods. "DRUSILLA WITH A MILLION" is that and more, so arrange your affairs to view this picture no matter how far you have to travel. Open House in 34 F. B. O. Exchanges on May 25th. Go to your nearest F. B. O. Exchange and you'll see the season's finest motion picture, one you'll be proud to show and one that will "clean up" for you. Mark the date down *NOW*, May 25th.

FILM BOOKING OFFICES
723 7th Ave., New York
34 Exchanges in 34 Principal Cities in U. S. A. and Canada

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

CLASSIFIED SERVICE

A classified ad in MOTION PICTURE NEWS offers the full resources and circulation of the NEWS to the advertiser at a ridiculously low figure.

Whether you want to reach executives, branch managers, salesmen, or theatre managers, you can accomplish this quickly and economically through the NEWS Classified Columns.

Wanted

MANAGING DIRECTOR, available about June 1st, desires to negotiate with a theatre owner requiring the services of a capable manager thoroughly versed in the technique of modern theatre management; have had 17 years' experience in Chicago and Illinois; am 37 years old and married; prefer to locate in Indiana, Ohio, or Western Pennsylvania; write or wire full particulars. Address, Box 260, Motion Picture News, New York City.

MUSIC ROLLS EXCHANGED.— Exhibitors in any part of this country who operate Wurlitzer Electric Pianos or Motion Picture Orchestras by music rolls can exchange rolls with us regularly at either 75 cents or $1 per roll and postage. Write us for full details, stating what style you have. D. L. Whittle Music Co., Dallas, Texas.

MOTION PICTURE OPERATOR.— Fifteen years' experience; would like to locate where real projection is appreciated. My reference: "Birth of a Naton," "Way Down East" and other Broadway productions. A. Barney, Fulton Hotel, 46 Eighth Ave., New York.

ART DIRECTOR, scenic artist of established reputation, solicits engagement with organization who demand high class scenic prologues. Will go anywhere. Milo B. Denny, "Den," 5701 Cherokee Ave., Tampa, Fla.

EXPORT POSITION WANTED.— Well educated young man, twenty-three, thoroughly versed in salesmanship and office routine, wishes connection with motion picture distributor in export branch, either home office or travel. Speaks and writes English, Spanish, Portugese and French; traveled extensively, Central and Latin Americas, Venezuela and Columbia. Now in export business; highest references. Box 980, Motion Picture News, New York City.

WANTED to lease motion picture theatre in Connecticut. Fully equipped. Small town preferred. Box 220, Motion Picture News, New York City.

EXPERIENCED ORGANIST and piano orchestra leader wishes engagement. Has large modern library and ten years' picture experience. Can coach singers and choruses. Has business ability. Box 990, Motion Picture News, New York City.

For Sale

FOR SALE. — Modern movie; priced for quick sale account of illness; wonderful bargain; county seat of 10,000. Box 240, Motion Picture News, New York.

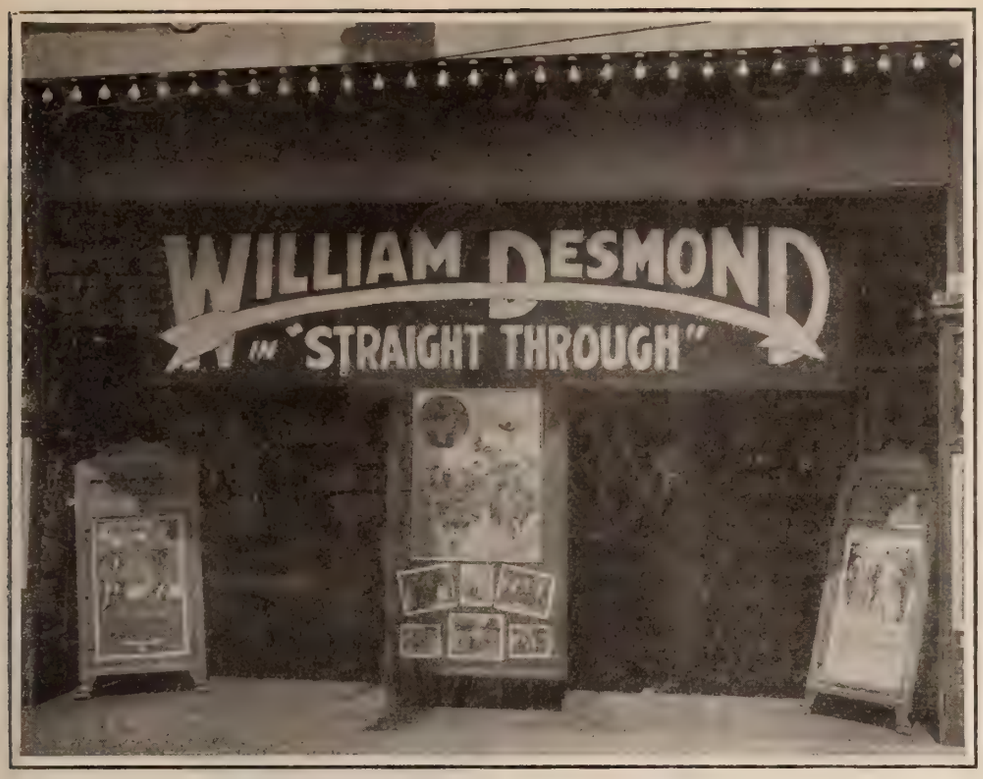
FOR SALE.— Poster Exchange and Theatre Supplies; in midwestern city; good location and now on a paying basis. Write C. A. B., Motion Picture News, Chicago, Ill.

FOR SALE OR LEASE.— Washburn Theatre, Chester, Pa.; seating capacity, 1,500; big stage; plenty scenery; Kimball Organ; two picture machines. For particulars, address Leon Washburn, 131 Newbury Street, Boston, Mass.

FOR SALE.— Two Fulco arc controllers, used 1 month; $175 for the two. W. H. Heffley, Duncannon, Pa.



Here, selected from a great many more, are ten well-representative ads on "Madame Sans Gene" (Paramount). They show, as well as possible in one display, the various styles of lay-out, illustration and type used throughout the country on this picture. The houses included are: Poli's Palace, Waterbury; Criterion, Oklahoma City; Adams, Detroit; Capitol, St. Paul; Stillman, Cleveland; Loew's Columbia, Washington, D. C.; Bijou, New Haven; Loew's Palace, Memphis; Capitol, Cincinnati; James' Grand, Columbus. Size, one to four columns.



With a solid red background and white lettering, this display by Manager R. M. Kennedy at the Royal theatre, Birmingham, Ala., on "Straight Through" (Universal), made a splendid "flash" from the street.

Imperial Lobby Indian Set for "Thundering Herd"

The lobby of the Imperial, Asheville, was converted into a veritable Indian camp during the run of "The Thundering Herd," with trees, tents, buffalo hides, statuary horse and a real man dressed as an American Indian. Two amber floods playing on this display at night produced a very striking effect.

A feature of the lobby decorations were the special banners used under the marquee. These were made of scrim with the figures of buffalos painted on them with the words —"The Thundering Herd" underneath. When the light reflected through these banners it was quite a flash.

A special still board was used in the foyer of the theatre ten days in advance of opening with an announcement of the attraction.

Two excellent window displays were secured a week in advance on the book. Three days prior to showing 2,000 doorknob hangers printed with the title, cast, theatre, play dates, etc., were distributed throughout the residential section.

Clowns on Street Ballyhoo "Great Circus Mystery"

A couple of clowns, suitably attired and equipped with toy horns, drums and whistles stirred up interest for the starting of "The Great Circus Mystery" at the American theatre, Orlando, Fla.

Started well in advance with slides on the screen telling of the coming of the serial. Followed up with circus heralds given away to patrons well in advance and gradually worked up towards play date by sustained interest. Had large banner out in front for week in advance telling of coming of serial also.

Four days in advance two clowns started working and they covered the section of town well from whence business is drawn to this house. They had small drug store envelopes to give away; containing peanuts. Envelopes were printed up:—Circus Food—Have some and then go to the American theatre and see "The Circus Mystery" etc. The clowns also gave out heralds along the streets. They were clever boys and did a lot of things in a funny fashion which kept people watching them. They had signs on their backs of course.

On opening day they worked directly in front of the theatre and ballyhooed people.

Hula Hula Prologue With "As Man Desires"

MANAGER LOUIS SANTIKOS of the Palace theatre, San Antonio, Texas, cooperated witah the Chamber of Commerce in its entertainment program for merchant guests of the city's Trade Week in the presentation of a combination Style show and "As Man Desires."

The Style Show was given by local wholesalers and jobbers, through the cooperation of the Palace management. A promenade was built out from the stage and on it models revealed the future of milady's styles. Music was furnished by the Palace orchestra.

Coupled with this feature was a prologue offering of five Hula Hula girls costumed in accorda..ce with the picturization in "As Man Desires," which also proved a popular number of the week's program.

Interest was stimulated by the unique prologue which Don Felice, musical director of the Palace, put on. The stage setting depicted a full moon, thatched huts, murmuring water and other typical environments of the South Sea Islands. The dancing and singing of the Hula Hula girls was accompanied by two male voices hidden in the wings, and soft and low accompaniment by the orchestra.

Lavish Fashion Show With "5th Avenue Models"

The Kings Theatre, St. Louis, recently showed "Fifth Avenue Models," in connection with which was held an elaborate Spring style show.

The fashion show was arranged by Maurice Davis of Universal's exploitation staff, and was held in co-operation with local dealers in women's garments, who supplied the gowns and the models.

Twenty-five people were used in the fashion show, including a number of singers and dancers.



Gilbert E. Gable *presents*

The SKY RAIDER

with Jacqueline Logan and Capt. Nungesser
(*World's greatest living Ace*)

From the romantic story "The Great Air Mail Robbery" by Jack Lait

A T. Hayes Hunter Production

Played to tremendous business at the Fulton Theatre, Jersey City. Has proven its worth as a go-getter at every engagement.

ASSOCIATED EXHIBITORS
Physical Distributor Pathe Exchange Inc John S Woody, President Foreign Representative Sidney Garrett

YOUR IDEA

IN THE MAIL

ELLSWORTH HAMER, manager of the Orpheum theatre at Bay City, Mich., a Butterfield circuit house, sends in photos of some excellent window displays which adjoin the theatre entrance in such a way that they also serve as lobby display. They are on "The Lady," "Seven Chances" and "Sally," and show first class arrangement of the display material and clean cut lettering—an important feature if the display is to look well. Some of these photos will be reproduced in the Service Bureau at an early date.

L. J. CARKEY, manager in Carthage, N. Y., for the Schine circuit, which has the Strand and Hippodrome in that city, sends an interesting batch of material on a Theatre-Going Week which he put across there. Unfortunately, the newspaper which he forwarded failed to be received, and our information is incomplete as a result. However, from the data we have, it looks as though Carkey has put across a corking campaign and one that should show immediate results at the box-office in return for the energy expended.

In this connection, we should like to call the attention of all our readers to the fact that all editorial matter, including exploitation, should be sent to MOTION PICTURE NEWS at 729 7th avenue, NEW YORK CITY, and not to ALBANY. The News is printed at Albany, but all the editorial offices are in New York City and anything sent to Albany is simply forwarded on to us here—and sometimes in forwarding it never arrives. Since your NEWS comes to you from Albany, it is a perfectly natural mistake to make, but time will be saved all around if you send everything direct to New York.

A. C. KADLOWEC, who directs the publicity for the Botzum Theatres Company in Akron, Ohio, made a timely tie-up in that city for "Broken Laws" at the Orpheum theatre. The city had just installed the three-light, red, yellow and green traffic regulation signal system, and everybody in town was trying to figure out just how it worked and what the colors meant. Kadlowec got busy and issued a small folder, printed in the three colors and black, illustrating just how the "Go," "Get Ready" and "Stop" signals looked in action. On the front was the line: "You Are Breaking the Law when you do not," which was continued over the page by the line "Observe traffic signals." On the back was a stock cut on "Broken Laws" and the billing for the theatre. Of course, a stunt of this sort can't be used in many cities, but Kadlowec deserves credit for seeing the opportunity and making use of it. He obtained the endorsement of the Safety Director of Akron through the folder.

The Jackson theatre, at Jackson Heights, L. I., of which WILLIAM FAIT, JR., is managing director, sends in several copies of the Jackson Theatre News, which is published weekly for the patrons of that house. It is a snappy looking job, printed on a good grade of paper in a convenient size, five and one-half by eight and one-half inches. The policies and personalities of the theatre are played up attractively, and the publication radiates a general atmosphere of progressiveness and enthusiasm, which is as it should be.

JACK A. MARSHALL, manager of the Grand theatre at Huntsville, Ala., writes interestingly concerning the newspaper situation in that city, and the manner in which he coped with it. The newspaper insisted on running the ads of the two theatres in the town on separate pages, would not group them together and would not make up a Sunday amusement page. So, to make the readers look for his ads, Marshall has employed the stunt of picking names at random from the city directory and putting them in his ads. All these persons have to do is come to the theatre and receive their free ticket. So far, he says, not a one has gone unclaimed. He also remarks that he has made up some most effective three-sheets from the covers of the large-size press-books, with the aid of scissors and pastepot.

T. F. McCOY, manager of the Florence theatre, Pasadena, Calif., a West Coast-Langley house, writes us an interesting letter concerning the many pre-views held at that theatre by Los Angeles producers. This will be reproduced elsewhere in this department, as it should be of interest to other exhibitors.

G. R. NORMAN, of the Empress theatre, Hastings, Nebr., submits a photo of a window display on "The Spaniard" as an illustration of the sort of co-operation he receives there, or, as he puts it, "just to let you know how the merchants co-operate with the theatres out in the Woolly West." The photo shows an entire dealer's window devoted to the picture alone, and a mighty attractive window, too. Manager Norman has charge of three houses, the Empress, Strand and Palm, and reports that he has no difficulty in obtaining such co-operation—which proves that he knows how to go about getting it.



Stock material used sparingly, with plenty of white space, featured this ad on "His Supreme Moment" (First Nat'l), at the Empress, Oklahoma City.

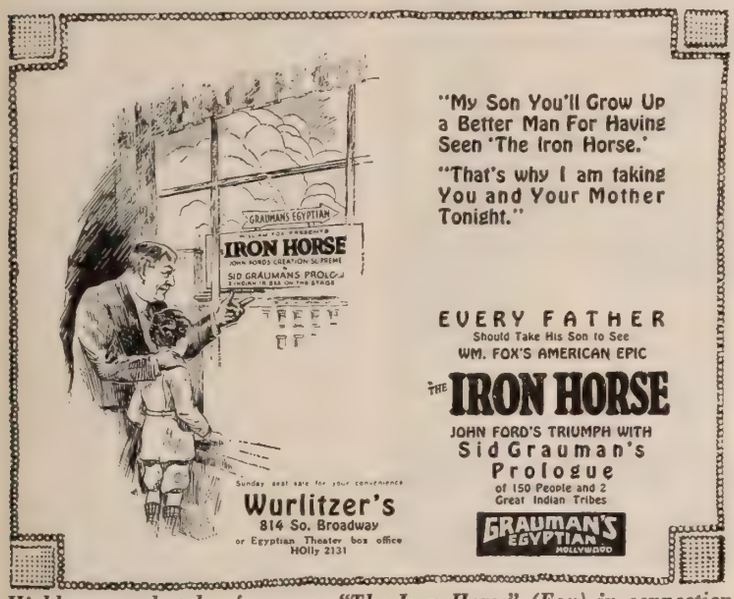
LAURENCE F. STUART, better known as Buddy Stuart, managing director of the Fenway theatre, Boston, mails us two issues of the Fenway Close-Up, which show how he handled Music Week and Mothers' Week at that house. Special covers were designed in each case, both highly attractive, which played up strongly the fact that this house was co-operating in these national movements. Buddy runs a list of all the other attractions in Boston each week, including picture, vaudeville and the "legit," which is not only good sportsmanship but a convenience to patrons.

DON'T CROWD!

ANOTHER excellent example of what may be done in advertising with stock material plus white space—and no crowding—is contained in the accompanying ad on "His Supreme Moment" at the Empress theatre, Oklahoma City. It is reproduced here practically actual size, and needs little comment. It isn't easy to resist the temptation to cram as much as possible into expensive space, but it has been done here, and the result speaks for itself.

Except that all rules are dangerous in advertising, we should be tempted to lay down this axiom. Always use a stock cut one size smaller than the ad you are drawing up. That is, for a two-column ad, such as this, use one-column cut material. For a three-column

AND OURS



Highly unusual style of copy on "The Iron Horse" (Fox) in connection with its showing at Grauman's Egyptian theatre, Hollywood. It was four columns in width.

ad, use two-column cuts, et cetera. This will depend on the nature of the cuts, of course, but they are usually so crowded that this simple procedure will improve the looks of your advertising tremendously, if applied with discretion.

HERE'S A PRE-VIEW IDEA

PUTTING a picture up to the verdict of 1000 people on the night before its official opening has been used successfully of late by the Liberty theatre, Kansas City, Mo., and the Rialto theatre, Des Moines, Ia. The picture "tried" was "Oh, Doctor!"

The ads in the newspaper ran like this: Wanted! One Thousand People To Sit on This Film Jury. You know enough about a motion picture to be able to tell whether it is the most amazing creation that has ever been brought to the screen. If you do, we want you to sit on the biggest jury that has been empanelled in Kansas City. We want you to sit in judgment on Carl Laemmle's presentation of Reginald Denny in "Oh, Doctor!"—a Universal Jewel production which will be shown immediately after the last performance tomorrow night.

At the close of the showing the audience was given slips of paper on which to write their verdict together with their names and addresses. This not only brought a big crowd to the last show, gave the theatres some great lines for the coming week's ads on "Oh, Doctor!" but also provided them with mailing lists of red hot fans.

In Des Moines, in addition to the jury stunt, Jack Edwards of the Universal exploitation staff, put a clown on the principal streets bearing the cards front and back: I May Be a Clown But I know enough to see "Oh, Doctor!" at the Rialto theatre this week.

NEAT USHERETTE COSTUMES

MANAGER NAT HOLT of the California theatre, San Francisco, has attracted a great deal of attention with the new uniforms he had made for his usherettes. Not only are the people commenting on them, but managers of surrounding theatres have come to the theatre to examine them. They are light and attractive.

These uniforms are orange in color trimmed with green, the theatre's "House Colors." They are a dress and a cape made of flannel, especially dyed for the California theatre in a special shade of orange. They are trimmed with green silk and the name "California" is embroidered in green below the right hand pockets. The head usher has the word "Hostess" embroidered on hers and the assistant has the words "Assistant Hostess" embroidered on her garment. The capes may be taken off when it becomes too warm and the dresses themselves are very neat, also in orange.

HELPING CHURCHES

CHURCH co-operation has frequently been stressed here as a sure means of winning good will, especially in the smaller cities where the church element is a strong factor in the town. A good illustration of the soundness of this, and a practical way in which it may be carrried out, is furnished by Arthur Lucas, head of the General Enterprises, Inc., which operates the new Egyptian theatre in Greenville, S. C. This was done just prior to Easter, although its application would not necessarily be limited to that time.

In the Piedmont, Greenville daily, there appeared on Saturday, April 11, a whole page devoted to activities of the churches for Easter, the services, programs, and various other matters of interest to church members. About one-third of the page was taken up with an advertisement, which in big letters began—"If No One Went To Church There Would Be No Church—And Then—" The ad continues to show why people should go to church. There is not one thing said about theatres until the very end. In small letters, after the Go-to-Church idea has been strongly advocated, there appears this line—"This advertisement is published and paid for in the interest of the work of the churches of Greenville, by the Egyptian theatre."

Every church in town felt very grateful to the theatre for such co-operation, and it is by no means unreasonable to suppose that Greenville churches will be prompt in giving the theatre like co-operation.

HUMAN INTEREST ADS

THERE are many things to advertise about a picture outside of the usual cast, title, author, director, and the like—though one would hardly realize this from a perusal of the general run of ad copy throughout the country. It takes both courage and ingenuity—and time—to branch out into new lines of advertising. None-the-less, somebody does it now and then. In selling motion pictures you are selling, first of all, entertainment, and there are many ways of putting over that intangible commodity. We are not deprecating the advertising of stars, nor underestimating its value—but perhaps if we advertised entertainment value and human interest appeal a little more, this business would be less a slave to the star system.

Be that as it may, we are reproducing in this department this week an advertisement on "The Iron Horse" at Grauman's Egyptian theatre which is distinctly unusual. In the original it was five columns in width. Here we have had to reduce it somewhat, but the copy can be read without difficulty. Note particularly that there is here nothing freakish—nothing bizarre—nothing eccentric. Just a normal, wholesome appeal to the love of parents for their children, and their desire to have them see things which will mould their ideals and character as they should be moulded.

While it might be objected that only big city houses can do this, and that this particular ad demanded special artwork, it is equally true that ingenuity will work wonders in atoning for lack of equipment.



The airplane in which "The Lost World" (First National) was screened during a flight through arrangements made by Horace Judge's staff, representing First National in England.

With First Run Theatres

NEW YORK CITY

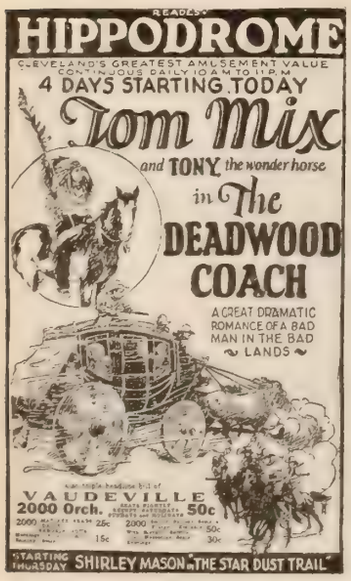
Rivoli Theatre—
Film Numbers—The Shock Punch (Paramount), Thoughts for Mother's Day (S. R.), Snatches from Life (S. R.), Rivoli Pictorial (Selected), Ko-Ko Trains 'Em (S. R.).
Musical Program — Selections from "Aida" (Overture), Reisenfeld's Classical Jazz (Specialty), Dance Eccentric (Soloist and Ensemble), "Song of the Riveters" (Male Quartet).

Rialto Theatre—
Film Numbers—Madame Sans Gene (Paramount).
Musical Program—"Robespierre" (Paramount), Le Peuple S'Amuse (Ensemble).

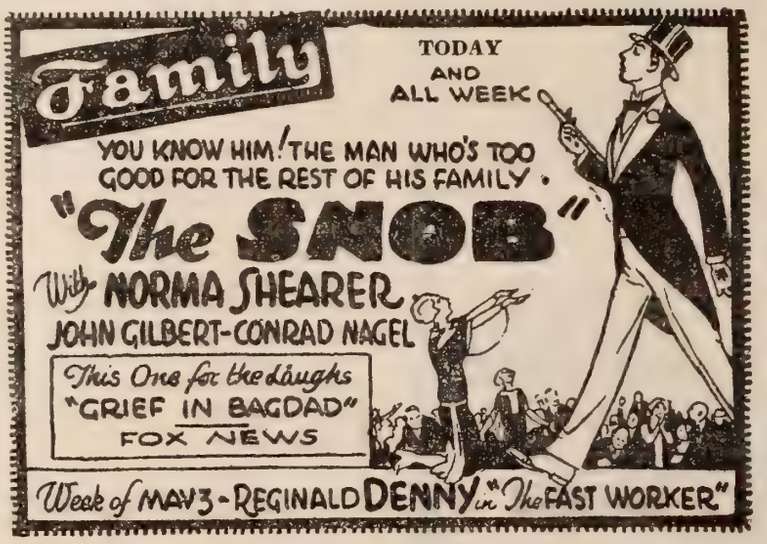
Mark Strand Theatre
Film Numbers—The Talker (First National), Mark Strand Topical Review (Selected), Secrets of Nature (Pathe).
Musical Program—Excerpts from "Il Trovatore" (Overture), "Soldiers' Chorus" (Male Ensemble), "You and I at Versailles" (Vocal duet), Minuet (Ballet), Variations (Dance solo), "Love and the Rose" (Vocal duet and male ensemble) Organ.

Capitol Theatre—
Film Numbers — The Sporting Venus (Metro-Goldwyn), Capitol Magazine (Selected).
Musical Program—"1812" (Overture), A Scotch Fantasy (Specialty).

Piccadilly Theatre—
Film Numbers—Up the Ladder (Universal), Piccadilly Pictorial (Selected), Skinners in Silk (Pathe).
Musical Program — " Oberon " (Overture), "Don't Bring Lulu," "Carolina Sunshine" (Organ solo), "Swanee Butterfly" (Orchestra), "Charming Bird" (Lyric coloratura soprano solo), "Grand Choeur" (Organ postlude).



Reade's Hippdrome ad, three columns wide, on "The Deadwood Coach" (Fox), in Cleveland.



Art ad making good use of its two-column width of space, run for the opening of "The Snob" (Metro Goldwyn) at the Family theatre, Cincinnati.

Colony Theatre—
Film Numbers—Friendly Enemies (Prod. Dist. Corp.), Colony Pictorial (Selected), Alice Loses Out (S. R.).
Musical Program—"Swanee Butterfly," "Ida" (Symphonojazz), Special dance solo), Folk Songs (Russian Cathedral Quartet), "Gypsy Love Song" (Organ).

Central Theatre—
Film Numbers—The Fool (Fox).
Musiacl Program—Special score for feature.

Criterion Theatre—
Film Numbers — Grass (Paramount).
Musical Program—Special score for feature.

Cameo Theatre—
Film Numbers—Charley's Aunt (Prod. Dist. Corp.), Cameo Pictorial (Pathe), Aesop's Fables (Pathe), The Shakedown Cruise of the U. S. S. Concord (Special reel).
Musical Program—Excerpts from "The Fortune Teller" (Overture), Cello solo and organ.

BROOKLYN

Mark Strand Theatre—
Film Numbers — Chickie (First National), A Tribute to Mother (Fitzpatrick), Mark Strand Topical Review (Selected).
Musical Program — "Selections from the Mikado" (overture); Duet for Violins, "Canadian Capers" (xylophone solo), "A Spanish Fiesta", "Mi Nina" (soprano solo), "El Relicario" (tenor solo), Tango (premiere dancer and partner), "En Cuba" (contralto solo), "La Espagnola" (baritone solo and ballet), Guilmont's "March in F" (recessional).

LOS ANGELES

Cameo Theatre—
Film Numbers—The Saddle Hawk (Universal), Kicked About (Universal), International News.
Musical Program—Orchestra.

California Theatre—
Film Numbers—Love's Bargain (F. B. O.), Shootin Injuns (Pathe), International News.
Musical Program—Songs of the Old Folks (Overture).

Forum Theatre—
Film Numbers—Her Husband's Secret (First National), Why Hesitate (Educational), International News.
Musical Program—Organ.

Hillstreet Theatre—
Film Numbers—Who Cares (S. R.) The Pacemakers (F. B. O.) Aesop's Fables (Pathe), International News.
Musical Program—Vaudeville.

Loew's State Theatre—
Film Numbers—Declasse (First National), Felix the Cat (Cartoon).
Musical Program—"The Firefly" (Overture).

Metropolitan Theatre—
Film Numbers—The Night Club (Paramount), Pathe News.
Musical Program —"Capriccio Itallien" (Overture).

Pantages Theatre—
Film Numbers—Baree, Son of Kazan (Vitagraph), Pathe News.
Musical Program—Vaudeville.

Rialto Theatre—
Film Numbers—The Crowded Hour (Paramount), Dragon Alley (Educational), Pathe News.
Musical Program—Orchestra.

Million Dollar Theatre—
Film Numbers—Madame Sans Gene (Paramount), Pathe News Scenic.
Musical Program — "Raymond" (Overture).

Egyptian Theatre—
Film Numbers—The Iron Horse (Fox).
Musical Program—Medley of Old Time favorites and prologue to feature.

Criterion Theatre—
Film Numbers—Zander the Great (Metro-Goldwyn).
Musical Program — " Mamie " (Overture), "Evening Hymn" (Specialty), prologue to feature.

KANSAS CITY

Newman Theatre—
Film Numbers—Lady of the Night (Metro-Goldwyn), Dizzy Daisy (Educational Comedy), Scenic (Novelty), Newman News and Views (Pathe and Kinograms), Newman Current Events (Local Photography).
Musical Program—"The Opera Mirror" (Overture), "Mother" (Novelty), Waring's Pennsylvanians (specialty), Recessional (Organ Solos).

Liberty Theatre—
Film Numbers—On Thin Ice (Warner Bros.), He Who Gets Smacked (Pathe), Hodge Podge (Educational), Aesop's Fables (Pathe), International News Pictorial.
Musical Program — Atmospheric Selections (Overture), Recessional (Organ Solos).

Royal Theatre—
Film Numbers—Code of the West (Paramount), Her Boy Friend (Educational), Royal Screen Magazine (Pathe and Kinograms), Royal Current Events (Local Photography).
Musical Program—Royal Syncopators On Stage (Overture), Recessional (Organ Solos).

Pantages Theatre—
Film Numbers—Greater Than Marriage (Vitagraph), Fox News and Fox Short Subjects.
Musical Program—"No Wonder (Overture), "In Shadowland" (Organ Novelty), Recessional (Organ Solos).

Mainstreet Theatre—
Film Numbers—My Son (First National), Pathe News and Educational Short Subjects.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).



The Colonial theatre, Indianapolis, used this newspaper ad on "Dangerous Innocence" (Universal).

WASHINGTON

Metropolitan Theatre—
Film Numbers—One Year to Live (First National). Current Events (Pathe), King Cotton (Educational). Zowie (stereoscopic).
Musical Program—"Creme de la Creme" (Overture). "Depuis la Jour" (Aria from "Louise," as Soprano solo).

Strand Theatre—
Film Numbers—The Scarlet Honeymoon (Fox). Current Events (Fox).

Palace Theatre—
Film Numbers—Confessions of a Queen (Metro-Goldwyn), Current Events (Pathe). He Who Gets Smacked (Pathe).
Musical Program—"Hejri Kati" (overture).

Earle Theatre—
Film Numbers—The Bandolero (Metro-Goldwyn), Current Events (educational).

Columbia Theatre—
Film Numbers—Zander the Great (Metro-Goldwyn), continued.

Rialto Theatre—
Film Numbers Introduce Me (Asso. Exhib.), Current Events (Universal), Krazy Kat Cartoon (S. R.).
Musical Program—"Echoes from Jazzland" (Overture). Jazz Review (songs and dances.).

PITTSBURGH

Loew's Aldine Theatre—
Film Numbers—Adventure (Paramount), The Iron Mule (Educational), Cross Word Puzzle (Educational), Pathe News, Topsy Turvy (Educational).
Musical Program—Concert Orchestra. "Mother's Day" (Special presentation), Special Orchestra; Boyce Combe (Entertainer).

Grand Theatre—
Film Numbers—Declasse (First National), Merton of the Goofies (F. B. O.), Topics of the Day (Pathe), Pathe News.
Musical Program—Overture (Orchestra), Jascha Bron (Russian Virtuoso), Harriet Scholder (Pianist), Ritz Male Quartet.

Olympic Theatre—
Film Numbers — Madame Sans Gene (Paramount), Alice Cans The Cannibals (S. R.), International News.
Musical Program—Symphony and Jazz program.

Ritz Theatre—
Film Numbers—The Lighthouse by the Sea (Warner Bros.), The Come Back (S. R.), Pathe News.
Musical Program—Special music.

State Theatre—
Film Numbers—The Night Club (Paramount), The Plumber (Pathe), Kinograms (Educational).

Blackstone Theatre—
Film Numbers—The Hunted Woman (Fox), Help Yourself (Comedy), Fox News, Aesop's Fables (Pathe), Topics of the Day (Pathe).
Musical Program—Jazz orchestra.



"Proud Flesh" (Metro-Goldwyn) ad with distinctive border, run in Cleveland by Loew's Park and Mall.



The Metropolitan theatre Atlanta, advertised "Introduce Me" (Assoc. Exhibs.) in this manner.

ST. PAUL

Capitol Theatre—
Film Numbers—The Lady (First National), George Frederick Handel (S. R.), Capitol Digest (Selected), Wide Awake (Educational), China 'Cross the Bay (S. R.).
Musical Program—Excerpts from the music of George Frederick Handel (Overture), "Let It Rain, Let It Pour" (Organ Novelty), Colletta and Her Jazz-O-Mania Revue (Specialty), "Alabamy Bound" (Organ).

OMAHA

Rialto Theatre—
Film Numbers — Chickie (First National), King Cotton (Educational), Kinograms, Lyman Howe's Hodge Podge (Educational).



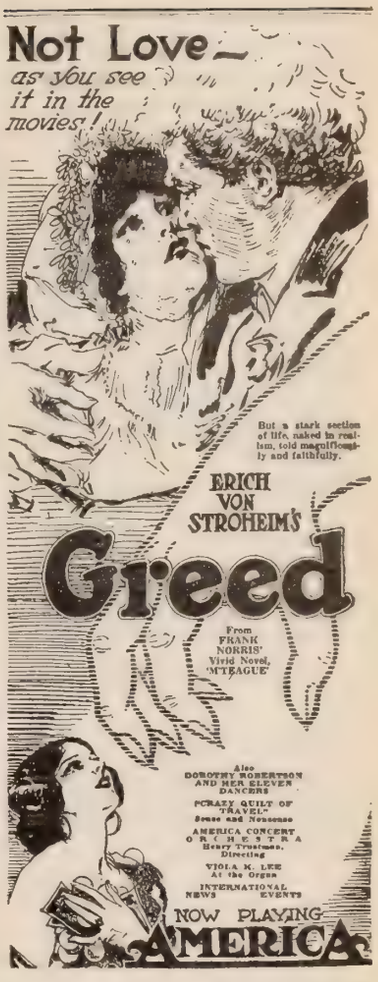
Neat use of head cut in ad on "Sally" (First Nat'l) at the Eastman theatre, Rochester.

Musical Program—Selections from "Rigoletto," (Overture), "Prince Henry," (Exit march), "Away from You," (music theme for feature picture), "Eliza," (Organ solo), Irverne's Humming Birds (Ten-piece ladies' band on stage).

Strand Theatre—
Film Numbers—My Son (First National), Why Hesitate? (Educational). Newspaper Fun (F. B. O.), Fox News.
Musical Program — Special features on stage—The Whirl of Song and Dance. Rosso and Lee (Vocal and 'cello).

Sun Theatre—
Film Numbers — Seven Chances (Metro-Goldwyn), Feet of Mud (Pathe), Pathe News.

Moon Theatre
Film Numbers—Let 'Er Buck (Universal), Twins (F. B. O.), Chapter 14 of The Riddle Rider (Universal).
Musical Program—Five acts of vaudeville.



The America theatre's two-column ad on "Greed" (Metro-Goldwyn) when that picture showed in Denver.

World Theatre—
Film Numbers — The Turmoil (Universal).
Musical Program—Six acts of vaudeville.

Empress Theatre—
Film Numbers—The Great Circus Mystery—Second episode (Universal), $20 a Week (Asso. Exhib.)

CINCINNATTI

Capitol Theatre—
Film Numbers—Declasse (First National), Capitol News (Selected), Aesop's Fables (Pathe), Topics of the Day (Pathe).
Musical Program—Orchestra.

Walnut Theatre—
Film Numbers — Eve's Secret (Paramount), Inside Out (Comedy), Pathe News, Topics of the Day (Pathe), Aesop's Fables (Pathe).
Musical Program—Orchestra.

Strand Theatre—
Film Numbers—Madam Sans Gene (Paramount), continued.

Lyric Theatre—
Film Numbers—Sally (First National), continued.

Gifts Theatre—
Film Numbers — Greater Than Marriage (Vitagraph), Love Sick (Universal).

Family Theatre—
Film Numbers—The Man From Beyond (S. R.), Looking For Sally (Comedy), Fox News.

Grand Theatre—
Film Numbers—Some Wild Oats (Feature).



Two-column ad run in Cleveland by the Circle theatre on "Bad Company" (Assoc. Exhibs.)

SALT LAKE CITY

American Theatre—
Film Numbers—Declasse (First National), Step Fast (Educational), International News.
Kinema Theatre—
Film Numbers—Head Winds (Universal), Love Sick (Universal), International News.
Orpheum Theatre—
Film Numbers—Charley's Aunt (Prod. Dist. Corp.).
Pantages Theatre—
Film Numbers—Helen's Babies (Principal Pict.-S. R.).
Paramount-Empress Theatre—
Film Numbers—The Spaniard (Paramount), A Miss in the Dark (F. B. O.), Pathe News.
Victory Theatre—
Film Numbers—The Crowded Hour (Paramount), Galloping Bungalows (Pathe), Pathe News.

ROCHESTER

Eastman Theatre—
Film Numbers—Seven Chances (Metro-Goldwyn), Eastman Theatre Current Events (Selected), The Amateur Detective (Fox).
Musical Program—"Merry Wives of Windsor" (Overture), "Dance of the Hours" from "La Gioconda" (Organ), "June Brought The Roses" "Susie" (Jazz Ensemble), "Pale Moon" "By the Waters of the Minnetonka" (Contralto solo), "Aida" (Organ).

DES MOINES

Capitol Theatre—
Film Numbers—My Son (First National), Fox News, Wide Awake (Educational).
Musical Program—"Let Me Be the First to Kiss You Good Morning," (special organ feature), "Wonderful Mother of Mine" (special feature number of vaudeville act of Kellar Sisters and Lynn, song and dance number.
DesMoines Theatre—
Film Numbers—Lady of the Night (Metro-Goldwyn), International News, Boobs in the Wood (Pathe).
Musical Program—"Yearning" (special organ number)
Strand Theatre—
Film Numbers—The Sporting Venus (Metro-Goldwyn), Kinograms, The Fast Male (F. B. O.).
Musical Program—Song and saxaphone numbers by the Fox Sisters (specialty).
Rialto Theatre—
Film Numbers—Greed (Metro-Goldwyn).

SAN FRANCISCO

California Theatre—
Film Numbers—A Kiss in the Dark (Paramount), The Beloved

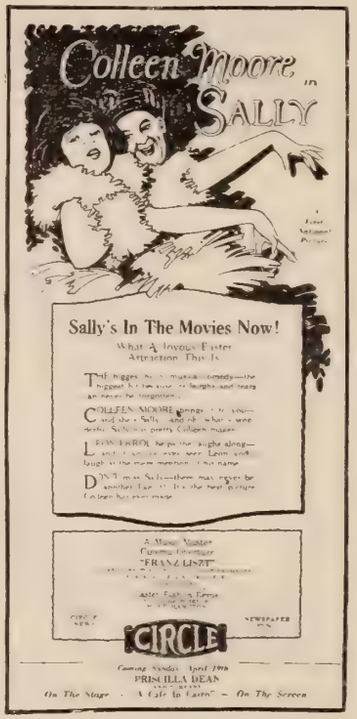


Three-column newspaper ad on "The Heart of a Siren" (First Nat'l) at the Rivoli, Baltimore.

Bozo (Pathe), International New Rapid Transit (Screen Novelty).
Musical Program—"The Firefly" (Overture), "Over the Waves" "Humoresque" (Violin solo), Favorite Songs (Novelty).
Loew's Warfield Theatre—
Film Numbers—The Heart of a Siren (First National), Ko-Ko in Toyland (S. R.), Kinograms, Reflections (Scenic).
Musical Program—Parisian Wild Cats (Fanchon and Marco "Idea" with singing and dancing), "Oh Lady Be Good" "Serenade" (Orchestra).
Granada Theatre—
Film Numbers—Friendly Enemies (Prod. Dist. Corp.), Pathe News, Low Tide (Pathe).
Musical Program—"Alpine Nights" (Company of fifty in song and dance numbers).
Union Square Theatre—
Film Numbers—On Thin Ice (Warner Bros.), Step Lightly (Educational), Fox News.
Musical Program—Five acts of vaudeville.
Beatty's Casino Theatre—
Film Numbers—The Hunted Woman (Fox), Wild Game (Educational), The Home Makers (Educational).
Musical Program—"Chuckles of 1925" (Will King and company of fifty).
Cameo Theatre—
Film Numbers—The Trouble Shooter (Fox), A Monkey Romeo (Fox), International News.
Musical Program—Comic solos.
Strand Theatre—
Film Numbers—Champion of Lost Causes (Fox), Should Landlords Live (Pathe), Kinograms.
Musical Program—Five acts of vaudeville.
Imperial Theatre—
Film Numbers—Madam Sans Gene (Paramount), continued.
Curran Theatre—
Film Numbers—Phantom of the Opera (Universal).
Wilkes Theatre—
Film Numbers—The Lost World (First National), continued.

ST. LOUIS

William Goldman's Kings and Rivoli Theatres—
Film Numbers—The Price of Pleasure (Universal), Wild Papa (Pathe), News and Views.
Musical Program—Orchestral and organ number. At Kings only—Dorothy Johnson, 5-year old saxophone artiste.
Delmonte Theatre—
Film Numbers—School for Wives (Vitagraph), Delmonte News and Views. Comedy. Short subject for children.
Musical Program — Orchestral



Neat art and type lay-out on "Sally" (First Nat'l) at the Circle theatre, Indianapolis.

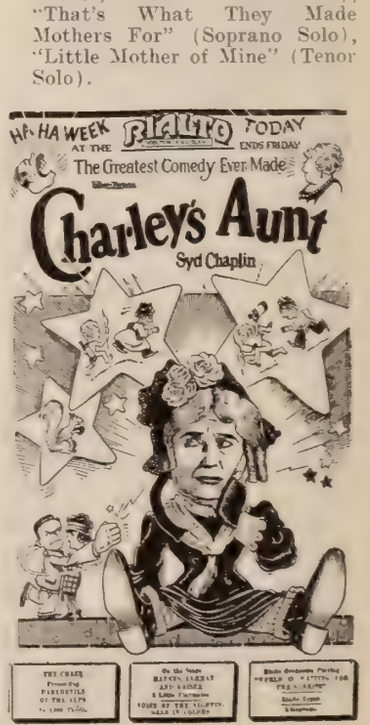
overture and popular numbers. On stage—Gerald Fitzpatrick in musical novelty.
Grand Central, West End Lyric and Capitol Theatres—
Film Numbers—Chickie (First National), Kinogram News and Views (Educational).
Musical Program—Orchestral and organ numbers. At Grand Central only—Ray Miller's orchestra on stage.
Missouri Theatre—
Film Numbers—Men and Women (Paramount), Missouri Magazine (Selected short subjects), Plain Clothes (Pathe).
Musical Program — Orchestral overture and popular numbers. Organ accompaniment and solo. On stage—Paul Biese's Victor Recording orchestra.
Loew's State Theatre—
Film Numbers—The Way of a Girl (Metro-Goldwyn), Good Spirits (Educational), News, Views and Tours.
Musical Program — Orchestral overture and popular numbers. Organ accompaniments. On stage—Pastell Ballet.

INDIANAPOLIS

Circle Theatre—
Film Numbers—My Son (First National), Comedy (Educational), News Reel (International), Newspaper Fun (F. B. O.).
Musical Program—Dance of the Hours (Overture), Bomar Cramer, pianist.
Colonial Theatre—
Film Numbers — Introduce Me (Associated Exhibitors), Arthur Lake Comedy (Pathe), Aesop Fable (Pathe).
Musical Program—American Harmonists and Frank Owens and Bob Jones, soloists.
Apollo Theatre—
Film Numbers — Adventure (Metro-Goldwyn), Comedy (Pathe), News Reel (Fox).
Musical Program—Piano novelty (Emil Seidel and Earl Gordon), Ralph E. Duncan, soloist, and orchestra.

NEWARK

Branford Theatre—
Film Numbers—My Son (First National), Kid Speed (Educational), Branford Review of Events (Selected).
Musical Program—"Mother Darling of Mine" (From "Custard Cup"), "Mother" and "Oh What a Mother I Had" (Overture), "Pal of My Cradle Days" (Organ solo), "In the Firelight Glow" (Presentation with Father, Mother and Child), "That's What They Made Mothers For" (Soprano Solo), "Little Mother of Mine" (Tenor Solo).



Cartoon ad on "Charley's Aunt" (Prod. Dist. Corp.) at the Rialto theatre, Omaha.

CHICAGO

Chicago Theatre—
Film Numbers—Declasse (First National), International News (Universal).
Musical Program—"March Americana" (Overture), "Old Pal" (Organ Solo), Morton Downey (Tenor Specialty), Martin Mortenson (Specialty).

Tivoli Theatre—
Film Numbers—My Son (First National), Literary Digest (Prod. Dist. Corp.), Cartoon (S. R.).
Musical Program—"Martha" (Overture), Popular Selections (Organ Solo), "Cowboy Harmony" (Specialty), "The Glorias" from "The Rise of Rosie O'Reilly" (Stage Specialty).

Riviera Theatre—
Film Numbers—"Take a Chance Week" including 1. Overture? Guess. 2. Ear Ticklers? 3. Toe Twinklers? 4. Ump Ta-ta? 5. E-C-? Know Her? 6. What? Who? 7. Meet the Girls? 8. Organ Surprise? 9. Surprise on Surprise? 10. Take a Chance? 11. Sad? Funny? Thrilling? 12. Time to Laugh?

Roosevelt Theatre—
Film Numbers—Madame Sans Gene (Paramount).

Randolph Theatre—
Film Numbers—The Man In Blue (Universal), International News (Universal).

Orpheum Theatre—
Film Numbers—Last Laugh (Universal).

Monroe Theatre—
Film Numbers — She Wolves (Fox).

Capitol Theatre—
Film Numbers—The Charmers (Paramount), News and Views (Universal and Pathe), Hodge Podge (Educational), Cartoon.
Musical Program—"Popular Hits from the Pen of Albert E. Short" (Overture), "Sugar" (Specialty), "Indian Love Call," (Specialty), "Cheatin' On Me" (Organ Solo), Ronny Johansson (Swedish Dance Interpretations), Cliff Nazarro & Company (Presentation).

Stratford Theatre—
Film Numbers—Beauty and the Bad Man (Prod. Dist. Corp.), News and Views (Universal), Wonder Book No. 1 (Sering D. Wilson-S. R.).
Musical Program—"Orpheus" (Overture), Sentimental Melodies (Specialty), Huston Ray (Pianist), Ramsey & Keating (Comedian Act), "By the Light of the Stars" (Organ Solo), "The Miami Humming Birds," (Specialty).

Pantheon Theatre—
Film Numbers—The Night Club (Paramount), News Weekly.
Musical Program—Abbott Dancers (Specialty), Cantor Josef Rosenblatt (Specialty).

BUFFALO

Shea's Hippodrome—
Film Numbers—Zander the Great (Metro-Goldwyn), The Hansom Cabman (Pathe), Current Events (Pathe and International News).
Musical Program—Overture to "Mignon" (orchestra), Selections by Lilyan and Jackson (harmony duo), Jan Wolanek (violinist).

Loew's State Theatre—
Film Numbers—The Devil's Cargo (Paramount), French Pastry (Educational), Current Events (Pathe News).
Musical Program — Selections from "The Only Girl" (orchestra). Five acts of vaudeville

Lafayette Square Theatre—
Film Numbers—Cheaper to Marry (Metro-Goldwyn), Pathe comedy. Current Events (Fox News).
Musical Program—"Stradella" (orchestra overture), Organ selections, Five acts of vaudeville.

New Olympic Theatre—
Film Numbers—Up the Ladder (Universal), The Isle of Vanishing Men (S. R.), Universal Comedy, Current Events (International News).
Musical Program—Gems from "The Tales of Hoffman" (organ).

Shea's North Park Theatre—
Film Numbers—The Thief of Bagdad (United Artists), First half; For Sale (First National), Current Events (Pathe and International News)
Musical Program—Overture to "Martha" (orchestra).

Palace Theatre—
Film Numbers—Rough and Ready (Fox re-issue), Oh, What a Flirt (comedy), Current Events (International News).



Small space (two-column) ad on "Ports of Call" (Fox) used in Los Angeles newspapers when that picture showed at the Cameo theatre.

CLEVELAND

Stillman Theatre—
Film Numbers—Isn't Life Wonderful (United Artists).
Musical Program—"San" (overture), "I'll Give the World For You" (Vocal Duet).

Allen Theatre—
Film Numbers—Eve's Lover (Warner Bros.), The Sea Squawk (Pathe), Paris Creations (Educational), Topics of the Day (Pathe), Pathe News.
Musical Program — "Hungarian Rhapsody" No. 2 (overture), Shubert's Serenade (String Quartet), Caucasian Sketches (Instrumental Duet: Viola and French Horn).

State Theatre—
Film Numbers—My Son (First National), Wild Papa (Pathe), Pathe Review, Fun from the Press (Prod. Dist. Corp.), International News (Universal).
Musical Program — "Alabamy Bound" (overture), "A Tribute to Mother" (Specialty), Vaudeville.

Park Theatre—
Film Numbers—The Little French Girl (Paramount), Lions Love (Fox), Beauty Spots (Pathe), Topics of the Day (Pathe), Kinograms (Educational).
Musical Program — "Mignon" (Overture), "Oh, How I Miss You Tonight" (Violin Solo), "Solenne in Quest' Ora" (Vocal Duet), "I'll See You in My Dreams" (Jazz Unit), "On the Sea Shore" (Harp Solo), "Oh, Katrina" (Jazz Unit), "That Wonderul Mother of Mine" (Tenor Solo).

Circle Theatre—
Film Numbers—Charley's Aunt (Prod. Dist. Corp.), Pathe Review, Pathe News, Aesop's Fables (Pathe).
Musical Program—Organ prelude.

Reade's Hippodrome and Keith's East 105th St.—
Film Numbers—The Price of Pleasure (Universal), Universal comedy, International News (Universal).
Musical Program—Selections from "Thais" (overture), Vaudeville.

SEATTLE

Blue Mouse Theatre—
Film Numbers — Recompense (Warner Bros.), Welcome Danger (Comedy), Darkest Africa (Pathe), Travelogue (Scenic), International News.
Musical Program—Selection from "Rose Marie" (Overture), "All Aboard for Heaven" "Just a Little Drink" (Orchestra specialties), "Just For Old Time's Sake" (Organ solo).

Coliseum Theatre—
Film Numbers — The Crowded Hour (Paramount), Rarin' Romeo (Pathe), Kinograms and Pathe News.
Musical Program—Selections from "Rose Marie" (Overture), "Sleeping Beauty's Wedding Souvenir" "Oh How I Love My Darling" (Jazz Specialties), "Little Devil" (Vocal specialty).

Columbia Theatre—
Film Numbers — The Monster (Metro-Goldwyn), The Winning Pair (Universal), International News.
Musical Program—"Babes in Toyland" (Overture), The Swan Orchestra (Specialty).

Heilig Theatre—
Film Numbers—The Rainbow Trail (Fox), Darkest Africa (Pathe), Topics of the Day (Pathe), Pathe News.
Musical Program—Orchestral and vocal solo specialties.

Liberty Theatre—
Film Numbers—The Air Mail (Paramount), Pathe Review, Dog Days (Comedy), International News and Liberty News.
Musical Program—"Wedding of the Winds" (Overture), "Oh Suzanna" (Vocal Quartet—prelude).

Pantages Theatre—
Film Numbers—Speed (S. R.), Darkest Africa (Pathe), Pathe News.
Musical Program—Vaudeville.

Strand Theatre—
Film Numbers—My Son (First National), Crossword Puzzle (Educational), Wages of Tin (F. B. O.), Pathe Review.
Musical Program — "Zampa" (Overture), "La Tosca" (Vocal solo), Special "Mother's Day" (Presentation).

Winter Garden Theatre—
Film Numbers—The Battling Fool (S. R.), Newspaper Fun (F. B. O.), Twins (Comedy), Fox News.
Musical Program—Orchestral specialties.



The Rialto theatre, Washington, advertised "5th Avenue Models" (Universal) in this manner.

Exhibitors Box-Office Reports

FIRST NATIONAL

The Heart of a Siren—

A fairly entertaining picture but Barbara La Marr's name drew them in. (West.)

Business just fair for the week with this one. (Middle West.)

Sally—

Colleen Moore latest and best vehicle witnessed by capacity audiences throughout week (Middle West.)

Collen Moore continues the good work. This is one of her best. (Middle West.)

The Lost World—

Did an S. R. O. business. Apart from the entertainment afforded people considered it educational. (West.)

Quo Vadis—

This is a feature which, frankly, could be improved upon both in cast and direction though in some instances it is fine. But it does draw big and did a week a lot above the average. (Middle West.)

A stupendous spectacle. One of the best ever produced. Pleased generally and did splendid business. (Middle West).

My Son—

Went over big in Mother's week. (East).

A good picture but Nazimova looks a trifle young for the part of the mother. (West.)

The Supreme Moment—

Here's one with 100 per cent entertainment value. Big business. (Middle West.)

Her Night of Romance—

Constance Talmadge at her best in an entertaining comedy drama. A fine cast and well mounted. Business good. (East).

WARNER BROS.

Broadway Butterfly—

Not much of an entertainment. Fair. (Middle West.)

The Man Without a Conscience—

Not up to the Warner Brothers standard. (East.)



Two column cut in three-column ad on "The Last Laugh" (Universal) at the New theatre, Baltimore.



Cincinnati newspapers carried this ad for the closing week of "Charley's Aunt" (Prod. Dist. Corp.) at the Lyric theatre.

Recompense—

A good story with an excellent cast. Patrons liked it. (West.)

Only a fair production. This opinion backed by fair attendance. (Middle West.)

FOX

The Rainbow Trail—

A fairly good western but they are getting tired of them in this town. (West.)

Riders of the Purple Sage—

Well attended by followers of Tom Mix, but there was some regret that serial ending was retained on this new edition of the Zane Grey story. (Middle West.)

Flames of Desire—

Rather too lugubrious to be entertaining. Business; fair. (Middle West.)

STATE RIGHTS

The Silent Pal—

Here is a dog that does real stuff. Went across in great style. Should pull wherever there are lovers of animal acts. (Middle West.)

The Batting Fool—

Went over in great style. Busines was good. (West.)

Speed

This production did well at the box office. It is well acted and directed. (West.)

The Price She Paid—

A rapid-fire picture that pleased the crowd. (East.)

After Business Hours—

A fair production. (Middle West.)

The Re-Creation of Brian Kent—

Sincere story, well told and well acted. Splendid screen food. Business: Good. (Middle West.)

Good entertainment. (Middle West.)

Woman and Gold—

Personal appearance of Frank Mayo and not the picture was the reason why the satisfactory draw on this production which is just a program picture. (East.)

UNIVERSAL

The Price of Pleasure—

This picture was well liked by management and fans. It did a fair week in spite of bad weather. (Middle West.)

Drew large crowds. (Middle West.)

Made money on a week's run. Well liked. (Middle West.)

The Last Laugh—

Reputation secured in East brought large business to this Emil Jannings film, though it was not thought advisable to hold for second week. (Middle West.)

Dangerous Innocence—

Patrons liked it. Well produced and each principal held up his or her end in good shape. (Middle West.)

VITAGRAPH

Baree, Son of Kazan—

A little below the usual weekly attendance. (Middle West.)

PROD. DIST. CORP.

Charley's Aunt—

Played for two weeks to capacity attendance. (Middle West.)

Broke all existing records at this house despite fine outdoor weather. Patrons flocked from all parts of the city. Business phenomenal. (East.)

CHADWICK

Wizard of Oz—

This one drew well. It is excellent comedy. (West.)

METRO-GOLDWYN

Proud Flesh—

A lively picture well liked. (East.)

Confessions of a Queen—

Failed to get over in this town. Some considered it the bunk. (West.)

The Denial—

Fine picture. Good business. (Middle West.)

The Monster—

Lon Chaney hasn't much to do in this film which did a fair business. (West.)

Zander the Great—

Universally declared to be Marion Davies best work to date. Attended by huge audiences, mostly attracted by publicity campaign of local Hearst paper. (Middle West.)

PARAMOUNT

The Crowded Hour—

This locked out on some evening performances but was greatly aided by a jazz orchestra that made a hit. The feature is pretty fair and would draw a pretty good average on its own merits. Matinees not so good. (Middle West.)

An entertaining little picture that was well received. Box office receipts good. (West.)

The Air Mail—

This proved a good drawing card it is light but holds the interest. (West.)

The Charmer—

Attendance about up to the usual standard. (Middle West).

Didn't do as well as we expected. Thought Pola had more friends. (West.)

One of the best Pola has handed in since she started making them in this country. She has a lot of followers in this town and they all came out to see it. (Middle West.)

Adventure—

Lots of pep and excellent characterizations in this action packed tale of the South Seas from the pen of Jack London. Attracted good houses. (East.)

A great action picture. One of Jack London's best. Reports from the box office great. (Middle West.)

A stirring tale of adventure well acted and produced. It did a fair business. (West.)

Scenically, a fine picture. Business fair. (Middle West.)

Madam Sans Gene—

Gloria's friends came to see her in this one. But it wasn't quiet up to some of her previous work. Nice business. (Middle West.)

A Kiss in the Dark—

Entertaining but somewhat light. Business held up during run. (Middle West.)

The Night Club—

A real comedy. Entertaining every minute. Good business. (Middle West.)

The Devil's Cargo—

Business was a little better than the average. Film was well received by the press. (Middle West.)

Wages of Virtue—

Popularity of Gloria Swanson drew them in. Picture just fair. Business good. (East.)

Code of the West—

This feature is not as big as some of the westerns preceding. The audiences seem to be a little tired of westerns anyway. Not up to average. (Middle West.)



Three-column ad on "The Great Divide" (Metro-Goldwyn), at the Apollo theatre, Indianapolis.

Short Subjects and Serials

Pathe Serial Unit Back From Florida Location

The producing unit making the Pathe serial "Play Ball," based on a story by John J. McGraw, is back in New York after making the first three episodes in Florida. The company is under the direction of Spencer Bennett. Allene Ray and Walter Miller are the stars of the picture and have in their support "Wally" Oetel, Mary Milnor, Harry Semels, and J. Barney Sherry. The serial will be presented in ten chapters of two reels each.

Christie Studios Undergo Big Improvements

The Christie Film Company is spending approximately $50,000 in improvements on the company studios. A new property building is in course of construction. It is 125 feet long by 30 feet wide and two stories in height. A new stage is also being constructed which when completed will house five companies. There is being built in addition a new film vault which will accommodate 1,500,000 feet of film.

Hiers Completes Series for Educational

Walter Hiers has finished the last of his first series of six two-reel comedies to be released through Educational Films Exchanges, Inc., during the 1924-25 season and is in the central and middle-west states on a personal appearance tour.

Century Releases "Love Sick" This Week

Century Comedies will release through Universal this week the two-reel Century comedy, "Love Sick," featuring Beth Darlington and Arthur Lake. The picture was directed by Charles Lamont.

Roach Forces Busy on Films for New Season

THE Hal Roach comedy forces are engaged on productions which Pathe will offer on the release schedule for next ye ar. Four of the Roach units are now doing camrey work for the new program.

The Cylde Cook Company is being directed by Jess Robbins in a two-reeler in which the star will be supported by Martha Sleeper, Noah Young and Fay Holderness. Charles Chase is being directed by Leo McCarey in a comedy entitled "Isn't Life Terrible," in which Katherine Grant will appear as leading lady. Robert McGowan is making an "Our Gang" comedy with the famous juvenile troupers appearing in a back yard "Coney Island" of their own design; and Jay Howe is directing a Hal Roach all-star two-reeler with Martha Sleeper, Al St. John, Lucien Littlefield, Jimmy Finlayson, Lige Conley, Dot Farrley, Marjorie Whities and other well known comedians.



Scenes from "Sunken Silver," the new Pathe serial based on the Albert Payson Terhune novel "Black Caesar's Clan." George B. Seitz directed the production with Walter Miller and Allene Ray in the leading roles.

Pathe Lists May 24th Releases

Roach Contributes Two New Comedies Serial Episode and Novelties on Bill

TWO productions from the Hal Roach Studios will supply the comedy element which features the Pathe program for the week of May 24th, which is marked by a wide variety of short subjects, including an episode of "Sunken Silver," the Pathe Review and an "Aesop's Film Fables" reel in addition to the customary news pictures.

Both of the Roach comedies were directed by Fred L. Guill. Glenn Tryon is the star of the two-reeler, a story dealing with the fascination which a uniform has for the fair sex and shows Tryon in the role of a policeman. Blanche Mehaffey heads the supporting cast, in which James Finlayson, Olive Borden, and Jack Gavin are prominent. "Sure-Mike!" is the one-reel Hal Roach presentation of the week and depicts the romance of a department store salesgirl. Martha Sleeper leads in the funmaking and aiding her are James Finlayson, Marjorie Whiteis, William Gillespie and Jules Mendel.

Chapter No. 3 of "Sunken Silver" is entitled "The Hidden Ray" and continues the fast action, mystery, and suspense of the opening episodes of this Patheserial adapted by Frank Leon Smith from Albert Payson Terhune's story "Black Caesar's Clan." Allene Ray is adding to her fame as a serial star in this George B. Seitz production and Walter Miller appears to advantage in the leading male role.

Pathe Review No. 21 offers a trio of interesting subjects: "The Last of the Hawaiians," showing some survivors of the race of the Sandwich Islanders; "Jacksonville, the Gateway City," one of the "Visiting Our Own America" series in Pathecolor; and "The Highland Bride," the first of an informative series of "Quaint Marriage Customs of All Nations."

"Echoes from the Alps" is the current Aesop's Film Fables cartoon comic. Paul Terry pictures Farmer Alfalfa and the animals in astounding experiences amidst lofty mountain peaks and precipices. The moral of this fable is: "Many a man who falls has taken a drop too much."

Completing the release list for the week of May 24th are the humor-reel, "Topics of the Day" and Pathe News Nos. 44 and 45.

Rum Blockade is Shown in Pathe News

Pathe News cameraman, Harry Harde, succeeded last week in getting some exceptional views of the "Bottling up of the Rum Fleet" by the Coast Guard blockade, which are shown in Pathe News Number 39.

Flying in the face of a gale over Rum Row and vicinity, Harde photographed the Coast Guard ship Seneca leading out the dry enforcement fleet and also discovered a complete line of Government picket boats extending from Montauk Point to Barnegat, cutting off the Rum Fleet from the shore. In addition ten Government cutters are shown cruising around the lane of liquor-bearing ships.

Resume of News Weeklies

FOX NEWS VOL. 6 NO. 64: New York City—Famous Statue of Diana taken down from Madison Square Garden tower; A Unique Event in History of the Stage—Players from eight cities form cast in drama given in Dallas Little Theatre; Interesting Figures in News of the Day—Gen. Annenkoff, enemy of Reds, is freed after three years in Chinese prison; Wenatchee, Wash.—Girls of the Northwest originate an impromptu welcome to Spring; Thomasville, Ga.—One of the country's largest and most beautiful rose gardens is in the full bloom on Mill Pond Plantation; New York City (New York City only)—Emil Fuchs holds an exhibit of his work as painter, etcher, sculptor; Ostia, Italy—Many centuries ago the Romans abandoned this city—today it is being rebuilt; Vienna—Only balloon allowed in Austria under the peace treaty, is used as "hare" in a cross-country hunt; Atlanta, Ga.—While Mrs. Bulldog was out calling the other day someone added 3 tiger cubs to her own family; Nice, France—Riders of many nations compete in Horse show and put their mounts to some spectacular jumps; Hunting Icebergs in the Atlantic—Fox News cameraman accompanies coast guard patrol.

PATHE NEWS NO. 39: Wembley, England—Thousands see English football championship match; Off to Training Camps—Military Training Camps will soon send hundreds of youths to drill fields; San Francisco, Cal.—Children celebrate May festival; Sofia, Bulgaria—Martial law rules Bulgaria; New York City—Madison Square Garden goes into wreckers' hands; Freitown, Sierra Leone—Prince of Wales arrives in Africa; Bottling Up Rum Row—Government declares war on liquor smugglers; Indianapolis, Ind. (Indianapolis only)—Youthful bicycle riders stage "back-yard classic"; New Orleans, La. (New Orleans only)—School children pay tribute to John McDonogh, benefactor; Newark, N. J. (Newark only)—Firemen keep in trim with realistic practice drills; Omaha, Neb. (Omaha only)— Dancing children welcome "merry month of May;" Globe, Arizona (Los Angeles only)—Drought exposes ruins of prehistoric metropolis; Oklahoma City, Okla. (Oklahoma City only)—Boys march in Loyalty Day Parade; Chicago, Ill. (Chicago only)—A look in where you "tune in" at WHT.

PATHE NEWS NO. 40: Arlington, Va.—Mother's Day a day of tributes; New Haven, Conn.—All men with hair get the air as Bald Head Club members convene; Baltimore, Md.—Coventry captures rich Preakness Stakes at Pimpico track; Stroebeck, Germany—Everybody plays chess in this village; In the Pacific—Fleet "captures" Hawaiian Island in Navy war game; Shimoda, Japan; American Ambassador pilgrim to landing place of first U. S. Envoy to Japan; N. Y. City—Feminine sex granted right to smoke on open street cars; Mayaguez, Porto Rico—Los Angeles in longest non-stop flight as American ship; St. Louis, Mo. (St. Louis only)—A look in where you "tune in" at KFVE; Fort Crook, Nebr. (Omaha only)—Troops reviewed by Gen. Bjornstad; Duluth, Minn. (Minneapolis only)—Trolley makes fast time in its 400-foot climb; New Orleans, La. (New Orleans only)—Martin Behrman inaugurated mayor for fifth time; Atlanta, Ga.. (Atlanta only) —$2,000,000 in half dollars unloaded in Atlanta.

INTERNATIONAL NEWS NO. 40: Near Fez, Morocco—New war in Morocco; Wembly Stadium, London—Record-breaking mob at English football final; Fort Slocum, N. Y.—Army prepares to cure "tired business man;" New York City—Remember Mother's Day; New York City—Lovely Diana dragged from her throne in the skies as Madison Square Garden is leveled by wreckers; Fresno, Cal. (Frisco only)—Annual raisen festival is staged; Marbel Creek, Idaho—Canyon waters jammed by record lumber drive; Sierra Leone, West Africa—Africa's classiest dancers strut for the Prince of Wales.

INTERNATIONAL NEWS NO. 41: Off the Hawaiian Islands—Mighty fleet attacks Islands in U. S. Navy war games; Conmassie, Gold Coast, Africa—Prince of Wales accorded honors by potentates of Gold Coast; Arlington, Va.—Memorial services held by Gold Star mothers; Avon, Cal.—Wrecked tanker dynamited for junk; N. Y. City—Kid admirers cheer up Babe Ruth, ill in hospital; N. Y. City (New York only)—Thousands parade in "Safety Week" demonstration; Seattle, Wash. (Seattle, Portland only)—Dr. Jacob Gould Schurman returns from Orient to become Ambassador to Germany; Cambridge, Mass. (Philadelphia only)—Penn triumphs in Junior Varsity race at Harvard; Stourbridge, England—English kiddies run their own railroad; Chicago, Ill.—Army of infants inspected in quest for perfect baby; Los Angeles, Cal. (Los Angeles only)—Huge college bonfire boosts bond campaign; Cairo, Egypt—Hippopotamus in Cairo Zoo gives birth to baby; Baltimore, Md. —22 to 1 shot wins $50,000 Preakness race classic.



Lige Conley in scenes from "Hello, Goodby," an Educational-Mermaid Comedy in two-reels.



Charley Chase in scenes from "Looking For Sally," his new two-reel starring comedy produced by Hal Roach for Pathe distribution.

KINOGRAMS NO. 5081: New York—Famous statue of Diana atop of Madison Square Garden is removed after thirty-five years; Cambridge, Mass.—Harvard Freshman contribute to fund for Seniors' picnic; New York—Jack Dempsey and his bride sail for Europe; Paris—International Arts Exposition opens with elaborate ceremonies; San Francisco—Mayor Rolph crowns tiny Queen of May; Dover, Eng.—King George and Queen Mary, back from sea voyage, are met by members of royal family; Uncle Sam invites youths to join military training camps; Epsom, Eng.—Long Shot carries off rich English stake; London—Nearly 200,000 see football cup final in Wembley Stadium.

KINOGAMS NO. 5082: Boston—Harvard and Penn divide honors in triangular regatta on Charles River; Fredericksburg, Va.—Kenmore, home of Washington's sister, is saved as national shrine; London—Lord Rawlinson, late Commander-in-Chief in India is buried with full military ceremonies; New York—Dean Inge of St. Pauls, London, sails for home; San Jose, Cal.—Tom Sharkey, famous pugilist of thirty years ago, trains to attempt a come back; New York—Thousand march in rain for cause of street safety; Arlington, Va.—Mother's day is observed by women at tomb of Unknown Dead in National Cemetary; Chicago—Twelve thousand babies strive for prizes at health exposition; Baltimore, Md.—Coventry, in his first victory, wins $50,000 Preakness as 35,000 look on.

Ten Educational Subjects in Photoplay Guide

Photoplay Guide, issued by the National Board of Review, includes ten short subjects from the Educational program among the approved pictures for the month of April. The list includes the special, Balto's Race to Nome," and the third of the series of Fables in Color, "Only a Country Lass."

Other Educational subjects on the list are the Larry Semon comedy, "The Dome Doctor," the Walter Hiers comedy, "Tender Feet;" the Mermaid comedy, "Fares Please" with Al St. John; the Tuxedo comedy, "The Iron Mule" with Al St. John; the Hodge-Podge, "The Village School," and three releases of the Judge's Crossword Puzzles series.

Sennett Completes Two New Comedies for Pathe

"Toot Sweet" and "The Gosh Darn Mortgage," two new Mack Sennett comedies for Pathe release, were completed recently and prints are now on their way to New York. With their completion two more pictures were put into production at the Sennett plant.

"Toot Sweet" is a satire on army life, directed by Art Rosson with Billy Bevan, Madeline Hurlock and Sunshine Hart in prominent parts. Eddie Cline made "The Gosh Darn Mortgage" with Douglas Gerrard, Thelma Parr, Charlie Farrell, Peggy O'Neal and William McCall in the cast.

The new pictures started are being directed by Del Lord and Lloyd Bacon.



Buster Keaton in his latest for Metro-Goldwyn, "Seven Chances."



Gunnar Kasson and Balto, heroes of the race against death to Nome, in scenes from the Educational-Principal Pictures three-reel special "Balto's Race to Nome."

No Let Down For Educational

Will Continue Extensive Program of Short Subjects for Summer Months

EDUCATIONAL FILM EXCHANGES INC. will not let down any in their production activities during the Summer months, according to a statement issued by E. W. Hammons, president of the company. Many of the best pictures will be released during the months of May, June, July and August, according to Hammons, whose statement in part follows:

"Educational will continue its policy of Quality Short Subjects during the hot weather months." Our line-up of releases for the next four months is composed of subjects of the same high quality as those of the cooler and more profitable months of the year.

"Educational realizes that the exhibitor depends more and more on his Short Subjects as the hot weather approaches and with that fact in mind we are releasing many of the best pictures of the year's schedule during May, June, July and August.

"Our May releases include eight two reel comedies with such proven stars as Lloyd Hamilton, Walter Hiers, Lige Conley, Al St. John and Jimmie Adams in the leading roles, as well as the Educational Pictures Special, Balto's Race to Nome.' These box-office attractions will be available for the subsequent runs during the summer months. Larry Semon, Bobby Vernon, Mickey Bennett, Eddie Nelson and Neal Burns will be seen in comedies in the June releases, just at the start of the warmer months.

"During July and August Lloyd Hamilton will appear in the final comedy of his present series and Lige Conley will be seen in at least two Mermaid Comedies one of which was made especially for hot weather consumption—a snow picture taken on Bear Mountain which we are holding for the heated season."

Hawkinson Returns From "Sportlights" Tour

J. L. Hawkinson has returned to New York after a tour which during the past few months has taken him to all parts of the United States for the purpose of getting material for Grantland Rice "Sportlights," released by Pathe.

After securing all of the available winter sports scenes Hawkinson went south around Florida to secure golf, tennis, swimming, diving and polo scenes. In Arizona he got considerable footage on the ranches which will be revealed in forthcoming "Sportlights."

In Hollywood the picture stars showed how they keep physically fit. Hawkinson then went to San Francisco and Seattle for sports scenes. South Bend was the next stop and the Notre Dame football team was shot at Winter practice. All of these scenes will be utilized in the coming series



(Sol Lesser—Educational—Two Reels)

Balto's Race To Nome

SUCH a remarkable feat as the race with the diphtheria anti-toxin to Nome by the Alaskan mushers and dogs—a feat which was appreciated by the press as one of the greatest human interest stories ever recorded—was destined to reach the screen. It is a credit to Sol Lesser's showmanship and sentiment in his ambition to make screen history of the momentous event. It was startling news—news chockfull of man's courage—of dog's trust. It was a story rich in suspense. It meant the saving of human lives. Would Gunnar Kasson and Balto and the other dogs get through the blizzard and the frozen wastes in time?

The producer has not forgotten a single event which went into the making of this exceptionally human drama. There is the background of vast reaches of snow and against it are Kasson and his dogs. He stands waiting for his relay—and once the precious serum is placed on the sled and the lead dog, Balto, gets in motion, one knows that Nome will be reached in time.

The picture carries considerable descriptive matter pertaining to the size of Alaska and the mileage to be traveled by the mushers and their huskies. But these captions are necessary to punctuate the race and to help lend an atmosphere of reality.

So Gunnar Kasson and Balto do their stuff. It is a long race—a race of one continual blizzard. Kasson loses the sled once and nearly gives up the trip. Then he spies the dauntless Balto and vows to keep going. The dogs are encouraged. Their lungs are nearly burned out with the frigid atmosphere and the constant pace, but kind words and gentle pats encourage them to do their best. Finally Nome is reached and the settlers leap with joy. The serum brings quick recoveries to the patients.

The pictorial side of the picture is rich in long shots and close-ups. The leaden sky is fleeced with ominous-looking clouds. The snow stretches in a vast expanse—the unbroken white being colored by nothing but the driver and the dogs. It is a magnificent little picture, carrying great historical value as well as drama—the drama of human courage—of dog courage. It deserves space on every exhibitor's program because of its glorification of real heroism.—LAURENCE REID.

"Only a Country Lass"

(Educational—One Reel)

THIS is another of the Fables in Rhyme series done in color, a romance of the bees that has for its moral: "Though Paris Lights seem fair and gay, they all look good when far away."

Aurelia is lured from the cozy home of Uncle Anatole to that gay Paree and returning is met by stony-hearted uncle who casts her adrift. She seeks refuge with her former lover, but too late to continue her old romance. This is a fairly entertaining subject, though hardly as good as some that have gone before. —CHESTER J. SMITH

"Love Sick"

(Universal-Century—Two Reels)

THIS is another of the Beth Darlington-Arthur Lake series in which kid love predominates. It is unfortunate that this pair cannot get vehicles a little better adapted to their talents as the idea of the series is exceptionally good and both Miss Darlington and Lake are talented, though Lake in the last two of the series has been inclined to a little too much facial expression.

This story again gives Arthur a chance to outsmart all of his rivals for the affections of Beth, but he has some little difficulty in doing so. Thinking one of them has won the fair maiden from him he attempts to end it all by falling in front of innumerable vehicles, all of which terminate their run just before the deed would be accomplished. Eventually and unintentionally he is hit by an auto as he spies Beth. He is rushed to a hospital uninjured, but feigning injury he prevails upon the doctor to have Beth nurse him back to complete recovery and the ruse works effectively.—CHESTER J. SMITH

Tell It To A Policeman

(Pathe—Two Reels)

THE glamorous appeal and fascination which the uniform has for the fair sex is exploited as a comedy idea in this two-reeler from the Hal Roach studios. Glenn Tryon is starred in the role of a love-struck youth who is put to the extremity of joining the police force in order to compete with a cop for the favor of the girl of his heart. The plot from that on is of the usual sort, though several gags used to fill in the spaces have some originality about them. The rookie cop is made to appear quite amateurish in the beginning, but he stumbles into a situation from which he emerges a hero, promoted to the rank of sergeant and secure in the love of his girl.

The action of the picture is fairly brisk and there are a few diverting gags, though the most effective, revolving about the difficulty which the young cop has in getting rid of some paper, smeared with tar, which sticks to his shoe, is very much over-played. It ranks as fair entertainment. Blanche Mehaffey is the leading lady, and the other important roles are played by James Finlayson, Olive Borden and Jack Gavin. Fred Guiol directed.—T. C. KENNEDY.

Sure-Mike!

(Pathe—One Reel)

MARTHA SLEEPER romps away with the starring honors in this spirited and amusing single-reeler. It is concerned with a "plain-jane" shop girl who is late in getting on the job and harbors a deep, soul-stirring affection for the very dressed-up floor walker. She discovers that he is married and the father of several children and then she turns to the fat boy who drives a motor-cycle delivery cart. The climax of the play, a speedy, thrilling and mighty diverting sequence, shows the girl seated on the motor-cycle as it cuts a dizzy course up and down the crowded boulevards of Los Angeles.

The picture should score everywhere. Martha Sleeper, who is excellent in her part, has the capable support of James Finlayson, Marjorie Whities, William Gillespie and Jules Mendel. The direction is by Fred Guilol, who has developed many very effective gags and comedy incidents.—T. C. KENNEDY.

Pathe Review No. 21

(One Reel)

A NEW series entitled "Quaint Marriage Customs of All Nations," is introduced in this number of the Review. It promises an interesting feature for presentation in the reels of this screen magazine. The customs observed by Scotch Highlanders are the topic of the first installment, which was compiled with the assistance of the Caledonian Society of New York. Scenes of the Sandwich Islanders show these people engaged in making the mats and beautiful feathered robes used in Hawaii, and color views of Jacksonville, Florida, complete the reel.—T. C. KENNEDY.

"Curses"

(Educational—Two Reels)

HERE is a very cleverly arranged travesty on the serial, done in two reels with all the thrill of the serial and with an abundance of real comedy in which Al St. John is the central figure. He is a bold bad bandit with two left feet.

Episode One shows the slaying by Al and his gang of little Nell's father and the tying of Nell to the buzz saw. The teeth of the saw are about to bisect her as the episode ends. And immediately is revealed the miraculous rescue of Nell by her handsome lover, for whom the saw temporarily halts that he might make the thrilling rescue.

The Clutching Claws and the Rock of Doom offer the concluding episodes with all the thrill and reality of the serial and with some of the richest travesty that has been seen in a long time. This looks like a sure fire two reeler that will be thoroughly appreciated by any type of audience not above laughing at situations that when analyzed are altogether ridiculous.—CHESTER J. SMITH.

"Tender Feet"

(Educational—Two Reels)

WALTER HIERS has a vehicle that fairly reeks with slapstick and hokum. In this comedy the fat comedian spends nearly a whole reel pushing a tin Lizzie up hill in a rain storm. The machine is out of gas and has as its occupant Duane Thompson. The incident is funny for a few feet but gets rather monotonous before the top of the incline is reached.

Finally Hiers and Miss Thompson find refuge in an apparently deserted hut, but it transpires that a bandit gang is holding a baby there for ransom. Walter and Duane pose as the conveyors of the ransom money, but are exposed and a wild fight ensues in which everyone in the shack is kicked about and manhandled in a manner calculated to be humorous. The story, if it can be dignified by being called such, has little in the way of humor. It is not nearly up to the standard set by the fat comedian in the past.—CHESTER J. SMITH

"Wild Waves"

(Educational—One Reel)

THIS is a typical Cliff Bowes and Virginia Vance vehicle of gag stuff and hokum, good for a few laughs. Cliff and his pal, shy room rent and breakfast money endeavor to get their breakfast from trays laid at adjoining doorways, but are foiled. They make their escape from the irate landlord and arrange a picnic in a flivver with the girl as the invited guest. The trick flivver provides most of the balance of the comedy. The picture is up to the usual standard of this series.

—CHESTER J. SMITH

Echoes from the Alps

(Pathe—One Reel)

THE moral of this "Aesop's Film Fable" is "many a man who falls has taken a drop too much," and the action which Cartoonist Paul Terry has devised to develop that idea is up to the usually high standard maintained in these pictures. The high-lights of the Alps resorts, where skiing, mountain climbing, skating and toboggan riding are treated in a series of scenes which reveal again the keen sense for satire and exaggeration. It is a laugh-getting reel.—T. C. KENNEDY.

Pre-release Reviews of Features

Tearing Through

(F. B. O.-Five Reels)

(Reviewed by William Campbell)

THERE are a great number of smaller houses in these United States the patrons of which delight in watching the athletic antics of Richard Talmadge and this latest starring vehicle of the stunt actor gives him opportunity to display his prowess every few feet. There is no gainsaying the fact that Dick is "there" with both feet—yes, and both hands. He sure does "tear through" this one and his admirers are going to enjoy themselves immensely watching him climb all over the sets, leap through space ever and anon, jump from one speeding auto to another, eluding a dozen or so ruffians with no effort whatever, slide down stair railings head first, rip an electric wire from the top of a building, and, hanging onto the end, leap with it to a motor truck several stories below. So on and so forth ad infinitum.

There is, as we said, always a demand for this type of picture and we've no doubt these stunts as performed by Mr. Talmadge will afford the finest kind of entertainment for the youth of the land. The plot is rather hackneyed, in fact in all these Talmadge vehicles the story is not to be taken seriously. It is usually a minor consideration. The star and his tricks are the thing.

The plot keeps moving along apace up to the last reel when the usual climax arrives in which Dick is cornered by the gang in the den, but by climbing up the walls or anything else handy, swinging about on chandeliers, etc., he gets away and comes off the victor. The settings are quite artificial. The cast, however, is rather better than in preceding Talmadge vehicles. Kathryn McGuire is an attractive heroine. She doesn't have to do much more than look pretty. She wears some stunning gowns during the action. Charles Clary is good as the wealthy Mr. Madison.

THEME. A modern melodrama in which the young hero cleans up a gang of dope ring operators and saves the son of his sweetheart's father from the "snow" habit as well as the girl herself from the hands of the archvillain.

PRODUCTION HIGHLIGHTS. The athletic stunts of the star. The scenes in the dope den. The thrilling climax. The good supporting cast. Dick's jump from the roof of a speeding taxi to a passing motor truck. His leap from the top of a tenement to a truck below.

DIRECTION. Has succeeded in putting pep into the plot which is the real aim of this feature. Has also tacked on a good climax that will please those who like this kind of story. Has given the production a fair mounting.

EXPLOITATION ANGLES. Play up Dick Talmadge's name. That's your best bet here. Decorate lobby in Chinese style. Ballyhoo it. Dress the ushers in Chink costumes.

DRAWING POWER. Suitable for the smaller houses downtown, the community theatres and the towns.

SUMMARY. One of the best of the series of stunt pictures featuring Richard Talmadge and many exhibitors declare this type of film has a real box office draw in the smaller houses in many communities. There is action all the way through in this latest offering with the star from first to last scene.

THE CAST

Richard Jones	Richard Talmadge
Constance Madison	Kathryn McGuire
Mr. Madison	Charles Clary
Mr. Greer	Frank Elliott
District Attorney	Herbert Prior
Bob Madison	Arthur Rankin
Polly	Marcella Daley

By Frederick Stowers. Directed by Art Rosson.

SYNOPSIS. Has to do with the successful efforts of Richard Talmadge, assistant to a crooked district attorney in cleaning up the town of a dope ring which threatened the home of Mr. Madison, wealthy resident. The son becomes the slave to the drug and the operator of a den kidnaps the daughter. Then Richard goes to the rescue and in the end aids the police in cleaning up and arresting the ring leaders. Then he wins the daughter.

The Meddler

(Universal—4890 Feet)

(Reviewed by Laurence Reid)

THERE is nothing much to get excited over in this western—it being the oft-told story of the young Wall Street magnate who because of his lack of adventure is rejected by his fiancee until he goes out and collects some thrills. Consequently he turns highwayman on the western steppes for the sake of sending souvenirs of his exploits back East.

The Wall Street man hasn't even the saving graces of appearing indifferent. After an office episode and a scene in which the girl returns his ring the hero bobs up with a white horse. He dresses a la Mexican and talks in a poetic manner. Having registered as a colorless boob at the start who is apparently ignorant of how to get a kick out of life it seems amazing to see him handle a gun and a horse as if he had been brought up on a ranch. There are no flashbacks of pathos—wondering if he is making a hit with his erstwhile sweetheart. She is to all appearances completely forgotten while he rides around the country holding up stupid sheriffs, stage drivers and an Eastern boarding school girl.

It is so much hokum which lacks snappy incident and pace to boot. There is a lot of gun-toting, but none of the ranchers know how to shoot straight. And because it is repetitious of action it never gets anywhere. Indeed, it becomes tiresome. Even the so-called punch scenes lack melodrama—which element would have looked better than trying to make light of it with comedy. It finishes with the hero rescuing the western girl and her brother from some regulation bandits and finding a new romance. A few fights are interspersed here and there, but the redeeming highlights are the exteriors.

William Desmond plays the highwayman, but he needs to watch his calories. A plump bandit is out of focus in trying to register adventure and romance.

THEME. Western comedy-melodrama revolving around Eastern capitalist who, in being rejected by his financee because of his lack of adventure and romance, becomes a bandit. Has a new romance.

PRODUCTION HIGHLIGHTS. The adequate acting. The climax when hero frustrates plot of real bandits. The exteriors.

DIRECTION. Has a very scant plot which lacks variety of incident and is dependent upon repetitious hokum. Fails to make it sustaining.

EXPLOITATION ANGLES. Might feature idea of the modern girl's search of adventure and of how she desires a mate who is a romantic lover. Feature as western of hard ridin'. Use ballyhoo of man attired a la Mexican, etc.

DRAWING POWER. For the small average houses catering to westerns. Needs support from strong comedy.

SUMMARY. Not so good because of its lack of plot and incident. Should have made it a straight out-and-out melodrama or a burlesque. A middle course is followed and the result is an obvious cut-and-dried affair. Star needs to take off weight. Feature some fair horsemanship and a few fights. Exteriors O. K.

THE CAST

Richard Gilmore	William Desmond
Gloria Canfield	Dolores Rousay
Dorothy Parkhurst	Claire Anderson
Bud Meyers	Albert J. Smith
Jesse Canfield	Jack Daugherty
Sheriff	C. L. Sherwood
Mrs. Gilmore	Kate Lester
Secretary	Georgie Grandee
Captain Forsythe	Donald Hatswell

By Miles Overholt. Scenario by Isadore Bernstein. Directed by Arthur Rosson.

SYNOPSIS. Wall Street financier has romance with Eastern girl terminated because he lacks adventure and prefers routine of business. He takes her advice and goes in search of thrills by becoming a western highwayman. Makes good at his new profession, but avoids arrest by capturing real bandits who are frustrated in holding up wealthy rancher and his sister. Hero has new romance with latter.

The Necessary Evil

(First National—Seven Reels)

(Reviewed by Frank Elliott)

AND the sins of the father shall be visited upon the son or words to the effect. Such is the theme of this plot which has been adapted from Stephen Vincent Benet's magazine tale, "Uriah's Son." The story has been developed into a colorful screen play which has moments of vivid drama, but which is quite draggy at times and as a whole is too long for the plot material at hand. The locale is New York and Central America, with some peppy parties being staged in some of the Gotham sequences and some realistic as well as passionate moments being offered in the cabaret scenes in the equatorial trading post.

David Devanant, a man of wealth, formerly in love with Dick Jerome's wife, in sympathy with the latter because of the wild life he is leading, sends Dick to Cholopan in the tropics, hoping to cure him. But Dick continues his dissolute life and dies there. Dick's wife dies but not until she has married Devanant who promises to try and save the son from the ways of the father. His efforts to do this bring about some interesting situations.

The scene in which Devanant is robbed by the brother of the wife whom Frank, the son, has married, and the millionaire allows Frank to believe that he suspects him and holds him responsible for the return of the stolen bonds, is an exceptionally well staged and acted sequence. So are the scenes in which the son, hearing that his father had been sent to Cholopan to get him out of the way and that he is there for the same reason, rushes back to New York intending to kill his benefactor but falters when he learns that Devanant had only been trying to reform him.

The cast is very satisfactory. Ben Lyon does satisfactory work as the son. Viola Dana is acceptable in the leading feminine role. Thomas Holding is a fine type for Devanant. Frank Mayo, Mary Thurman and Gladys Brockwell are good in important roles.

THEME. A modern society drama that leaps back and forth between New York and the tropics and shows the regeneration of a son upon whom has fallen the evil ways of his father.

PRODUCTION HIGHLIGHTS. The exotic scenes in the tropical cabaret. The sequence in which Devanant is robbed and in which the son is accused. The jazz party, raid by the police and hasty wedding to avoid arrest. The climax. The splendid settings.

DIRECTION. George Archainbaud has turned out an entertaining picture whose chief fault is too much footage. The acting is a credit to the director who has mounted the film in eye-pleasing manner.

EXPLOITATION ANGLES. Put on a Spanish dance patterned after that in the picture as a prologue. Start newspaper discussion upholding or disputing the existence of heredity. Photos of feminine stars used as basis for style shop window displays. The title is a good one from a box office angle. Plaster it all over town.

DRAWING POWER. Suitable for downtown first runs, larger community houses and the towns.

SUMMARY. This is a well acted production which has been elaborately staged and which discusses a problem that will interest most folks, although it is rather more suitable for the sophisticates than for family consumption. However, it is a big improvement on most pictures now being released.

THE CAST

Frank Jerome	Ben Lyon
Shirley Holmes	Viola Dana
Dick Jerome	Frank Mayo
David Devanant	Thomas Holding
Frances Jerome	Gladys Brockwell
Hattie	Mary Thurman
Belle	Betty Jewel
Esther	Martha Madison
Pug	Arthur Housman
Reggie	Beach Cooke

Adapted from "Uriah's Son," by Stephen Benet. Scenario by Eve Unsell. Directed by George Archainbaud. Photographed by George Folsey.

SYNOPSIS. Dick Jerome and David Devanant had been rivals for the same woman. Devanant, employer, sends Jerome to South America in effort to cure him of dissolute habits. He is killed. His wife asks Devanant to marry her before she dies so that her son Frank will have a father. Devanant also adopts Shirley Holmes. Frank is a wild youth. Devanant pretends to believe Frank stole from him and sends him to South America. Devanant dies. Frank marries Shirley.

The Girl of Gold

(John Ince-Prod. Dist. Corp.—Seven Reels)

(Reviewed by Frank Elliott)

FOLLOWING her fine characterizations in "Barbara Frietchie," and "The Mirage," Florence Vidor now comes to the shadow stage with a blond wig and another clever bit of acting as the daughter of a wealthy mine owner who is sought by a long list of suitors for her money alone while she is known in society as "The Girl of Gold." To offset this impression she decides to assume another name, while her father, seeking to make her happy, plots with a young man to marry his daughter for a large sum. This the youth agrees to do at the behest of a financially ruined sister with an invalid son. The youth and the daughter of wealth meet at a party. Neither knows the other. They fall in love, however, and then things start.

It is a rather entertaining tale with the action being rich in incident and the suspense well sustained. However, it is Miss Vidor's work that puts the picture over. The plot moves against a background of lavish society settings, interiors of New York mansions and house parties at Newport, with the climax offering a novel ball on the sixteenth level of the gold mine. At the height of the festivities there is an explosion entombing the lovers who are rescued only after herculean efforts. There are also some tense sequences in a cabaret where the jealous husband of a woman in love with the hero threatens to shoot the latter but is persuaded not to do so when the heroine makes him believe it is her engagement party.

Miss Vidor is supported by a very able cast, including Malcolm McGregor, Alan Roscoe, Bessie Eyton, Charles French and others. The picture opens with a well staged auto crash in which the hero wrecks his car to save the life of a country urchin. Miss Vidor is an attractive person throughout the picture appearing in some stunning costumes. But we like her better with her natural hair.

THEME. Society drama in which a daughter of wealth finds her father has been trying to "buy" a husband for her. However she eventually accepts him for she is unable to fight her own love for the man.

PRODUCTION HIGHLIGHTS. The characterization offered by Miss Vidor. The excellent supporting cast. The house party at Newport. The sequence at the Inn as the jealous husband is about to kill the hero when turned from his intention by the girl. The ball in the mine and explosion.

DIRECTION. John Ince has made a very good production here which has many points of appeal. He has inspired his players to give of their best and has injected many dramatic punches in the action. The climax is a novel one and well staged.

EXPLOITATION ANGLES. Boost the name of Florence Vidor. She has a big following. Put on a fashion show. Stage a blond beauty contest, offering prizes for the most attractive blondes. Get a bunch of bank bags, fill them with paper and pile them pyramid form in lobby in front of poster on the picture.

DRAWING POWER. A good picture for second class downtown first runs, the better community houses and the towns. Popularity of Miss Vidor should draw them.

SUMMARY. Anything in which Florence Vidor appears is usually worth while and "The Girl of Gold," is no exception to this rule. Here's a good story that holds the interest, a very satisfactory supporting cast, an attractive as well as lavish mounting, and a climax that is off the beaten path.

THE CAST

Helen Merrimore	Florence Vidor
Schuyler Livingstone	Malcolm McGregor
Ned Loring	Alan Roscoe
Ada Tremaine	Bessie Eyton
Edith Loring	Claire DuBrey
Lucius Merrimore	Charles French

Based on the novel by Cleveland Moffatt and Anna Chapin. Adapted by Kate Corbaley and Eve Unsell. Directed by John Ince.

SYNOPSIS. Tired of being courted for her wealth, Helen Merrimore, daughter of Lucius Merrimore, owner of the "Gold Girl" mine, attends a house party under an assumed name. There she meets Schuyler Livingstone who has agreed to marry Merrimore's daughter for a consideration to help his sister and her invalid son. He does not know that Helen is Schuyler's daughter. He falls in love with her. She eventually learns of her dad's plan to "buy" Schuyler, but all is ironed out in the end with the two in each other's arms.

The Shock Punch

(Paramount—Six Reels)

(Reviewed by Laurence Reid)

THE shocks and punches are in this picture, but they are slow in getting started. It is as if the director had held them back purposely while sparring for an opening. For two reels there is considerable wait while the characterization and main situations are being planted — and the interest naturally sags. However, Richard Dix plays in such easy fashion and the human note is so good that compensation is offered.

The idea centers around a rich man's son who is keen on making a reputation as a fighter. The father is proud of him but has a "show me" attitude about the punch in the young man's arm. So he bets with a couple of trainers that the youth won't deliver the goods at a tough racket. In leading up to this scene one sees little incident beyond the hero getting the air from the heroine who believes him a pugilist. The dance hall episode is colorful enough even though Paul Sloane forgot to sprinkle the hall with w. k. bouncers. A particularly hard-boiled thug takes the count from the hero—which shocks the girl in a balcony box.

The plot comes out in the open here. The girl's father must have the steelwork finished at a specified time or be smashed by his competitors. So he gets on the job—and the daughter accompanies him. The hero gets a job so as to be near the girl. What follows shows the youth experiencing all sorts of adventurous thrills as an iron worker. These thrills are caught by the spectator—who also catches some wonderfully fine vistas of the harbor, the Leviathan steaming out to sea—and the Statue of Liberty.

It may be rather repetitious of action in that all the scenes are built around the hero's narrow escapes in climbing or walking or creeping over the girders. But there's no denying the suspense.

There is no hokum about the skyscraper incident. While a little doubling is done—and one or two double exposures most of it can pass as authentic. There is a good vein of humor which gives balance to the suspense. The heroine, played by Frances Howard, would appear more convincing if she had not dressed during the skyscraper scenes as if she was strolling the Avenue. However, it is an entertaining film.

THEME. Romantic melodrama of youth who makes good as fighter. Is determined to prove himself a man and flirts with death as iron worker.

PRODUCTION HIGHLIGHTS. The dance-hall episode. The pointed titles. The skyscraper episodes. The climax when hero takes the air on a girder. The fight on the skeleton floors of the building. The humor and thrills of the incident.

DIRECTION. Builds rather slowly, but keeps attention alert through incident and humor. Is best with skyscraper episodes. Romantic relief is dull. Provides realism and thrills.

EXPLOITATION ANGLES. Play up the skyscraper angle, telling that this is the first story featuring the construction of a lofty New York skyscraper. Play up Dix and Walter Long. Feature the thrills—and don't neglect your paper and stills.

DRAWING POWER. The title, the star's name—and the thrills should attract them. Suitable for all types of houses.

SUMMARY. Gives Dix a chance to exploit a heroic role in easy fashion. Is natural in its acting—carries thrills and suspense—and considerable humor. But it drags at the start and much of its action is repetitious. The skyscraper shots are fine. So are the titles.

THE CAST

Randall Lee Savage ..... Richard Dix
Dorothy Clark ..... Frances Howard
Dan Savage ..... Theodore Babcock
Jim Clark ..... Percy Moore
Stanley Pierce ..... Charles Beyer
Terrence O'Rourke ..... Gunboat Smith
Mike ..... Jack Scannell
Bull Mularkey ..... Walter Long
Giuseppi ..... Paul Panzer

By John Monk Saunders. Scenario by Luther Reed. Directed by Paul Sloane.

SYNOPSIS. Son of wealthy father carries an awful wallop in his arm and his dad is proud of him when he knocks a thug out at a tought dance. Becomes interested in daughter of wealthy man and follows her to her dad's building which is under construction. He gets a job as an iron worker and experiences several hazardous thrills before he saves her father from financial ruin.

The Crackerjack

(C. C. Burr—7000 Feet)

(Reviewed by Harold Flavin)

ORIGINAL gags, fast action, a good cast, humorous titles and the human dynamo, Johnny Hines, all these box office elements are incorporated in this latest production of this star. If your patrons don't put on weight through laughing at this picture then we are no judge of what constitutes mirth-provoking comedy. There isn't a dull moment from start to finish and, due to John Krafft's humor, when they're not laughing at a scene they'll be convulsed with merriment over the subtitles.

From the opening shot, showing Hines dexterously manipulating flap-jacks in a "one-arm" restaurant, and on through the various sequences, we are treated to some of the most ingenious bits of comedy business ever introduced in a feature length comedy. As a go-getter who undertakes to build up a pickle business through live-wire advertising Johnny is in his element. His methods of making his product known—a wagon with a body shaped as a pickle on which he travels through the country, the stickers, balloons and posters which he uses in a novel manner, his methods of working up mouth-to-mouth advertising—all the sure-fire elements of appeal are here in abundance.

The outstanding highlights of the picture occur during the last reels when Hines gets mixed up in one of those "Red Hot Romance" types of revolution. His masquerade as a "greaser" general, the dance number he does with the vampire, the pole vaulting stunt with the rebel army chasing him, his rescue of the heroine, "and others too numerous to mention" round out a picture that is well balanced as regards humor, pathos, romance and melodrama. And all of it is put over in a new way. The work of the supporting cast is excellent with Bradley Barker doing an exceptionally good bit of acting as the heavy and Sigrid Holmquist registers well as the heroine.

This looks like the best bet Johnny has made to date. There are exploitation possibilities galore, but regardless of that it simply oozes entertainment throughout. Exhibitors need have no conscientious scruples about announcing this as one of the best comedies released in some time.

THEME. Feature comedy dealing with efforts of young man of the go-getter type to rebuild pickle business and later, his attempts to break up revolution, in both of which he is successful. There is a light romance thrown in for good measure.

PRODUCTION HIGHLIGHTS. The ingenious gags throughout the reels. The titles, all of which are in a very humorous vein. The fast action. The incident in the restaurant. Johnny's method of publicizing pickles. His masquerade as the general. The dance number with the vampire.

DIRECTION. Has kept the action moving at a fast pace. Holds interest in slight story due to gags of which there is one every minute. On the whole has done a creditable job.

EXPLOITATION ANGLES. There are excellent possibilities for tie-ups with restaurants and pickle manufacturers. The producers have already inaugurated a tie-up with the manufacturers of Crackerjack confections. Send man around in vehicle with body shaped to represent a pickle. Various teaser campaigns on the title.

DRAWING POWER. Should appeal to audiences of all houses whether on Broadway or Main Street.

SUMMARY. A great comedy with a sure-fire audience appeal. It is well mounted and the direction is good.

THE CAST

Crackerjack Perkins ..... Johnny Hines
Rose Bannon ..... Sigrid Holmquist
Col. Perkins ..... J. Barney Sherry
Lopez, a Revolutionist ..... Bradley Barker
General Bannon ..... Henry West

Story by Dick Friel. Scenario by Victor Grandin and Argyll Campbell. Titles by John Krafft. Directed by Charles Hines.

SYNOPSIS. Crackerjack Perkins meets and falls in love with Rose Bannon, daughter of General Bannon who is in New York with Lopez, a revolutionist making preparations to overthrow the government of Esquasado. Perkins is called to the South by his uncle to take over a dying pickle manufacturing plant. He applies go-getter methods to the business, and while at his work again meets Rose. He becomes aware of the plans of the revolutionists and is instrumental in frustrating them to the extent of winning the fight for the government; so all ends well and he marries Rose.

Red Love

(Lowell-Davis Distributing Div.—Six Reels)

(Reviewed by Laurence Reid)

AMONG the western entries it is seldom that screen audiences are given the chance to be entertained with an Indian story. Time was when the silversheet catered to the redman entirely. Then he faded from sight only to reappear at rare intervals. In "Red Love" we are offered an interesting melodrama of a persecuted Indian—a melodrama which carries sufficient action and suspense, a first rate vein of heart interest, romance, pathos (a very necessary element in Indian characterization), and good atmosphere and backgrounds.

The plot really makes more of the note of pathos—which is as it should be. The central character—an educated Indian—who does not affect the customary manners of his race has aroused the enmity of a vicious drunken white man. In refusing to take an insult he punishes his enemy—and thinking he killed him, becomes a wanderer of the plains. He is about one jump ahead of his pursuers until the climax is reached. So we have the heart interest of his solitude. Becoming a fugitive from justice calls for fine repression from John Lowell who, enacting the part of the hero, succeeds in giving a sincere and real performance. Time and again there are appealing long shots of this Indian against the distant horizon. He steals horses and trades them to earn a livelihood. When he rescues an Indian maid of the reservation the romance blooms, though there is suspense here when one wonders how he will win her away from his younger brother.

The picture never becomes false to its theme. There is only a faint gesture toward eliminating the racial barrier—mostly noticeable in the college sequence when a white youth makes advances toward the girl. The action is always progressive and never gets away from the persecution of the hero. The climax features a courtroom scene as the Indian gives himself up. There may not be much judicial deportment in this episode, but at least it carries conviction in the way it is performed. The bad white man proves to be very much alive—the persecution being nothing else but a frame-up. Most players are in character and enact their parts convincingly—particularly Mr. Lowell and Evangeline Russell who, as the Indian maid, lends authority and charm to the role.

THEME. Western melodrama revolving around the persecution of an Indian who, believing himself a murderer, becomes a fugitive from justice. Has his honor restored.

PRODUCTION HIGHLIGHTS. The exteriors. The even action. The work of John Lowell and Evangeline Russell. The romantic development. The courtroom scene. The pathos and heart interest.

DIRECTION. Gets everything out of story. Builds up human interest and defines characterization clearly enough. Presents good incident and authentic atmosphere.

EXPLOITATION ANGLES. Present prologue showing Indian vocalists or dancers—attired in native costumes. Use Indian music for score.

DRAWING POWER. Will surely interest its clientele. Suitable for all houses which cater to westerns. Title is alluring and if well exploited should attract those who don't follow westerns generally.

SUMMARY. There is no racial barrier theme, nor any heavy hokum concerning the Indian. He doesn't dob on his war paint and go scalping. This story features the pathos of the red man—of his persecution, etc. Carries action, heart appeal and suspense. Also first rate exteriors. Is acted in first rate style.

THE CAST

Thunder Cloud	John Lowell
Starlight	Evangeline Russell
James Logan, Little Antelope	F. Serrano Keating
Sheriff La Verne	William Calhoun
Mrs. La Verne	Anne Brody
Dr. George Lester	William Cavanaugh
Bill Mosher	Wallace Jones
Sam Gibbons	Charles W. Kinney
Two Crows	Frank Montgomery
Scar-Face	Dexter McReynnolds
Tom Livingston	"Chick" Chandler

By L. Case Russell. Directed by Edgar Lewis.

SYNOPSIS. Educated Sioux Indian provokes enmity of vicious white man. He refuses to take an insult and is goaded into beating his opponent. Believing he killed him, he becomes fugitive of justice. Has romance with Indian maid, but finally surrenders and in subsequent court trial has his honor vindicated.

The Sporting Venus

(Neilan-Metro-Goldwyn—6500 Feet)

(Reviewed by Laurence Reid)

YOU can't call this a remarkable story. On the contrary if you strip it of it veneer or its polish and get down beneath the surface you will discover that it is nothing but a hackneyed triangle romance which has been lifted into something quite worth while through an extremely effective adaptation furnished by Tom Geraghty and skillful direction by Marshall Neilan. The former knows how to write progressive action that projects from well dovetailed scenes; the latter when he is in the mood knows how to get meaning into his situations, or at least a quality of interest that serves for the time as well as meaning. Neilan is so full of ideas that he often stumbles in his own path. But he has imagination and he has feeling—and these qualities are present to humanize this story.

Had the disillusioned lovers gotten together for a brief moment and argued it over the picture would have been over in two reels. There was nothing to keep them apart for so long other than a feeling of pride which served to overwhelm their inner feelings. So the gay heiress toured around the open places of Europe striving hard to forget—and the unhappy commoner dwelled in the past. The other man, an impoverished nobleman, kept the girl amused for a while, but once she had made up her mind to cast him aside she overcame her pride and the commoner saved her from a suicide's grave and married her at the altar.

Geraghty and Neilan never allow themselves to become heavy-handed in their treatment. There is sly humor back of every touch of pathos—which accounts for the human interest. Of course the director could have made the picture in Hollywood because aside from a few Scottish, English and French exteriors it comprises a series of sets. The Continental flavor, however, adds tone to its atmosphere—and makes the characters appear genuine.

Blanche Sweet in the title role not only wears frocks and feathers, laces and graces as if born to the manner and manor, but shows she still retains her rich emmotional gifts. Her pouty expression is effective. Ronald Colman, and Lew Cody as the commoner and nobleman, respectively, act with good authority.

THEME. Romantic drama of triangle situation based upon misunderstanding between girl of high estate and commoner. After much unhappiness comes reconciliation.

PRODUCTION HIGHLIGHTS. The emotional acting by Blanche Sweet. Her wardrobe. The British backgrounds. The restraint in the acting by Ronald Colman and Lew Cody. The two weddings. The love spats. The subtitles. The sets.

DIRECTION. Injects a lot of feeling into simple story and lifts it into enjoyable entertainment. Makes characters genuine and divorces himself from calling on the timeworn blah heroics. Balances it with humor.

EXPLOITATION ANGLES. This title should attract them. Also mentioning the cast and Miss Sweet's wardrobe. Tie-ups with fashion shops, etc. Play up director. Bill it as human story of couple who misunderstood each other.

DRAWING POWER. For the better houses. Suitable for first and second runs. Will be appreciated for its human appeal and its humor.

SUMMARY. No heroics, no hokum, no blah melodrama intrude here. It is a simple yarn made effective through fine treatment by adaptor and director. Incident does not repeat itself. Holds the interest through even, progressive plot and fine acting. Editing a trifle faulty.

THE CAST

Lady Gwendolyn	Blanche Sweet
Donald McAllen	Ronald Colman
Prince Carlos	Lew Cody
Countess Van Alystyne	Josephine Crowell
Donald's Father	George Fawcett
Sir Alfred Grayle	Edward Martindel
Housekeeper	Kate Price
Carloh, Valet	Hank Mann
Detective	Arthur Hoyt

By Gerald Beaumont. Scenario by Tom Geraghty. Directed by Marshall Neilan.

SYNOPSIS. Scotch heiress loves young commoner—the match being disapproved of by the girl's father. A misunderstanding develops and the girl has romance with Continental nobleman who masquerades as wealthy. In an attempt to forget her unhappiness she seeks diversion in famous watering places and other climes. Eventually she learns the true character of the nobleman and a reconciliation is effected with the commoner.

The Talker

(Sam E. Rork—First National—7861 Feet)

(Reviewed by Thomas C. Kennedy)

NEVER was a stage play transferred to the screen with less trace of the "stage stagey" and with a greater amount of naturalness than this adaptation of Marion Fairfax's "The Talker," a story based on the theme "it is bad to preach a good doctrine and not practice it; but to advocate a dangerous doctrine which one has too much good sense to practice, is criminal."

One of the most impressive casts ever assembled for a picture of its type has been formed to enact the characters of "The Talker." Lewis Stone, an ideal choice physically and temperamentally for the role of the husband, and Anna Q. Nilsson in the character of the wife who likes to toy with, but is too sensible to practice very modernistic views concerning marriage, bring a tremendous force to vitalize the leading figures in the play. Shirley Mason must be credited with one of the finest performances in her career as the young sister who experiments with ideas advanced by Kate Lennox. Ian Keith, Tully Marshall—who contributes one of his most entertaining interpretations as a somewhat devilish hen-peck—Lydia Yeamans Titus, Gertrude Short, Barbara Bedford and Harold Goodwin, are outstanding members of a uniformly excellent company.

Alfred Green displays his gift for deft and light handling of dramatic incidents. The humor of the scenes in which the hen-pecked Mr. Fells yearns and actually reaches out for adventure to enliven his hum-drum existence, the atmosphere of the small town and the color and vivacity of the scenes, materially enhance the tense drama which is inherent in the situations in which the young sister elopes with the bounder, the poignant appeal of the meeting between Kate and Lennox's stenographer, who is in love with him, and the moving climax in which the young girl returns to her brother's home and is greeted by the contrite Kate Lennox.

THEME: Modern drama concerning a young wife who "talks" advanced ideas; theories which make a great impression on young sister-in-law, who attempts to test them. The girl's elopement with a bounder causes a break between husband and wife.

PRODUCTION HIGHLIGHTS. The vitality of the dramatic situations, the atmosphere and the expert touches of humor. The acting, photography and staging.

DIRECTION. Establishes convincing atmosphere of small town and home life of middle-class families.

EXPLOITATION ANGLES. The cast of well known and popular players should be heavily billed. Feature as adaptation of play with trenchant moral developed in highly entertaining fashion, and as real and amusing as the life which goes on daily about every man, woman and child in this country.

DRAWING POWER. Suitable for big houses. Is certain to be hailed as capital entertainment generally.

SUMMARY. The picture appears to have everything—humor, naturalness, dramatic suspense, appealing characters and atmosphere—that goes to make up a great popular success. Its treatment is flawless and the acting extraordinarily fine.

THE CAST

Kate Lennox	Anna Q. Nilsson
Harry Lennox	Lewis S. Stone
Ruth Lennox	Shirley Mason
Ned Hollister	Ian Keith
Henry Fells	Tully Marshall
Barbara Farley	Barbara Bedford
Lonnie Whinston	Harold Goodwin
Maud Fells	Gertrude Short
Mrs. Fells	Lydia Yeamans Titus
The Stenographer	Cecille Evans
The Detective	Charles West
Mr. Grayson	E. H. Calvert

From the play by Marion Fairfax. Directed by Alfred E. Green.

SYNOPSIS. Kate Lennox, wife of a man in moderate circumstances, preaches the doctrine of liberty, independence and self-expression for wives. Her preachings are taken seriously by young sister of her husband, who elopes with a married man. This drives husband and wife apart. But later the young girl returns, having escaped from the bounder before harm could come to her and in the end there is a reunion.

If Marriage Fails?

(C. Gardner Sullivan-F. B. O.—Seven Reels)

(Reviewed by Frank Elliott)

THIS is one of the new "specials," which F. B. O. will offer exhibitors in its new season product. Oh, yes, we know this company freely admits making "program pictures" but in its 64 releases for 1925-26 there will be twelve honest-to-goodness big pictures and this is one of them. This opening gun in the barrage of new product is a C. Gardner Sullivan production. It is an original tale, and, in addition to have a good box office title, has "class" from beginning to end.

To begin with it discusses a problem of modern society that will interest both men and women, that of the "society marriage," in which one of the two parties to the marital agreement weds for wealth and position only. In this case it is the wife, who, having attained money and place among the "400," forgets her husband and steps out.

Scenically, the production is a thing of real beauty. The producers have opened wide the money bags in order that backgrounds of startling splendor might be provided. We'll wager the scenes showing the interior of "Venezia," a cabaret de luxe in which patrons are taken for gondola rides thru canals the sides of which are lined with art models and choruses is going to make everyone sit up and take notice.

The cast is A. No. 1. Jacqueline Logan does some of the most appealing work in the role of Nadia, the fortune teller. Miss Logan's gowns, the work of Andre-Ani, are going to draw forth a chorus of "ahs" from the fair sex. Belle Bennett is admirably cast in the role of the society "nit-wit" wife. Clive Brook makes a clean-cut appearance in a convincing interpretation of the "deserted" husband who finds a new love in Nadia. Jean Hersholt, Donald McDonald, Cissy Fitzgerald and rotund Nathilde Comont, who appeared as the Persian prince in "The Thief of Bagdad," are all good.

THEME. A modern society drama that discusses the evils of wedded life in the "400." Deserted by his butterfly wife, Joe Woodbury finds a new interest in Nadia, a fortune teller, while the wife comes to grief following a roadhouse raid.

PRODUCTION HIGHLIGHTS. The fine cast and the acting of each member. The gowns worn by Jacqueline Logan. The beautiful settings, especially the home of Nadia and the shots of the cabaret. The scene in which the wife, pretending approaching motherhood, gets Nadia to refuse to see her husband. The raid on the roadhouse.

DIRECTION. John Ince has turned out a fine box office feature. He has, in fact, always kept the B. O. in view. He has brought out some splendid characterizations and mounted the feature in fine style.

EXPLOITATION ANGLES. The title. The cast. Play up the names of the all-star personnel. Put over style shop window tieups using stills of Miss Logan in her gown creations.

DRAWING POWER. In the larger houses catering to sophisticated folks this one, if properly exploited, should be a real business-getter.

SUMMARY. F. B. O. may well be proud of this opening gun in their new season campaign. It is a distinctly high class offering, possessing a good story, an excellent cast and a mounting that compares with some of our more pretentious pictures.

THE CAST

Nadia	Jacqueline Logan
Joe Woodbury	Clive Brook
Eleanor Woodbury	Belle Bennett
Dr. Mallini	Jean Hersholt
Mrs. Lucy Loring	Cissy Fitzgerald
Lisa	Nathilde Comont
Gene Deering	Donald McDonald

By C. Gardner Sullivan. Directed by John Ince. Photographed by James Diamond.

SYNOPSIS. The wedded life of Joe and Eleanor Woodbury has not been a happy one. Eleanor prefers the company of Gene Deering, a "parlor polecat," to that of her husband. Joe accompanies his wife one day on a visit to Nadia, a fortune teller. Joe meets Nadia. It is love at first sight. Declaring she is about to become a mother, Eleanor succeeds in getting Nadia's promise never to see Joe again. Eleanor and Deering are picked up following a roadhouse raid by Nadia and Dr. Mallini, who attends Eleanor, the latter being slightly injured. The doctor tells Nadia, Eleanor has lied about her approaching motherhood. Joe learns of the roadhouse affair, divorces his wife and wins Nadia.

Ridin' Thunder

(Universal—4354 Feet)

(Reviewed by Laurence Reid)

HERE we have the regulation plot of the cattlemen and the rustlers which is so obvious of action that the interest must be found in its backgrounds and the individual work of the players. There is not a single novel incident which might furnish surprise and suspense. In fact it follows a very familiar groove from the minute that the rancher vows vengeance against the cattle thieves. When this character is indicted, convicted and sentenced to be hung—all in the space of a subtitle—one knows for a certainty that he'll be saved in the nick of time by his heroic son and the dead man's daughter—a girl who has been reared in ignorance of her father's rustling nature.

Where the logic goes to pieces is in the effort of the cowpunchers to make the convicted man pay for his crime. This is contrary to the unwritten code of the West. But romance must be served—also suspense, though this latter element is never developed because so much of the vital incident takes place off screen. Most of it is indicated through the subtitles. So we have the accused man's son getting the goods on the real culprit, thus averting a necktie party for the innocent father.

The characters indulge in a lot of conversation and standing about instead of getting down to action. The only flash of incident is found in the climax when some hard riding is put over to rescue the rancher. Jack Hoxie's horsemanship is skillful enough, but not being a versatile actor he must needs be given the orthodox westerns. And these lack ingenuity and invention.

The director naturally falls back on the exteriors—and as these depict the painted desert of Arizona he has fulfilled his obligations from that angle. The picture is not balanced with any comedy relief—and the romance is mostly negligible. However it is not burdened with too much footage—and should please the fans in the average houses who enjoy westerns. Those who have grown accustomed to the better grade of cowboy stories will call it just another picture.

THEME. Western melodrama involving the murder of a cattle rustler with innocent rancher being convicted of crime on circumstantial evidence. He is freed upon real culprit's last-minute confession.

PRODUCTION HIGHLIGHTS. The character sketch by Francis Ford. The exteriors, showing a typical cattle country. The pursuit of the rustlers. The horsemanship of Jack Hoxie.

DIRECTION. Hasn't much to work with—the plot being timeworn and lacking variety of scene. But makes the best of it by emphasizing the exteriors.

EXPLOITATION ANGLES. Better go easy on detailing synopsis as this story is an old one. Best angle is to exploit title in teaser campaign and play up Hoxie's horsemanship.

DRAWING POWER. For the houses catering to westerns. Suitable for small downtown houses, community theatres and small towns.

SUMMARY. Not up to the average of most westerns. Has a moth-eaten plot which has performed yeoman service on screen. Much of the action is told via the subtitles. Obvious all the way. Very little suspense. Best with backgrounds.

THE CAST

Jack Douglas	Jack Hoxie
Jean Croft	Katherine Grant
Cal Watson	Jack Pratt
Frank Douglas	Francis Ford
Bill Croft	George Connors
Art Osgood	Bert Demarc
Sheriff	William McCall
Governor	Broderick O'Farrell

By B. M. Bower. Scenario by Isadore Bernstein. Directed by Clifford Smith. Photographed by Harry Newman.

SYNOPSIS. Cowpuncher's father vows vengeance upon cattle rustlers. The youth falls in love with girl who is the daughter of the ringleader of the rustlers. When the cattle thief is killed suspicion points to the hero's father who is convicted of crime. Through trapping the real culprit the condemned man is saved. Love triumphs.

Go Straight

(Schulberg—6107 Feet)

(Reviewed by Laurence Reid)

IF coincidence hadn't intruded so often here—if convenient situations hadn't been crowded so closely together—and if the director hadn't jumped at conclusions so quickly this picture would stand a better chance of hitting the bulls-eye. It revolves around the determination of a girl crook to go straight—but after she pulls a job and reforms little attention is paid to making her appear convincing.

All of this is told with a fair amount of suspense. It is when the story shifts to Hollywood that the action becomes jumpy and inconsistent. It is all right for the girl to want to get as far away from her crooked pals as possible. But it is far-fetched to have her get a job in a bank without having her references closely examined. The plot sort of falls to pieces because conclusions are jumped at so quickly. The crooks also arrive in Hollywood and get the necessary "dope" on the bank. But in robbing it the episode defies all the rules of logic.

Meanwhile shots are shown of the heroine's woman companion trying to get a job in the movies. So we are offered some studio atmosphere which has nothing in common with the story. As it appears it serves in only being so much extra footage. The heroine gets the bank job as secretary to the young president and when he proposes marriage she thinks of her past and refuses. When he is tipped off by a detective from the East his suspicions are aroused.

So the picture gets down to its climax—with the girl substituting blank paper for the package of bills. The crooks break in soon after in a scene which is more ridiculous than it is real. One of them has masqueraded as an old woman who, stumbling in front of the windows, causes the guard inside to open the door and rescue "her." The others overpower him, steal the package, and, after overpowering the president, (who has visited the bank to see that everything is O. K.) carry him away to their shack. Much of this is told off screen. The conclusion brings about the capture of the crooks and triumph of the romance. The characterization is not clearly defined—and the suspense is dissipated most of the time. The result is a disappointing picture.

THEME. Melodrama of a girl crook's redemption. Tries to elude her crooked pals, gets bank job and has romance, but she is pursued by her criminal friends. Ultimately brings about their capture.

PRODUCTION HIGHLIGHTS. The early crook atmosphere. The work of Gladys Hulette and the few moments given to George Fawcett. The bank robbery. The climax.

DIRECTION. Never brings out a clear characterization and allows plot to develop hap-hazardly so that it never appears convincing. The incident in the crook sequences is far-fetched.

EXPLOITATION ANGLES. You can teaser the title in programs and newspapers. Feature as romantic melodrama of a girl who found redemption. Play up the cast.

DRAWING POWER. For the average trade in cities and towns. Title and cast well exploited should stimulate patronage.

SUMMARY. Not so effective as a crook-redemption story as the plot is far-fetched and the characters are manipulated like so many puppets. Jumps at conclusions and the incident is overdone. Good atmosphere and the acting is fairly good. Obvious all the way—and lacking suspense.

THE CAST

John Rhodes	Owen Moore
Gilda Hart	Gladys Hulette
Mrs. Rhodes	Mary Carr
"The Hawk"	Robert Edeson
Madison	George Fawcett
"The Dove"	Francis McDonald
A Detective	DeWitt Jennings
Mamie La Fon	Ethel Wales
"Aunty" Bobbin	Lillian Leighton

By Ewart Adamson. Adapted by Agnes Leahy. Directed by Frank O'Connor.

SYNOPSIS. Girl crook is determined to go straight and her pals accuse her of cowardice. Pulls a job to prove that she isn't "yellow," but returns the loot and flees to Hollywood. There she gets a position as secretary to bank president. Her erstwhile pals follow and attempt to rob the bank, but the girl foils them. Wins confidence of bank official after he has been led to suspect her.

Regional News from Correspondents

Indianapolis

H. P. Vonderschmitt, owner of the Indiana theatre at Bloomington, Ind., and the Liberty at Washington, Ind., has acquired a site in Washington St., at Greencastle, Ind., for the third house in his chain. The new theatre will cost $60,000 and is to be completed about the middle of September. It has 50 feet frontage on Washington St. and is 107 feet deep. Patrons will participate in a contest to name the new house. Mr. Vonderschmitt will book the three houses together, it is understood.

W. C. Bowers of Colfax, Ind., has leased the Princess theatre at Thorntown, Ind., from Mr. and Mrs. Owen Kester. Mr. Bowers owns the Arcade at Colfax. The Thorntown house will be open Tuesday, Thursday and Saturday nights.

Clyde E. Noble, who has operated the Noble and Grand theatres at Princeton, Ind., for several years is leaving the business to be an insurance man at Mt. Carmel, Ill. Noble has sold his interest in the United Theatres Amusement Company, which operated the two houses and a new organization is being formed to continue the business.

The Circle theatre is broadcasting its musical and special features one night a week through WFBM, the Indianapolis radio station. This is the first regular hook-up between an Indianapolis theatre and broadcasting outfit.

The Guthrie-Thompson Company has been granted a permit to build a 600-seat photoplay theatre at 3026-28 Northwestern Ave., Indianapolis, to cost $16,000.

Chicago

THE Drake Hotel was the national headquarters for F. B.O. this week when forty home office executives, divisional and exchange managers from all parts of the United States, gathered there for a two day convention. It was declared to be one of the greatest "pep" meetings ever held in this city. From Chicago a number of those attending the convention, including Harry Berman, Abe Schnitzer, Lee Marcus, Charles Rosenzweig, Cleve Adams, Eddie Smith, Art Smith, Max Weissfeldt and others, went to Milwaukee where they expected to remain during the sessions of the Exhibitors' National Convention.

Another big conference which was held at the Drake this week was that of Universal. President Carl Laemmle presided and the meeting was attended by executives from all parts of the country, as well as a number of officers of the company from New York City. Milwaukee was the objective of a number of Universal chiefs following their Chicago gathering.

Andrew Karzas, with Milton S. Plotke, real estate man, has organized a syndicate to build what it is expected, to be the largest and most beautiful dance hall in Chicago. It will be located on Lawrence and Winthrop Avenues. At the same time Mr. Karzas made the statement that he would start work next fall on his proposed magnificent new theatre which is to replace the present Woodlawn Theatre at 63rd and Maryland Avenue, on the south side. Other new enterprises which he is interested in include the large motion picture theatre being erected at Lincoln, Bell Plaine and Robey, and one which it is said will cost over a million dollars and a half, at Hammond, Indiana.

The Illinois Motion Picture Theatre Owners and the Exhibitors Association of Chicago were represented this week at Milwaukee by President Nathan, Secretary Frank and Directors George Hopkinson, Sidney Selig, and R. C. Williams of the State Organization and Business Manager Jack Miller and Secretary Ludwig Siegel of the city. Office Manager Bill Sweeney also was in attendance. The committees mentioned above were appointed by their respective organizations and took part in the deliberations of the Allied which met at the same time as the Motion Picture Theatre Owners of America, and also in general looked after the intertests of their organizations at Milwaukee.

Divisional Manager Duncan and Exchange Manager Steinson of Vitagraph, left Sunday for the convention of their organizations in Los Angeles. They expect to be gone about two weeks.

The formal opening of the new Capitol Exchange at 738 S. Wabash Avenue, was held Tuesday with Manager Henri Ellman greeting all comers. Handsome invitations were sent out and a large crowd enjoyed the refreshments and good fellowship during the day.

The many friends of Lou Kramer, well known publicity man, are glad to welcome him back to Chicago. He had been assigned to Universal's local exchange as exploitation representative.

Clyde Eckhardt of Fox Film Corporation, arrived Monday on the Century and stopped over for a conference with Manager Dembow, previous to going to Milwaukee.

The Illinois Motion Picture Theatre Owners and the Exhibitors Association of Chicago are now located at their new offices, sixth floor, 845 South Wabash Avenue. The new quarters are much more commodious and convenient than those previously occupied and include entrance lobby, directors room, and private offices for Office Manager Sweeney and Secretary Frank of the State Organization; a private office for Business Manager Miller, and one for Assistant Business Manager Abrahams and Secretary Siegel of the City Organization. Exhibitors are invited to make the new offices their downtown headquarters.

Frank Zambreno, Joe Friedman, Si Griever and Morris Hellman were among the Chicago independent exchange men, who were in Milwaukee for the week.

Denver

EARL NYE, manager of the Carl Ray Amusement Co. theatres of Cheyenne, Wyoming is back in Denver, this time for the purpose of selecting new decorative material for the Atlas Theatre.

Wm. Ostenberg Jr., owner and manager of the Orpheum Theatre Scottsbluff, Nebraska is a visitor in film row this week.

Verner Shoup and W. F. Nicholson owners of the new Manitou Theatre, Manitou Colo., are here securing their new equipment.

J. E. (Tommy) Tompkins, owner and manager of the America Theatre, Colorado Springs, Colo., has left for the Milwaukee convention as the official representative of the local M. P. T. O. organization.

Harry Cassiday, local manager for Fox is back at his desk again after attending the convention of his company in New York City.

Word has just been received of the death of Henry Westerfield who for many years has been associated as manager with the K. & F. Amusement Company. Mr. Westerfield until a short time ago was manager of the Princess Theatre, Roswell N. M. He had just been appointed manager of the Rourke Theatre, La Junta, Colo. Mr. Westerfield was one of the most energetic and widely known theatre men in the territory and it is with deep regret that his many friends will learn of his untimely death. Harry Helmar, former manager of the Curran Theatre, Boulder Colo., has been engaged to assume the managerial duties of the Rourke Theatre, La Junta, Colo.

Gordon B. Ashworth, owner of the Federal Theatre, announces that he will erect a new theatre near Sixth Avenue and Downing St. Denver. The Western Enterprises have a new theatre under construction at Thirty-second and Lowel Blvd.

Walter P. Lindler, special press representative for First National, New York City, is in the city visiting the local First National exchange.

Lon T. Fidler and F. Barmettler both of the local Warner Bros. exchange are leaving Saturday for the western coast on important business.

Mel S. Wilson is back in Denver, this time as special representative for Producers Distributing Corporation. Mel, until recently was affiliated with Famous Players Lasky in the capacity of manager for the local exchange.

Ed Nesbit, owner and manager of the Mystic Theatre, Denver, announces plans for the building of a new seven hundred seat house in the vicinity of Thirty-Second and Williams Streets.

Frank Milton, operator of the Rivoli Theatre announces that the music of his theatre will be broadcast through the K. L. Z. station of Denver. The Rialto Theatre, a first run house, has been broadcasting for some time past with excellent results.

Charles R. Gilmour manager of Vitagraph Inc. is preparing to leave for Chicago where a convention will be held by Warner Bros., the new owners.

New York and New Jersey

CHARLIE GOLDREYER who has the Concourse, Plaza, and Lyric in his circuit is building a big house in Yonkers which will have a seating capacity of 1500. He plans to open the new theatre the latter part of August.

Henry Suchman, of Suchman Bros. Enterprises left town this week to attend the Milwaukee convention and on his return will go to Miami on his honeymoon. Henry plans to buy a fruit farm while down there and will also see about taking on a few alligators so that Joe Hornstein will have something to wrestle with when he visits him in Florida next winter.

In addition to the new house announced last week, Harry Harris will build another at 151st street and Broadway. This will bring the circuit up to seven. Harry has recently invested in a new Nash sedan.

Joe Hornstein joined the crowd that left for the convention this week. It is said that Joe intends having a big surprise for the exhibitors aboard the train. Billy Gluck will take charge of Howells' while Joe is away. Among the theatres recently equipped by Howells are the Embassy at 47th street and Broadway which was recently taken over by Loew, Inc., the Yost theatres, the new Goldreyer house in Yonkers, and the Park in Caldwell, N. J. The latter named will have its opening on Decoration Day.

Small-Strassberg will erect an open air theatre at a cost of $25,000 on Corona Ave. and Hempton St., Corona.

In addition to the Channin which will open at Coney about Decoration Day, under lease to Loew, Inc. another theatre is being constructed at Surf Ave. and West 17th St. at a cost of $600,000.

The Crown theatre, Ditmas Ave. Brooklyn, operated by the Johnson Operating Co., has been sold to the Weinsoff Amusement Corp.

The Ferry Movie Co. have disposed of the Model theatre at 161st St. and 3rd Ave. The Art Theatre Co., 1007 So. Boulevard, are the new owners.

Jos. Steinkritz of the Bronx Cameo, Regent, and Lyceum, has bought the Rex on Prospect Ave. and is effecting a temporary closing in order to remodel and renovate the house.

Mayor John Kiggens of Vancouver, Wash. was a recent caller at the office of his friend, Dave Brill, sales manager of the N. Y. zone for the big U.

W. E. Raynor, Pathe sales manager is back at his desk this week after spending a most enjoyable trip to Bermuda.

At the conclusion of the show on Sunday, May 10th, Wm. Brandt's Carleton theatre, Brooklyn, closed to allow the erection of the New Carleton. Mr. Brandt states that the new house will seat 1800 in the auditorium and will have 1300 seats on the roof garden and that it is his expectation to have it completed by October of this year.

Brownsville, Brooklyn, is to have two new theatres. One of the Kerman Bros. is constructing a 600 seat house and close by, another of a seating capacity of 2000 is being built by Rachmiel.

Al Moley and Miss Goodwin are looking after things at Joe Seiders office while the latter is attending the convention at Milwaukee.

The West End theatre at Long Beach, operated by Sam Sonin, will open Decoration Day.

Calderone of Hempstead is constructing another theatre at Valley Stream, Long Island.

Chas. Streimer, who formerly covered Long Island for F.B.O. has joined the Kerman Exchange and will travel the same territory for the latter.

Rudolph A. Kuehn has recently become manager of the Commodore in Brooklyn. Congratulations are also in order for Mr. Kuehn for he is the proud father of a baby boy, born last Friday.

Kerman Films, Inc., controlled by the three Kerman Bros., Moe, Al, and Herbert, announce that they will release eighty feature productions, twenty-four two reel comedies, six two reel romantic dramas and three stunt serials. They have bought the entire output of the Davis Distributing Co. for their territory.

Immediately after the return of the Universal officials from the Milwaukee convention, sales activities will start on the new product. In the N. Y. zone the drive will be made by W. C. Herman, Gen. Mgr. of the Big U, and Dave Brill, Sales Mgr. Louis Kutinsky will be in charge of Northern N. J.

Sam S. Liggett has recently been appointed short subject sales manager for Universal in New York.

Ben Blumenthal, president of Export and Import, lost his private secretary temporarily when Mildred Daum, who occupied that position for the past five or six years, became the wife of Samuel Kraft on Tuesday morning, May 12. The wedding ceremony was performed at Carlton Terrace on upper Broadway, New York City. "When the honeymoon is over," to misquote the words of a popular song, Mrs. Kraft will return to her job of "secretarying" while Mr. Kraft resumes his work as certified public accountant.

R. B. Staub, who makes Cinema Stars, a novelty reel, is in New York from the Coast, on business pertaining to distribution of his product of which he has sixteen reels ready for distribution.

Des Moines

W. E. BANFORD, manager of the Metro-Goldwyn branch, was elected president of the Des Moines Film Board of Trade at the meeting for the election of the new officers for the year last week. Elmer Tilton, branch manager for First National, was elected vice-president while Mary Benjamin was again selected as recording secretary for the organization. The election of the executive secretary to succeed to the office held last year by Mr. Ballentyne, manager of the Pathe office, was held over until the next meeting. The retiring officers of the Film Board of Trade are Frank Crawford, manager of Famous Players, and Mr. Young, executive of the F. B. O. Exchange. The Des Moines Film Board of Trade recently moved into new offices at 519 Iowa Building.

C. L. Niles, owner of the Grand Opera House at Anamosa, suffered big loss from fire when the whole inside of his theatre was gutted with flame starting from some unknown source. The fire occurred when the building was empty and did not spread to any other buildings. The inside of the theatre was completely ruined and it will be some time before repairs can be made so that performances can continue at the Anamosa theatre.

Les Phillips, head salesman of the Exhibitors Supply Company in Iowa, suffered considerably injury in an automobile accident five miles south of Winterset last week. The car in which he was driving with Mr. Benson of Creston turned over three times as Benson was trying to make a corner on high speed. Mr. Phillips was badly bruised and cut with glass, one piece going clear through his right hand. The car was also badly wrecked and Benson escaped with a few bruises. The car was approaching a speed of fifty miles when it came to the corner. Mr. Philips and Mr. Benson were returning from inspecting a theatre building which Mr. Benson plans to rent for the opening up of another theatre. Mr. Phillips was in the hospital the early part of the week and is not yet able to get back to work.

Chapman, booker for First National, has accepted the challenge issued by the baseball team made up of exchange staffs outside the Film Exchange Building, for the exchanges inside the building and leaves it up to Park Agnew, chief booster of the challenging team to set the place and time for the first battle. Mr. Agnew says Chapman's team can have sixteen men, just to make things even, while Chapman says all he needs is six men on his side to beat any other combination possible. So it looks like it will be a big battle with both teams confident of overwhelming victory, Baker, booker for Universal, has been suggested as pitcher for the team made up of exchanges in the Film Exchange Building while Johnson of F. B. O. will heave for the other team.

And Rube Wagle is wed. He sure is. Was married on Saturday to Miss Opal Hiatt, who made a lovely blushing bride. Rube Wagle is the cashier of the Des Moines F. B. O. office. On Monday he passed around the cigars and candy.

The new Opera House at Belmond was equipped with two new Simplex machines last week by Esco. Mrs. Cleveland is the owner of the Belmond house.

E. J. Lipton, assistant manager of the Pathe exchange, will attend the National Exhibitors convention in Milwaukee.

Nate Chapman, exhibitor at Iowa City, was in Des Moines and looking much better in health after two weeks at French Lick Springs, doing nothing but eat and sleep, drink water and sleep again.

The Metro-Goldwyn sales staff returned from the Convention all pepped up by the talk on pictures and the banquet tendered them by district manager Flynn.

Manager Young of F. B. O. is in Chicago for the national convention at the Drake Hotel.

U. C. McKee, owner of the Weiting Theatre at Toledo, purchased a new Simplex from Esco. And the Mt. Sterling Gem, owned by L. W. Shriver, was furnished with similar new equipment.

The Legion Theatre at Ladora which has been constructed by the American Legion there at a cost of between $3,500 and $4,000 was equipped with a new machine, chairs and screen. Performances are being given at the theatre although the building is not yet complete. The opening of the Ledore Legion theatre was made two weeks ago.

Marie Perkins, contract clerk of the F. B. O. office, has been quite ill suffering complications caused by an unruly appendix.

O. H. Dutton, head of the Omaha office of the Exhibitors Supply Company called at the Des Moines office.

Mr. Carroll of the Star Theatre at Clofax called on Manager Swarz of the Premier office and signed up a lot of pictures as did also A. M. Leitch of the Royal Theatre at Milford. Mr. and Mrs. W. H. Gilbert of the Princess Theatre at Stuart visited all the exchanges.

Atlanta

AFTER serving for several months as temporary manager of Metro-Goldwyn's Atlanta branch office, James W. Hanlon, known to everybody in the film fraternity as Jimmy, has been appointed permanent manager. After the sudden death of Jim Burke last December, Mr. Hanlon, then an up-and-coming booker for the Metro exchange, was advanced to the managerial desk; but his appointment was only tentative, subject to confirmation by New York executives. This confirmation came last week during the sales conference held in the company's executive offices at 1540 Broadway.

The summer program for Producers Distributing Corporation salesmen was outlined this week at a lively and enthusiastic gathering of salesmen, called by Mrs. A. H. Sessions, district manager for Producers. Pictures were screened and advance information supplied for the salesmen present, priming the Producer representatives for the coming campaign. Present at this meeting were L. J. Duncan, salesman for Alabama; L. C. Lowe, North Carolina; J. W. Wilbanks, South Carolina; Herman Cohen, Georgia.

The many friends of Rufus Davis, star salesman for Southern States, will be glad to learn that he is resting easily at a local sanatorium, after undergoing, on Tuesday, an operation for appendicitis. Mr. Davis is one of the most popular salesmen on Film Row as well as being one of the most capable in his territory. His wife, a Charlotte girl who only recently became Mrs. Davis, is in Atlanta at his bedside.

Milton Jones, assistant manager of the Southern States office, is to be married on June 6th, to Miss Laura Brown, daughter of Mr. Lorraine Brown of this city, The couple will leave immediately after the ceremony for New York, to be gone for two weeks. They will make their home in Atlanta. Mr. Jones is a valued member of the Southern States force, having been with the office for six years.

Alpha Fowler, manager of the Palace theatre in Inman Park, is sick with a terrible cold this week, and while he is still on the job at the theatre, is by no means in the pink of condition.

Adolph Samuels, sojourning in Germany, writes that the weather is wonderful on the continent, that his trip over was most pleasant and that he is greatly enjoying his visit with friends and relatives in the Old Country. Mr. Samuels will return in June.

R. B. Wilby, part owner of the Cameo theatre which will have its opening Monday, came in to Atlanta from Birmingham Thursday and left again Friday.

C. R. Beacham, branch manager for First National, returned Wednesday from New Orleans, where he has been attending a two day conference called by C. C. Callaway, district manager.

Thomas A. Curran, western sales representative for Rayart Pictures came in to Atlanta this week and visited all the independent exchanges. It is understood that he will remain over the week-end.

J. R. Edenfield, of the Dreamland theatre, Augusta, Ga., spent the week-end in town, calling upon the various exchanges.

L. V. Seicshnaydre, newly appointed manager for the New Orleans branch of Progress Pictures, was in Atlanta this week, conferring with Arthur C. Bromberg, president.

Ray Beall, exploitation man for Southern States Film Company returned Thursday from Savannah.

W. E. Truog, of the New York office of Universal Pictures, was in the local exchange this week and held a sales conference. All four of the salesmen working out of Atlanta were present. B. Fulton, C. T. Jordan, R. S. Campbell, and H. M. Williams. Mr. Truog is making a round of all the exchanges throughout this territory for the purpose of holding sales meetings.

Charlie Crute, of the Lyric theatre, Huntsville, Ala., spent Thursday in Atlanta.

R. A. Herring, of the Rylander theatre, Americus, Ga., spent a short while in Atlanta this week in the interest of his theatre.

Walter F. McDonald, former football star at G. M. A., and son-in-law of Mrs. Anna H. Sessions, district manager for Producers Distributing corporation, came in to Atlanta Monday to spend a few days visiting friends. He will return to Monroe the latter part of the week.

C. W. Maxey, who operates the Royal theatre in Summerville, Ga., was in town for a few days last week.

J. J. Durfield, Florida representative for Metro-Goldwyn, was in town Monday. He left Tuesday for his territory.

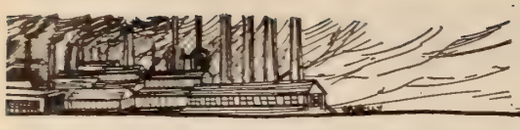
Lewis Ingrahm, Georgia representative for Metro-Goldwyn, came in Monday for a brief stay. Mr. Ingrahm left immediately for his territory.

Ira P. Stone, branch manager for Vitagraph, left town this week for Los Angeles, in order to attend the Warner-Vitagraph convention which will be held from the 12th to the 16th.

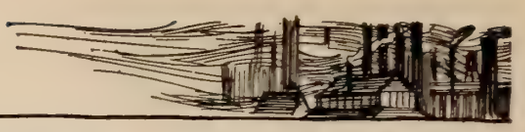
F. L. Davie, who looks after the interests of Film Booking offices in this territory, is spending the week-end in Chicago, attending the F. B. O. convention, which takes place today and Sunday. He is expected back the first of next week.

Mrs. Anna H. Sessions is preparing for a trip the week of the 25th, to one of three points—New York, Chicago, or San Francisco. At these three points will be held regional conventions of Producers Distributing Corporation, and Mrs. Sessions has not yet been informed to which she will be summoned.





Central Penn



MRS. BERTHA B. EMMETT, for four years house manager of the Colonial motion picture theatre, Harrisburg, a leading Wilmer & Vincent theatre of that city, has resigned her post and has been temporarily succeeded by Samuel A. Keubler, manager of the Orpheum, a "legitimate" theatre, which is about to be demolished to make way for a million-dollar theatre with 2,500 seating capacity. The new theatre when completed about the first of next year will be a vaudeville and picture house.

When the Orpheum is rebuilt Mr. Keubler will become manager of the Majestic, at present a vaudeville and picture theatre which will become the Wilmer & Vincent legitimate theatre in Harrisburg. Mr. Gibble, manager of the Majestic, will at that time be transferred to manage the new Orpheum.

The employes of the Colonial, on the occasion of Mrs. Emmett's retirement as manager, about May 1, presented her with a string of pearl beads and a vanity case. Before she came to Harrisburg in 1921, Mrs. Emmett was associated with the management of a theatre in Allentown.

By odd coincidence, Peter Magaro, veteran Harrisburg motion picture exhibitor, who has just sold his Regent theatre to Marcus Loew's Inc., and will retire from the theatre field, was virtually a business associate of Mr. Loew when both were struggling along at the start of their careers many years ago. Mr. Magaro met Mr. Loew when both were having their troubles at a time when pictures were a "baby" industry. They used to exchange films, Loew using them in his New York theatres and Mr. Magaro bringing them to Harrisburg for a later showing in the small theatre he then operated. Those were the days of "store" shows when the home of an unsuccessful business venture was quickly transformed into a "picture theatre," where twenty shows a day were given for five cents. Mr. Magaro is planning a vacation trip to his old home in Italy, to be accompanied by his daughter. He will return to Harrisburg to reside, having big real estate and other business interests there.

Never in the history of Harrisburg and vicinity has there been such an epidemic of Spring circuses to detract from the business of the picture theatres. The Sheesley shows filled a week's engagement in Harrisburg late in April and from there went to Steelton, which immediately adjoins Harrisburg, for a stay of another week. The Hagenback-Wallace circus gave two performances in Harrisburg on May 4, and Ringling Brothers were booked to appear there on May 21.

The Theatorium, the first theatre operated in Mt. Carmel by L. J. Chamberlain, of Shamokin, now head of the big Chamberlain chain of theatres, has passed out of existence as a picture house. It was acquired for a theatre by Mr. Chamberlain in 1907. The building had just been transferred by the Guarantee Trust & Safe Deposit Company, of Mt. Carmel, to J. Grant Kehler, of that city, who will replace it with a store and apartment house.

Two concerts by a juvenile chorus, ranging from 3 to 6 years old, trained by Mrs. Florence Ackley Ley, head of the Community Service Bureau maintained in Harrisburg by the Wilmer & Vincent theatre interests, were a feature of the Music Week celebration in that city, May 3 to 10. Many of the theatres of Central Pennsylvania had special musical programs during Music Week. Organ recital music was broadcast on several evenings from the Victoria and Regent theatres, Harrisburg.

With the presentation of the operetta "Blossom Time," on the night of May 11, the present Orpheum theatre, Harrisburg, witnessed its last performance. This Wilmer & Vincent legitimate theatre is to be torn down at once to make way for a vaudeville house that will seat 2,500.

The new Victoria motion picture theatre that has just been opened in Mahanoy City, by the Chamberlain Amusement Company, is being managed by W. D. Ascough.

A $10,000 organ is to be installed in the theatre conducted by Gene McAtee, located in the Elks Building, in Mahanoy City.

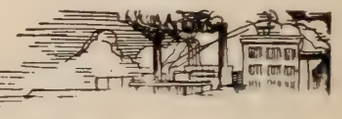
Mrs. Florence Ackley Ley, head of the Wilmer & Vincent Community Service Bureau, of Harrisburg, conducted community singing for the inmates of the Dauphin County Almshouse, Harrisburg, on the evening of May 6.

Through the courtesy of Wilmer & Vincent, the management of the Majestic vaudeville and picture theatre, Harrisburg, gave a special performance on Saturday afternoon, May 9, as a forerunner to Mothers' Day, the Sunday following. All mothers over 60 years or older were admitted as guests of the house, and a special program in their honor was arranged. A souvenir was presented to each mother, and an address was made by Daniel L. Casey, secretary of the Harrisburg Chamber of Commerce.

Announcement has been made that Loew's Regent theatre, just acquired in Harrisburg by the Marcus Loew interests of New York, will introduce at once a policy of two changes of bill weekly—one Mondays and Thursdays. Heretofore the Regent, under the old management, has usually given bills of a continuous week's run.



Detroit



J. S. CARRIER has been appointed to succeed Manager Ansley of the Broadway-Strand theatre, controlled by Universal Productions. He assumes his new duties this week. Mr. Carrier is well known in the show business having been manager for a long period of a string of theaters in West Virginia, and recently having headquarters in Huntington, W. Va. Before that he was manager of a group of twenty-four St. Louis houses for two years. Mr. Carrier plans no radical changes in the policy of the house and has already announced a series of important bookings for the immediate future.

Jack Young, local manager for Vitagraph, whose connections with that company are unaffected by the merger with Warner Brothers is now in California, attending the sales conference of Vitagraph managers and officials.

The Kunsky theaters were visited last week by the deputation of theater owners from the British Isles, who are in this country upon a tour of inspection of American theaters. The party made a thorough tour of the Capitol theater as well as other local houses. Elaborate plans were made for the entertainment of the visitors by the Motion Picture Theater Owners of Michigan. Under the guidance of H. M. Richey, they visited the Ford plant, various points of interest in the city and, before leaving for the Milwaukee convention, were guests at a large banquet, attended by the most prominent exhibitors of the state. Among the visitors were William Gavazzi King, General secretary of the Cinematograph Exhibitors association of Great Britain and Ireland, Major A. J. Gale, member of the Most Excellent Order of the British Empire and member of the General counsel of that organization; G. F. McDonald, ex-president of the association; Captain J. W. Barber, commander of the Most Excellent Order of the British Empire; A. Cunningham, ex-councillor of Leeds and F. H. Cooper, member of the General Counsel of the association. Detroit is the second stopping place for the Britishers, they having entered the country at Buffalo, coming direct from the steamship docks at Montreal.

The new State theater, now under construction, has progressed to the eighth floor in steel construction. Steel work is also almost complete for the auditorium structure itself. The new theater will follow a decorative scheme along Oriental lines. It will open its door to the public this coming October.

Tom Mix, now returning from his European tour, will be in Detroit on Saturday, (May 16) and the following day, to visit the various industrial plants and to give the city in general his respects. With him will be his wife, daughter and chief understudy, "Tony." The western star will be widely feted during his local stay. A banquet is already planned for the Book-Cadillac Hotel, where he will stay, and which will be attended by newspapermen and exhibitors. This will be Tom Mix's first visit in this district in several years.

Barney Balaban, senior member of the firm of Balaban and Katz, was in Detroit last week in consultation with George W. Trendle, general manager of the Kunsky interests, regarding the new Kunsky-Balaban and Katz Michigan theater. Mr. Balaban was accompanied by his advertising manager, William K. Hollander. The extremely large excavation for this newest and largest of Detroit theaters is now almost in a completed stage. Barricades about the excavation announcing the new theater and its policy are already up. The new Michigan will be the first unit of a wide-spread and ambitious building plan totalling away into the millions and promoted by the Stormfeltz-Lovely Real Estate interests, for Bagley avenue, upon which thoroughfare the new Michigan will face. The building will be thirteen stories in height, a new story having been added to the plans during the past week. The promotion corporation intends the construction of two legitimate theaters. There will also be constructed several other units consisting of large office buildings, while the street will be boulevarded and lighted in the most brilliant manner. Bagley avenue is already the widest street in Detroit, measuring some two hundred feet and with plenty of opportunity for parking facilities. The new Michigan will embrace an entire city lot. It will be under the direct management of John H. Kunsky and operated in conjunction with his other local houses. It is expected that the Michigan will open its doors to the public in about 16 months time.

Edgar O. Brooks, serial sales manager for Pathe, who was in Detroit last week conferring with Oscar Hanson, local manager, declared that Michigan is one of the best serial states in the country for Pathe.

Publication has been resumed of the "Photoplay News", the Kunsky magazine. This rather bright little publication has gained great favor with the screen followers in this district.

Mr. and Mrs. W. S. Butterfield, have returned to Detroit from their extensive European trip.

Salt Lake City

HARRY LUSTIG, Western Division Manager for Metro-Goldwyn arrived in this city Saturday, on his way back to his Los Angeles headquarters after attending the national convention at New York City last week. He conducted a sales conference at the local exchange Saturday afternoon and Sunday, at which subjects and policies relative to the distribution plan for the new product were thoroughly gone into and the boys of the local office returned to their territories imbued with intense enthusiasm over the lineup of productions that they have to sell. The men who attended the conference were George L. Cloward, manager of the exchange, Joseph F. Samuels, E. E. Harris, George Lustig, salesmen; and Charles Dillerd, exchange office manager. Harry Lustig left immediately following the meeting for Los Angeles.

Manager Cloward leaves this week to make a swing over the twenty key centers of this territory, in the interest of the productions on the 1925–26 schedule of releases. He is determined to close in every point.

Edward C. Mix, newly appointed manager of the Associated Exhibitors exchange here, after a week spent in studying the new product from the selling angle, is all pepped up over the productions, and will leave this week for his initial trip into the territory. He says that it seems like old times to be toting a brief case, having held the managerial duties of the Select exchange in this city until the closing of that office. Since that time he has been manager of the Kinema Theatre here.

L. Lanning has been appointed manager of the Kinema to succeed Mix. He arrived in this city to take over his new duties this week, coming in from Kansas City, where he was manager of a theatre. He is a new recruit to the staff of Universal theatre managers, this being his first house under the tutelage of big U.

The policy adopted some months ago at the Kinema Theatre, of running for the first part of the week a big first run feature production, with a good Western and serial during the latter part at lower prices than are charged for the feature, is proving to be a splendid move by way of drawing the crowds to this house during the entire week. The east side of the city is, exploited for the first period while the advertising for the last three days is confined largely to the west side.



Richard Arlen in the recently completed Paramount picture "In the Name of Love."

W. R. Walsh, traveling auditor for Associated First National, is here doing his stuff over the books and records of the local exchange.

Harry T. Nolan, Mountain Division Manager for Associated First National, is at present in New York City, sitting as a member of the rotating committee. At the conclusion of the business before this body, he is expected to return to his headquarters in Denver.

Clayton D. Parker, who has been selling out of the Associated First National exchange here for the past several months, left today for Denver to report to the company office, having been transferred to the territory out of that city.

George Mayne, owner of the Preferred Pictures and Super Feature Independent exchange, is making good his promise at last. He leaves to-night for his long expected trip into the Idaho section selling the entire block of new productions which he controls in this part of the country. His perigrinations will consume about thirty days, with every theatre town in the Gem state serving as his host.

L. A. Davis, manager in this city for F. B. O., left yesterday for Chicago, where he will sit in at the general convention which convenes Saturday May 9 at the Drake Hotel. He will pay a vacation visit to his folks at Philadelphia before returning to his headquarters in this city. During his absence the local office is in charge of E. M. Gibson, manager.

The Universal bunch pulled out today, enroute to Chicago, to attend the national convention May 9. The boys from Seattle, Portland, and Butte offices stopped here to pick up Samuel Henley, local exchange manager. They included Jack Schlaifer, manager at Seattle, S. E. Jackson, Portland chief, publicity manager Babcock, Portland; and Ray C. Hudson, Butte office manager. At Ogden, Utah, Don Mitchell, manager at Los Angeles, and C. A. Nathan, San Francisco, manager, will join the party. Other managers and representatives along the line will entrain with the above. C. W. Peck, Jr., is in charge of the office.

Two high powered salesmen have been transferred to the local Universal exchange to work this territory on the "White List." They are Lew Herns, who hails from Portland, and G. A. Margetts, who made a long jump from Ontario, Canada. They will start work immediately, in conjunction with Milt Cohn who is hitting the trail into Idaho this week, and Joe McElhinney, who is working southern Utah.

Mrs. Velma Timpson, inspector at the Universal exchange in this city was operated upon for appendicitis yesterday. She is making good progress.

L. E. Metzger, special sales representative for Carl Laemmle, was here this week conferring with Manager Henley of the Universal branch. He left for Denver after the completion of his business here.

Art Schayer, Fox resident manager, returned this afternoon from New York City where he attended the national convention. He reports that the convention was a huge success, and declares himself to be highly enthused over the productions listed on the new season program of releases.

A. J. Shubert, exhibitor at Gooding, Idaho, has taken over the Shubert Theatre again, after leasing it out for some time, and will run it for himself. He was in this city this week visiting local exchanges checking up on the bookings for the theatre.

Carl Stern, United Artists exchange manager here, is making a short trip up Heber City way.

Vete Stewart, selling out of the local United Artists exchange, was in day before yesterday after a mighty successful trip into the Idaho territory, having booked the United productions heavily. He left yesterday for the coal camp district of southern and central Utah.

Jack Connors, Montana salesman for United Artists, is in Butte at his headquarters this week, preparatory to another swing around that state.

Alan Burke, manager of the DuLux Features exchange returned from his first trip into the territory this week, and is devoting his attention at the present time to details around the city.

C. F. Parr, resident manager for Producers Distributing Corporation, is greasing up the wheels of the newly acquired Buick chariot preparatory to a lightning swing around the territory for contracts to finish up in the divisional contest which will close in a week or so.

Out of town exhibitors who were visiting local exchanges this week included, Utah: L. B. Ashton, Princess and Columbia Theatres, Provo; George Lindsay, Star Theatre, Eureka; T. S. Chessler, Princess Theatre, Bingham Canyon; J. J. Gillette, Strand Theatre, Tooele; Ed. Ryan, Liberty and Alberta Theatres, Brigham City; Gordon Thornberg, Bluebird Theatre, Garfield; Idaho: J. H. Christensen, Orpheum Theatre, Driggs, and W. H. Burt, owner of the Rialto Theatre at Twin Falls.

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Cleveland

ANNOUNCEMENT has been made in Columbus that James O. Mills, restaurateur, has purchased the old La Salle theatre property at 108 West Madison St., Chicago, from S. W. Strauss and Company. The property was purchased on a valuation of $1,500,000, according to report.

The Brown Theatrical Company of Zanesville, has been incorporated in Columbus for $350,000. This company has been formed to erect a new building on the present site of the Zanesville Publishing Company's building on South Fifth St. It will also operate the Liberty and Weller theatres, both in Zanesville. Officers of the company are president: W. M. Bateman, president of the First National Bank of Zanesville; 1st vice-president: Frank M. Ransbottom, prominent pottery manufacturer; 2nd vice-president: W. O. Littick, president of the Zanesville Publishing Company; secretary-treasurer: George Brown, cashier of the First Trust and Savings Bank. Caldwell H. Brown, who has been manager of the Liberty and Weller theatres, has been elected general manager of the theatres to be operated by the Brown Theatrical Company. These officers, together with P. R. Gobel, constitute the board of directors of the new company. It has been announced that the present policies in operation at the Liberty and Weller theatres, will be continued.

The Pantheon theatre, Lorain, closed for a week during which time new cushioned seats were installed, and a new ventilating system put in, opened last Sunday. A special ten-piece orchestra was the added attraction for the grand opening.

Meyer Fisher of the Fisher Film Exchange, and Ohio distributor of the Felix Cat Cartoons, in co-operation with The Cleveland Plain Dealer is now in the second week of a six-week drawing contest, which is proving so successful that distributors of the cartoon comedies are writing to Fisher for details of the tie-up so as to duplicate it in other territories.

Caroll Slavin Hamberg, who is in line for a service medal, having been connected with picture distribution in Cleveland for more than six years, and who is in charge of the bookings department of the Progress Pictures Company, is spending a few weeks in Chicago, where she can at least get the smoke from the Convention.

Percy Essick of the firm of Scoville, Essick and Reiff, represented the company in Milwaukee.

John Kessler of the Alhambra theatre, Canton, made a special trip to Cleveland the other day. Mr. Kessler has started a new summer policy of split weeks.

L. B. Cool, in the city one day last week, said that this is the last week of vaudeville at the Colonial theatre, Akron. Mr. Cool is putting in stock for the summer.

Lemotto Smith, who owns and operates motion picture theatres in Alliance and Warren, stopped off between vacation trips, to call on the local exchanges in person. Smith, just back from a winter in Florida, is sailing from Montreal on May 23rd, for four months on the other side of the pond. And Mrs. Smith, of course.

C. P. Stalder, former proprietor of the Nixon theatre, Akron, has recently taken over the Standard theatre, Cuyahoga Falls. The house previously belonged to J. Jones.

George Waggoner, of the firm of Hoffman and Waggoner, operating the Star theatre, Alliance; Star theatre, Amsterdam and the Windsor theatre, Canton, made his first personal appearance around the exchanges the other day.

Mr. Hoffman usually does the traveling for the firm while Mr. Waggoner stays on the job.

Interstate Film News, edited by George Cole, and generally confined to Ohio distribution, will make its appearance at the Milwaukee Convention as a daily. Cole is getting out an eight-page tabloid pocket edition every day of the show. So far as is known, the Interstate Film News is the only regional paper to come to the front in this manner.

Edward E. Keen, proprietor of the Oxford theatre, Hamilton, O., looking forward to the comfort of his patrons during the summer, is installing a new ventilating system. This system includes an electric blower which automatically changes the air at regular intervals.

Morris Kaplan, owner of the Cameo theatre, Payne Ave. and East 33rd street, has taken unto himself the added duties of manager of the Grand Central theatre, Central Ave. and East 33rd street and the Park National theatre, West 14th St.

A fire in the asbestos lined booth of the Grand Opera House, Cincinnati, one day last week, destroyed practically half of a film. The origin of the fire was undetermined. No one was hurt.

Bob Shaw, manager of the New Orpheum theatre, Lima, is closing his house over the summer months, during which time he will completely renovate and redecorate the house. A new $10,000 pipe organ is to be installed, as well as a new ventilating system. New projection machines, new stage scenery, new interior decorations and a completely remodelled lobby are a few of things that will greet the fans when the house opens again.

J. E. Beck, local Vitagraph exchange manager, is speeding his way to California, where a Vitagraph convention is in the act of being.

J. J. Mooney has resigned as manager of the Cleveland office of Producers Distributing Corporation. Robert Cotton, central division manager will have charge of the office temporarily. Jim Mooney continues in the booking department. Both J. J. and Jim are brothers of Paul Mooney, late general manager of P.D.C.

Ward Scott, local Fox exchange manager, is busy these days, arranging a social schedule for Tom Mix, who will spend the day of Monday May 18th in Cleveland. Arriving in Cleveland Monday morning from Detroit, he will be met by a delegation representing the Rotary, Kiwanis, Lions Clubs and the Cleveland Motion Picture Exhibitors Association. Under the auspices of the Kiwanis Club, he will be the guest of honor at a luncheon at the Winton Hotel. Following which he will attend the ball game, where he will share the limelight with Nick Altrock and the other players on the Washington-Cleveland teams. He will leave that same evening for Buffalo, and will make no personal appearances at any theatre while in Cleveland. A special entertainment program is being marked out for Mrs. Mix who is accompanying her famous husband on his trip through the east.

Robert Cotton, central division manager for Producers Distributing Corporation, returned from New York on Saturday and left on Monday to attend the Convention in Milwaukee. The following week Cotton will hold a central sales convention in Cleveland.

Cincinnati

R. J. BURNS, office manager for Standard, has been laid up for over a week, and his work carried on by Johnny Eifert, the popular booker of the exchange who always doubles in brass whenever anyone is absent. Besides his own work and that of Burns' Johnny is at present teaching the film business to Harold Kelso, a very apt pupil who was formerly with Pathe.

George Law, of the Eastland theatre, Portsmouth, O., made the rounds of the exchanges last week.

E. L. Katzenbach, of the Pastime theatre, Nelsonville, O., was in the city making arrangements to operate his theatre daily. In the past the theatre operated only on alternate weeks, with the Majestic theatre taking up every other week. With the increase in business the two owners have decided that both theatres could exist running continuously.

The Harris Film Co. have opened offices on the third floor of the Broadway Film Building.

Dal. Howland of the Delmar theatre, Portsmouth, O., spent several days in the city, setting in all the dates for the summer, preparatory to his trip to Alaska. He will be gone for several months.

Ned Beetz, owner of the Liberty theatre, Dayton, Ky., has purchased the Dolly Varden theatre on Central Ave., Cincinnati, from Henry Simkins.

Elmer Shard and Lou Snitzer, have purchased the Washington theatre, on Colerain Ave., Cincinnati, from J. Lackman.

Ralph Kinsler, office manager and city salesman for F. B. O. has won three sales prizes in succession, namely the February, March and April prizes. He should have received double the amount offered for he almost sold L. B. Wilson, the energetic but shrewd manager of the Liberty theatre, Covington, Ky.

Mrs. W. F. Warnerford, owner of the Gem theatre, Lawrenceburg, Ind., was in the F. B. O. offices for some time last week arranging her summer bookings for the theatre with Ralph Kinsler.

Chas. Weigel, manager of the Madison theatre, Madisonville and Park theatre, Hyde Park, both suburbs of Cincinnati, is making arrangements to attend the National Exhibitors Convention at Milwaukee. Incidentally it might be said that Mr. Weigel is one of the most popular exhibitors in the city.

Ned Hastings, manager of Keith's theatre, announces that his theatre will be turned over to the running of pictures during the summer months.

B. Meade of the Arcade theatre, Painstville, Ky., spent several days along film row last week.

Ed. Booth, manager for F. B. O. is in Chicago attending the convention. Before leaving Ed. gave a party to his most intimate friends in celebration of his daughter Betty Jane's first birthday. The party was put on in first class style with a caterer and everything.

The Sigma theatre, Dayton, O., has changed hands from Bob to August Hirsch.

Manny Nagle, booker for Paramount, is again to be seen on the golf courses of the city. But one thing Manny will not do and that is wear knickers.

L. D. Moore, of the Strand, Marysville, O., and J. Dubbs of the Opera House, Richwood, O., were visitors at the various film buildings the past week.

Max Greenwald, manager for Paramount, made a trip to Lima, Ohio, last week and closed the Quilna theatre practically solid for Paramount.

Lou Foster, city salesman for Paramount, is back on the job after a brief illness following the convention in New York several weeks ago.

Seattle

AFTER four unsuccessful weeks under a new combined motion picture and vaudeville policy, the Heilig Theatre in this city last week reverted to its original strictly motion picture policy with admission prices at 25c at all times. The Heilig was opened a number of seasons ago under the direction of Charles W. McKee at the 25c admission, and built up a very strong following. A number of months ago admission prices were raised to the 25c and 35c level with the same success, but when the Western Vaudeville Managers' five-act vaudeville program was put on late in March in addition to the pictures at 20c and 40c, attendance gradually fell off, in comparison to the added cost of the shows. First run film programs, with specialties, now constitute the new 25c programs.

Jack Sullivan, manager of the Fox Film Exchange, was expected back in this city within the next week, after having been away for the last several weeks on a trip to the Fox convention in New York City.

Information received in this city last week indicated that the Paramount Theatre, one of Tacoma's leading suburban houses, had just reduced its admission prices to 10c at all times. Manager McKennall's move was expected to be followed soon by similar reductions in other suburban houses.

L. W. Weir, Western division manager of the Producers Distributing Corporation, arrived in Seattle last week on his first trip of the spring season to this territory. Mr. Weir spent a number of days with Manager Charles E. Feldman, and then made a short trip around the key points of the local territory. From here he planned to return to Southern California.

Ray E. Grombacher, owner and manager of the Liberty Theatre in Spokane, spent a short time in this city recently, en route to the Motion Picture Theatre Owners of America convention in Miiwaukee. Mr. Grombacher, a trustee of the M. P. T. O. W., went as official delegate of the state organization, elected at a recent meeting in this city. During his visit here he spent a large part of the time in conference with J. M. Hone, executive secretary of the Washington state group, and John Hamrick, president of the local organization.



Alice Calhoun, whose contract with Vitagraph has been taken over by Warner Brothers.

Fred G. Sliter, manager of the First National exchange, left the city last week to attend the First National branch managers convention in Los Angeles. He expected to be gone for about two weeks, during which time he would also visit the First National offices in San Francisco and Portland.

George B. Purvis, manager of the new Columbia Theatre in Longview, owned by the Columbia Amusement Company, spent a short time on Film Row here recently. Mr. Purvis announced excellent business at his house for the first few opening weeks, and spent part of his time booking pictures that he expected would keep that business up to its high level.

Jimmy Moran, well-known film salesman and theatre man of the Pacific Northwest, spent a few days in this city last week, prior to announcement of his plans for the future. Mr. Moran was formerly associated with the Lannon-Sheffield Greater Features company in the Portland office, having left that position within the last several weeks.

Al Rosenberg, manager of the DeLuxe Feature Film Exchange, returned to his office last week after a "flying" trip to San Francisco. During his stay there he arranged for the Northwest distribution of a number of new State Right features. The DeLuxe Exchange at the present time is in the process of moving from its present office at 2014 Third Avenue to the more spacious quarters across the street at 2015½, the quarters formerly occupied by the Selznick Distributing Corporation. Moving operations are being conducted under the able direction of "Brother Jack."

Manager Albert Finkelstein of the Strand Theatre has recently completed the installation of an emergency screen at the very front of the house's stage, by which he is able to present Salvatore Santaella and the brilliant Strand Orchestra on the stage during the regular concert number of each performance. Following the screening of the feature picture, the traveler curtain is closed and the emergency screen dropped for the screening of the short subject. Following this the concert is presented, the orchestra having had time to take their positions on the stage behind the screen. The same procedure is followed after the concert, allowing the orchestra to return to the pit for the showing of the feature picture on the regular screen at the rear of the stage.

Excitement along Film Row, at least among the golfing element, has been tense for the last several days, as a result of the ending of the first half of the Seattle vs. Portland Board of Trade tournament. At the end of this spasm, the score favored the Portland film men by two points, a lead which they openly declared, would not be taken from them. Charles W. Hardin, manager of the United Artists exchange and leading golfer along Seattle's Row, was being greatly relied upon to put Seattle in the lead. A handsome trophy was donated for the tournament by Ben F. Shearer, head of the B. F. Shearer Theatre Equipment Company of this city.

Vic Gauntlett, advertising and publicity director for the Blue Mouse circuit of theatres, returned to work last week after a number of days, severe illness which confined him to his home. Mr. Gauntlett suffered from an attack of flu, but insisted upon returning to his office before he was completely recovered.

Ed Dolan, owner and managing director of a string of motion picture houses in Aberdeen and Hoquiam, including the recently-finished D. & R. Theatre in Aberdeen, left recently for an extended vacation trip to Southern California. During his absence affairs at his houses are under the direction of O. T. Taylor, who was recently appointed house manager for the Aberdeen theatres owned by Mr. Dolan.

Hal Vaughn, formerly associated with the Pathe office in this city, and now connected with the same organization in Montana, recently announced that he plans to return to the Washington territory within the near future, preferring the local district to any inland country.

Rodney Pantages, eldest son of Alexander Pantages, theatre magnate, recently took over the management of the Pantages Theatres in the Pacific Northwest during the temporary absence of E. C. Bostick, Mr. Pantages' representative in this territory. The latter left for a tour of the Middle West and East, planning to install the combined motion picture-vaudeville policy in a majority of the Pantages Theatres, following its unqualified success in Seattle, Tacoma, Vancouver, B. C., and Spokane.

John Danz's Capitol Theatre in this city has now entered upon a program of first run features with changes twice each week, at the regular admission prices of 10c for matinees and 15c at night and on Sundays.

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Albany

TWO important changes occurred during the past week along Film Row, when H. C. Bissell, who has been a salesman in the Universal exchange, was named as manager, succeeding Sigbert Wittman, who has returned to Philadelphia. Mr. Bissell is well known throughout the entire territory. At the local Pathe exchange, Leon Medem, who came here from Minneapolis several months ago, as a salesman, was promoted to manager, succeeding Charles Stombaugh, who has been handling the exchange for the past year, and who has been transferred to the home office. Mr. Stombaugh leaves hosts of friends in Albany, who will regret his departure.

There were many visitors, and incidentally buyers along Film Row during the past week. These included A. W. Goodman, of the Orpheum, in Utica; F. C. Chase, of Pine Plains, and Fred Shelley, of Amsterdam, as well as Mrs. L. L. Connors, of the Victory, in Cambridge. John Augello, of the Family, in Utica, was also in town. John Mattice, who runs the Novelty, in Middleburg, also dropped in and was accompanied by his brother, who has been in a local hospital for some little time.

Walter Roberts, manager of the Troy theatre, in Troy, declares that the most honest person in all Troy, was found last week in a woman who had picked up a lady's ring at the theatre and forgetting to turn it in as she left, wrote in later saying that the owner could have the ring upon proving the property. Mrs. Roberts, who had been in New York City for some time past, visiting her parents, is once more back in Troy, and presiding over the box office.

The dance contest, which Jake Golden has been featuring at Harmanus Bleecker Hall, in Albany, proved so successful that Joe Saperstein is now putting them on two nights a week at the Griswold, in Troy, along with pictures.



Jay Means, new chairman of the Missouri unit of the M. P. T. O. Kansas and Missouri.

J. H. MacIntyre, manager for Famous Players here, was the guest of honor, at a dinner at the Hotel Hampton, the other night, given by the Albany Film Board of Trade, of which Mr. MacIntyre has been president for several months past. During the evening, Mr. MacIntyre was presented with a handsome traveling set, with Herman Stearn, local manager for F. B. O., making the remarks.

Patrick Quinlan, who runs the Ideal theatre in Chateaugay, has named his granddaughter after Colleen Moore, and upon writing the well-known star to that effect, has received a letter from Miss Moore, as well as a fine photograph.

Mrs. Carpenter will open her theatre in Lake George village on May 16, and later will be joined by her son-in-law, who is in vaudeville, and who will assist her during the remainder of the summer.

The Board of Trade of Schoharie has decided to run open air pictures one night a week during the coming summer, as a means of attracting attention to the village and incidentally bolstering up business with the merchants.

The Rialto, in Frankfort, which was taken over some time ago by Tom Dooley, has closed according to a report current along Film Row.

Mrs. Benjamin Stern, wife of the assistant manager of the Troy theatre, and son, will leave shortly for Atlantic City, where she will spend the summer with her parents.

There is a prospect that there will be a joint meeting of the Albany and Buffalo zone committees the latter part of this month at some point convenient to both. At this meeting a set of by-laws will be adopted that will permit the two committees to work in unison and to the best possible advantage of exhibitors.

Meyer Schine, of Gloversville, head of the Schine circuit and likewise president of the Albany Zone Committee, is the only exhibitor from this part of the state, attending the Milwaukee convention.

According to Lew Fischer, of Fort Edward, who has five theatres, three of which are located in towns having daylight saving, there came a 25 per cent slump in receipts at these three theatres the moment daylight saving became effective. Mr. Fisher's house in Ticonderoga, however, is doing exceptionally well. In fact so much so that Mr. Fisher expressed himself as surprised the other day but said that it was most pleasant. He is using serials one night a week in all of his theatres.

Ben Young, of the firm of Whitney and Young, erecting a new house in Ilion, intends that his patrons shall have all sorts of amusement. There will be pictures, while in another section of the block in course of erection, and which will be open in the fall, there will be a dance hall, billiard rooms and bowling alleys.

S. N. Burns, Jack Krause, and Robert Mochrie, together with the president, will constitute the Board of Directors of the Albany Film Board of Trade.

Julius J. Byck, who has been running the Rudolph theatre, in Tannersville for the past ten years, has arranged an elaborate anniversary program, celebrating the fifteenth year of the theatre, the program running from May 2 until June 6. Mr. Byck has put out an attractive booklet of many pages, giving the pictures that will be presented each day during the month. Mr. Byck is deaf and dumb, but despite the fact is one of the ablest theatre managers in this part of New York state.

Ben Apple, of the King, in Troy, is doing no bowling whatever this spring, and will probably not be seen upon the alleys much before next fall or until such time as he recovers fully from injuries to his leg, sustained last fall.

Mrs. Tony Veiller, wife of the manager of the Lincoln theatre in Troy, is recovering from the effects of a recent operation and will probably be able to leave the Samaritan hospital in Troy within another week.

On account of daylight saving, split weeks are now prevailing at both the Troy and Lincoln theatres, although with cool weather during the past week, there was some pick up in business.

Leland F. Benger is the new organist at the Empire in Glens Falls. According to Oscar Perrin, manager of the house, the organ is scoring a great hit and many people have told him that they prefer it to the orchestra.

W. W. Mase, of Prattsville, who operates a theatre there is planning to open shortly the Hippodrome in Gilboa, and run that theatre until such time as the village is wiped out of existence through the construction of a huge reservoir there.

Langdon Burks, exploitation manager for Universal, accompanied H. C. Bissell, local manager, to Chicago this past week, where they are quartered at the Hotel Blackstone and attending the convention there. Herman Stearn, local manager for F.B.O., is also in Chicago, attending the convention.

There were a large number of employees of local exchanges at the Arbor Hill theatre in Albany, the other night, when a representative of the Eastman Kodak company gave a most instructive talk on the care that should be exercised in the shipment of film and likewise that can come through careless operation in the projection room.

Alex Sayles, manager of the Clinton Square theatre in Albany,, is making a name for himself these days in the clever way he is handling the preparation of newspaper copy for all three theatres operated by C. H. Buckley. Mr. Sayles was formerly connected with one of the Albany newspapers.

The Mark Strand, in Albany, where broadcasting is done two nights a week, from seven until seven-thirty through WGY, has installed an illuminated sign used in front of the orchestra while the broadcasting is going on and announcing the fact to the patrons.

Minnesota

CROCKETT BROWN, owner of the Grand theatre at Nashwauk, Minnesota, loaned his theatre Easter Sunday to the Methodist church for the Easter services. The Methodist church ordinarily has a moderate crowd in attendance upon its services, but on Easter Sunday, when the services were conducted in the Grand, the house was packed.

The Gem theatre at Hill City, Minnesota, was re-opened recently, having been closed for several weeks, since the death of A. L. Abrahamson, owner of the property. R. L. Abrahamson, brother of A. L., is in charge of the property for Mrs. Abrahamson and has leased the building and fixtures to George Keenan, Jr., son of the Hill City superintendent of schools. Young Keenan is a hustling business man, just home from the university where he has been taking dental work, and should prove a good manager for the Gem. Keenan has taken the place on a monthly rental basis with the privilege to buy at any time he feels disposed to do so.



Syd Chaplin, soon to appear in "The Man on the Box," his first picture under his new contract with Warner Brothers.

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.

Buffalo



Vincent R. McPaul, managing director Shea's Hippodrome, Buffalo.

FROM office boy to vice-president. That is the romantic career of Vincent R. McFaul, managing director of Shea's Hippodrome, Buffalo, who after a quarter century of faithful service has just been elected vice-president of the Shea Amusement company of the Queen City of the Lakes, succeeding the late Henry Carr. Mr. McFaul started in 25 years ago as office boy for Mr. Shea in his old Garden vaudeville theatre. Later he became treasurer of the house. Then when Mr. Shea took over the big Park theatre in Court street and named it Shea's Court Street theatre, Mr. McFaul was appointed treasurer there. He remain at this post many years. His next step upward was his appointment to the management of the Criterion theatre which Mr. Shea and Paramount operated for a few years before it was razed to make way for a business structure soon to be built. When Harold B. Franklin was called from the management of Shea's Hippodrome to assume the directorship of the Famous Players-Lasky theatre department, Mr. McFaul was named managing director of the big Buffalo picture palace and he has made a wonderful success of the institution since taking over the reins. As a reward for his long and faithful service the company has now named him a vice president and it is understood that when Mr. Shea's mammoth new Buffalo theatre opens early in 1926, Mr. McFaul will be seen in the manager's office. A square-shooter, quiet in manner, unostentatious and above all, a hard worker, Mr. McFaul is one of the most popular exhibitors in the state. He is treasurer of Buffalo Zone, M. P. T. O. of N. Y., Inc.

Gerald K. Rudulph, former manager of the Buffalo Fox exchange, has arrived in the city to lay a barrage of publicity for the coming of Tom Mix on Tuesday, May 19, accompanied by Tony, the wonder horse. Tom will also visit Niagara Falls. Plans are being made by Branch Manager Bill Rowell for a dinner in his honor, probably at the new Hotel Statler. Mrs. Mix and daughter Thomasina will also be in the party.

As ordered by Justice Hinkley, a permit has been issued to Simon Wertheimer to build a motion picture theatre at 1386 Hertel avenue at a cost of $100,000. Mr. Wertheimer plans to begin work on the structure at once.

At a meeting of Kenmore folks the other night, plans for the new theatre being built in the town were O. Ked and the selling of stock for the community picture house was declared to be a worthwhile proposition.

The Palace theatre in Olean has been re-opened by the Bordonaro brothers. This house was damaged by fire several months ago. It has been remodeled and redecorated. Pictures and vaudeville is the new policy. The Palace is a link in the Affiliated Theatres corporation chain.

A film to aid the Rochester Charity Chest campaign is being shown in 27 motion picture theatres in Kodak Town this week. The showing is made possible through the co-operation of the Rochester exhibitors. Jules Greenstone, president of the Motion Picture Exhibitors' League has arranged the following schedule: Eastman week, beginning May 10; Regent, Piccadilly, Fay's, Victoria, Strand, Grand, Empire, Temple, May 10, 11, 12 and 13; Astor, Clinton, Empress, Hudson, Jefferson, Lynhurst, Lyric, Lincoln, May 14, 15, 16; Murray, Palace, Park, Plaza, Family, Plymouth, Princess, Pullman, Rose Garden, May 17, 18, 19. The Howell Trucking company delivered the film to the various houses without charge.

Mike Dillon, operator at Shea's Court street theatre for 20 years or so, dropped dead the other night on his way home from the theatre. Mr. Dillon was a charter member of Buffalo Operators' Union, 233.

Sydney Samson, manager of the Bond Photoplays exchange and former president of the Film Board of Trade of Buffalo is sporting a beautiful Gruen platinum wrist watch presented to him on the occasion of his retiring from the executive office of the board after serving three years.

Eugene A. Pfeil, manager of the Circle theatre, has taken to emulating the Prince of Wales. Gene goes over to the Delaware Park meadows all dressed up by Hoot Gibson and rides a mean broncho around the field. To date Gene has put over some great stunts, most of them consisting of sliding off the horse to the greensward far below. Gene is considering seriously of sticking to his flivver which is a trifle less strenuous.

William A. Calihan, general manager of the Regorson corporation is the new president of the Rochester Theatrical Managers' association. Other new officers are: Floyd J. Meneiley, vice-president, Howard Shannon, secretary and Herbert C. Kelley, treasurer.

Colonel Howard F. Brink, manager of the Buffalo Educational office, is now driving a new Willys-Knight Six sedan. He looks like J. P. Morgan when he gets behind the wheel. The colonel has equipped the car with everything but the kitchen sink and he is thinking of putting in an ice box. The colonel must be gathering in the business in trunk loads.

Manager Bill Rowell of Fox journeyed to the Milwaukee convention. The story is out that both Bill and J. Emerson Dickman, the latter the Fox salesman de luxe, were both pinched in New York recently while attending the Fox pow wow. The charge was parking cars in prohibited spaces. Through the influence of Bill Mahoney it is said that both got off easy, but the laugh comes here. Bill was soaked only one dollar while the judge drew eight iron men from Emmy's wad.

H. E. Hughes of the F. B. O. sales staff won the grand prize in the recent F. B. O. three months sales drive. Harry Dixon, branch manager, journeyed to Chicago last week-end for the company's convention.

Manager F. J. A. McCarthy is feeling pretty good these days. The Buffalo First National exchange is in third place in the nation-wide campaign for play dates—which is going some.

Harold Lloyd Beecroft has resigned from the F. N. sales staff to accept a position as Syracuse representative for Metro-Goldwyn.

Herman Lorence, manager of the Bellevue theatre, Niagara Falls, is jamming 'em these days with his picture-vaudeville policy. The house is crowded every night, with much of the business coming from across the border. The Canadians appreciate the liberal policy at the Bellevue.

Canada

CHARLES J. STRAW, manager of the Starland theatre, Winnipeg, Manitoba, for years, became manager of the Strand theatre at Brandon, Manitoba, on May 4, the Strand being one of the largest house in Manitoba. Mr. Straw took with him from Winnipeg Walter Dolman, for the past two years the organist of the Winnipeg Starland. Incidentally, Mr. Dolman has been famous for years in Winnipeg as an organist. Going to Winnipeg from Detroit about 10 years ago, Mr. Dolman first played at the Province Theatre. Three years ago he went to the College Theatre when that house was opened and for the past two years he has presided at the console of the Starland.

Manager Tom Logan had a mob around the lobby of the Capitol Theatre, London, Ontario, all during the week of May 4 because of a special lobby exhibit consisting of one of the first Ford models ever to be built. This was a Model A machine of two-cylinder type and it was built in 1902, 23 years ago. This Ford was driven to the theatre under its own power for the display and Manager Logan secured plenty newspaper space because of the stunt.

The Moulin Rouge, one of the oldest of moving picture theatres in Canada, situated at St. Catherine and Amherst Streets, Montreal, is to be replaced by a large new office building, according to an announcement at Montreal on May 7. The Moulin Rouge had been operated by Independent Amusements, Limited, Montreal, along with various modern cinemas and L. E. Quimet was identified with the theatre in early days, Mr. Quimet becoming a film distributor later, holding the Pathe franchise for Canada. The Moulin Rouge was one of the landmarks of moving picture activities in the Dominion but demolition has already started and the new office structure will be finished by next January.

The Wychwood Theatre, 1354 Bathurst Street, Toronto, a neighborhood house of prominence in Toronto for years, was sold under the auctioneer's hammer on May 6 to a Mr. Magee for $11,800. It is the intention of Mr. Magee to make various improvements in the building which occupies a frontage of 28 feet six inches with a depth of 130 feet. The sale was made by Henry J. Martin, solicitor, representing the first mortgagee. The Wychwood has enjoyed a historical career for more than a decade.

"Music Week" was observed at the Centre theatre, Ottawa, Ontario, during the week of May 4 when special emphasis was laid upon the subject of music, with and without pictures, through the presentation of a musical program by the combined orchestras of the Centre theatre and Orville Johnson's Band, a local musical organization. References were also made to the appropriate musical accompaniment for the feature picture. The music stunt was arranged by Manager Don Stapleton.

St. Louis

THE Opera House, Irving, Ill., conducted by Charles Carriker has been closed for the Summer. Other houses reported closed include the Isis Theatre, Brunswick, Mo.; Baxter Theatre, Novinger, Mo.; Lannae Theatre, Worden, Ill.; Opera House, St. David, Ill., and the theatre at Logan, Ill. The Community Theatre, Hunter, Mo., will close May 9.

J. M. Masterson has taken over the Foley Hall, Foley, Mo.

Peter Lehoyan has sold the Wilson Theatre, Madison, Ill., to Pete Parizian. The new owner will take charge May 27th.

K. K. Stephens has purchased the Star Theatre, Paris, Mo., from C. C. Crow.

J. C. Bowman is the new owner of the Packwood Theatre at Wyaconda, Mo.

Dr. W. Bolt is again in charge of the Gem Theatre at Herrick, Ill.

Dr. J. H. Vadakin owner of the Vadakin Theatre at Bethany, Ill., died April 27th.

A bond issue of $800,000 on the St. Louis Theatre, Grand boulevard at Morgan street, St. Louis, Mo., now under construction is being offered to the public. The theatre has been leased to the Orpheum circuit and will open in September as a combination vaudeville and picture house.

The Western Union Telegraph company is opening a branch office in the Plaza Hotel Building for the accommodation of the motion picture exchanges and automobile companies in that district.

Herman Hunt of Ozark, Ark., has sold his theatre to Mrs. William H. Argus of Little Rock. Mrs. Argus will move to Ozark to conduct the business.

Austin Barker, a former operator at the Lyric theatre in Harrison, Ark., and later a printer and linotype man, is now the manager of the Lyric. He will also figure in the supervision of the D. C. Fitton chain of theatres and has moved his office to the front room over the Farmers and Merchants Bank.

The Theatre Radiocast Review is now a regular nightly feature of the international range radio station KFVE, the Film Corporation of America, studios University City, Mo.

Between 6 and 7 p.m., when theatre-goers are at dinner Romaine Fielding, director general of the company, gets on the air and tells them all about the current bills of St. Louis motion picture house, dramatic, vaudeville and burlesque houses.

The regular music programs of the station are broadcast after 10 p.m., so as not to interfere with the patronage of any theatres. Under the plan of the station people are encouraged to visit amusement houses rather than kept from them.

Sidney Gates, house manager for Loew's State Theatre, St. Louis, has been promoted to managing director of the Regent theatre, Harrisburg, Pa. The Regent was purchased recently by Marcus Loew and is being remodeled and refurnished. Mr. Gates has been with the local house since it opened August 21, 1924.



Harry Rathner, president Astor Distributing Corp.

Jack Flannery, formerly attached to the local Universal office was one of the delegates to the Metro-Goldwyn-Mayer convention held at the Coronado Hotel, St. Louis, Monday and Tuesday, May 4 and 5. He is with M.-G. M. at Kansas City.

Ed Fellis of the Orpheum, Hillsboro, Ill., was recently elected an assistant supervisor for his township, being one of three Republicans who stopped the Democratic landslide in a normally Democratic balliwick. Ed came in to tell the boys along the Row all about his victory.

Contracts have been let for a motion picture theatre and store building at 5,500-08 Landsdowne avenue, St. Louis. The house will cost $50,000. The building will be two stories, 125 by 149 feet. The owners are K. Davis and A. Dezinio, 5444 Botanical avenue. The architect is J. B. Catanzaro and F. Davis, contractor.

The Paramount and Fox "baseball" teams are scheduled to cross bats in a 9-inning travesty entitled "The National Game; How it Should Not be Played" at Forest Park Saturday, May 16. The Paramount bunch, back from their jaunt to the Coast are all pepped up, but the Fox aggregation promise to take some of that stuff out of them.

Louis Lang is again in charge of the Family Theatre on Shaw avenue, St. Louis.

Jack Storey, general manager for Pathe was a visitor to the local exchange on Thursday and Friday of the past week. From here he dropped down to Joplin for a visit with the old folks. Joplin was formerly his stamping ground.

Floyd Lewis, district manager for Associated Exhibitors has gone to the Milwaukee convention.

William De Frenne, manager of the Louisville, Ky., Paramount office, who has been in St. Louis recuperating from illness is about ready to get back into harness. Prior to being promoted to the Louisville managership he was attached to the local Paramount office.

Visitors of the week were: Pete Sikes, Highland, Ill.; Tom Reed, Duquoin, Ill.; Jimmy Clayton, wife and baby, West Frankfort, Ill.; C. Bradley, Red Bud, Ill.; and Jim Reilly, Alton, Ill.

Kansas City

WHEN the task of exploiting something is left to Gus Eyssell, treasurer of the Newman theatre, Kansas City, he usually does a good job of it. Last week the Kansas City American Association baseball club opened the season on the home lot. Mr. Eyssell lost no time in sending out his cameraman for pictures and issuing invitations to both the Kansas City and Toledo teams to be his guests at the theatre that night. It was worth fair space in all newspapers, drawing many baseball fans.

"Just tell the world that I'm going to do some loafing, that I was not born in France, but Pittsburgh," said Adolphe Menjou, movie villain, in Kansas City last week.

Accompanying Mr. Menjou, who was on his way to Washington and New York, were Mrs. Menjou and Alice Joyce.

The deal, whereby Universal takes over the Hostettler chain of theatres in the Kansas City territory, has been definitely closed, according to W. E. Truog, Universal district manager. It has not been definitely determined when the transfer will be made, it was said.

An office in Kansas City has been opened by the International Booking Office at 315 Shubert theatre building. W. T. Price, formerly with Selznick, has been made business manager of the organization, which will specialize in prologues for motion picture theatres. C. F. Foye is general manager.

A deed recorded in Kansas City Friday revealed the purchaser of the fee title to the Pantages theatre lobby to be the Gary Realty Company of Kansas City. The theatre tower and parts of the theatre on the narrow strip comprising the lobby were estimated to represent a building cost of $200,000.

Among the out-of-town exhibitors in the Kansas City market last week were: C. M. Pattee, Pattee theatre, Lawrence, Kas.; F. G. Weary, Farris theatre, Richmond, Mo.; Charles Sears, Sears Circuit, Nevada, Mo.; S. E. Wilhoit, Jefferson, Springfield, Mo.; L. M. Miller, Miller theatres, Wichita, Kas.; C. C. Christian, Beyer theatre, Excelsior Springs, Mo.

A drive to reinstate every member who is behind in dues will be begun by the M. P. T. O. Kansas-Missouri, according to C. E. Cook, business manager, who is contemplating another trip through the territory.

"We will give each exhibitor a fair chance to come in, in accordance to the resolution adopted at the recent convention, before we drop him," said Mr. Cook. "But exhibitors are to be asked only once to come into the organization—and that means once."

Kansas City exchanges were doing a brisk business, as usual, last week. Louis Reichert, P. D. C. branch manager, returned from the territory with an optimistic outlook on life in general, as did C. E. Gregory, Metro-Goldwyn branch manager, only the latter returned from a convention of his company in New York. A large Kansas City delegation is planning to attend the Universal convention in Chicago. C. E. Mayberry, P. D. C. district manager, was a business visitor in Kansas City, as was Paul Kohner, representative for Carl Laemmle. H. J. Chapman has been promoted from Universal city salesman in Kansas City to branch manager of the Sioux Falls, S. D., office.

During the past two weeks the Majestic Theatre, Inc., of Madill, Okla., has been thoroughly renovated and remodeled. Messrs. Lawrence have made their house one of the most beautiful in Southern Oklahoma. French doors, mirrors, and other additions have been made and the floors recarpeted. The Majestic is advertised as the coolest place in town during the summer months.



CONSTRUCTION & EQUIPMENT DEPARTMENT



Limitations of Costs of Theatre Building

Analysis Necessary to Determine Investment Justified for Given Project

By H. Robins Burroughs, Theatre Engineer

BUILDING a theatre is a problem which may be thoroughly analyzed from every point of view before operations are begun but, in the majority of cases, this fact is not recognized nor advantage of it taken. The usual prospective builder formulates an idea that he would like to construct and perhaps operate a theatre in a certain general locality, and, with this as a starting point, begins to unravel the various ramifications through which he is likely to be led by the usual line of thought. The first thing, of course, to be considered is the feasibility of the proposition, whether or not there is evidence of a demand for a theatre in any given location. Very frequently even this may not be considered. It may be in the mind of the prospective builder that, should a certain theatre be constructed, the people will come to it from somewhere and somehow; he does not give sufficient thought as to whether or not there are sufficient people in the surrounding community to support the theatre. He may also fail to take into account the amount of expenditure that any given community will justify. As a result, the entire operation is conceived, executed and built without any particular attention being given to an analysis of the subject from any particular point of view.

Proper Procedure for Developing Project

There are many different ways in which an idea to build any given operation may be originated, depending on the type or experience of the owner or promoter. In any event, there is only one proper way to proceed in the development of any sort of construction which may be prompted in the mind of the owner or builder. In the first place, seek a location which has a potential demand for an operation of this character rather than to construct a theatre in the hope of creating a demand. Too frequently the latter method is adopted and the results are usually not satisfactory. The demand will usually be self-supporting and whether or not a theatre is built has little influence on the actual requirements as they may exist. The difficulty usually is that the demand has usually been satisfied by other theatres having been previously built in or near the same community, and this fact should be taken carefully into consideration, for one serious source of error is to overbuild any given locality. This is particularly bad, not only for the prospective builder but it also has a far-reaching effect on all activities along the same line. It has been said that, where a new theatre is introduced in a community which is already being well-supplied, the new theatre will draw the business away from the other theatres and take the leading place in that location. This may or may not be true; it will be true if the new place is built on a more elaborate and extensive scale than the preceding ones. This element has a tendency to create an attraction which out-balances the others to the extent that it remains a positive drawing card. On the other hand, such a proposition is likely not to reach its fullest success for the reason that there will always be a certain amount of loyalty and prestige retained by the original installations.

Investor Can Only Afford to Spend Given Sum

After all, so far as this phase of the proposition is concerned, the investor can only afford to spend a certain amount, and if he overruns that amount he is making a serious mistake. It, therefore, behooves the prospective builder to study carefully any move he makes in this direction and to rely more particularly on his own resources than on others which have already been established. This is one of the features of competition which the theatre owner should actually guard against. Too frequently this error has been made in the past but fortunately the tendency appears now to be to endeavor to keep clear of any such interferences. Consequently, after a preliminary analysis has been given, a decision should be reached which will lead the prospective builder along the line of least resistance and into space where he will have a more or less free line of action.

Ways and Means of Financing Theatre Projects

The theatre investor is usually constantly looking around for something along the line in which he is interested, which usually means new locations for theatres. When this has been found and preliminary analysis been made, which shows that it will pass the usual requirements, the question of finance then arises and very frequently it it found that the necessary amount is not forthcoming from the prospective builder. It is, therefore, necessary to enlist other interests for the purpose of finance and the greatest difficulty usually encountered is this problem of finance. The writer constantly receives numerous inquiries from prospective builders throughout the country regarding ways and means of financing these different operations. A majority lose sight of the fact that outside interests are not likely to become fascinated with the building or owning of a small theatre in a small community, even though the proposition may show up well from an investment point of view; particularly where the investor becomes the owner. This is not sufficient to justify outside money being placed in isolated places. The success of a theatre depends very largely on the ability of the management with a few exceptions and consequently financial interests are not inclined to risk their money even with a possibility of large returns where the returns are dependent largely upon a personal equation.

Financial Risk Dependent on Successful Operation

It can readily be conceived that, should a loan be made by any financial institution, either in the shape of a first mortgage or in a bond issue, the element of risk there is entirely dependent upon the success of the theatre for the reason that the building is so constructed that it can not be used to advantage for any other purpose. This is a very important point that should be carefully considered by the prospective builder or owner. He should thoroughly realize that, whereas the proposition may be perfectly sound from an investment point of view, yet there is absolutely no good reason why money, other than that contributed by the owners, should be invested in isolated communities. This, of course, does not apply to the large operations in large cities but it does apply to numerous operations which are constantly going on throughout the country. It should be noted that where a prospective owner has not sufficient equity to finance the entire operation, the best plan for him

Notes on Program of Society M. P. Engineers' Spring Convention

Hotel Van Curler, Schenectady, N. Y., May 18 to 21, 1925

Monday, May 18th. Morning: 8:30 to 10 Registration; President's Address; Address of Welcome by Mayor Campbell; Address by General Electric Official; Reading of Minutes of Previous Meeting; Unfinished Business; New Business; Report of Arrangements Committee; 10 minute session from one of these broadcasted by WGY.

Luncheon: 12:30 to 2:00.

Afternoon 2:00 to 5:00 1. Early History of Motion Picture Projectors—F. H. Richardson. 2. An Improved Sensitometer Sector Wheel—M. Briefer. 3. Control of Series Arc Generator Sets—J. H. Hertner. 4. Manufacture of Projection Lamps—R. S. Burmap. 5. Infra-Red Photography in Motion Picture Work—J. A. Ball. 6. Report of Publicity Committee. 7. Report of Advertising Committee. 8. Report of Progress Committee.

Evening: Theatre Party.

Tuesday, May 19th. Morning: 9:00 to 11:30. 8. A Museum of Motion Picture Industry—T. K. Peters. 9. The Machine Development of Negative and positive Motion Picture Films—A. S. Hitchins. 10. A New Reflectometer—Frank Benford. 11. Colored Lighting Effects for use in Connection With the Exhibition of Motion Pictures—L. A. Jones and Lewis Townsend. 12. Student Psychology and Educational Motion Pictures—M. Briefer. Visit to Illuminating Engineering Laboratory. Address by W. D'A. Ryan.

Luncheon: 1:30 to 2:30 at General Electric Co.

Afternoon: 2:30 to 5:00. Visit to Research Laboratory.

Evening: Banquet at the Van Curler.

Wednesday, May 20th. Morning: 9:00 to 12:00. 14. Standardization of Screen Illumination—R. M. Hill. 15. Static Markings on Motion Picture Flm—J. I. Crabtree. 16. Paper Describing Installation of Tungsten Lamps for Color Motion Picture Work—L. A. Jones. 17. Report of Papers Committee. 18. Report of Publications Committee. 19. Artistic Utilization of Light in the Photography of Motion Pictures—D. W. Atwater and W. B. Ihnen.

Luncheon: 12:30 to 2:30.

Afternoon: 2:00 to 5:00. This afternoon is left open for informal affairs such as conferences and further inspection trips to the General Electric Works, Golf, Motor trips to Lake George, or visits to points of historical interest around Schenectady.

Thursday, May 21st

Morning: 9:00 to 12:00. 20. Use of Desensitizers in the Development of Motion Picture Film—J. I. Crabtree and M. L. Dundon. 21. Report of Committee on Standard and Nomenclature. 22. Report of Membership Committee. 23. How Theatres Should be Ventilated—F. R. Still. 24. A Paper on Special Color Work—W. V. D. Kelley. 25. An Account of Recent Developments in Radio Vision—C. F. Jenkins.

Luncheon: 12:30 to 2:00.

Afternoon: Unfinished Business.

Limitations of Costs of Theatre Building

(*Continued from preceding page*)

to adopt is to endeavor to interest one or more other individuals in the same community to whom he could portray the same picture which he sees in his own mind as to the outcome of such an operation. It is too much to expect for any one person to build, own and control an operation involving a substantial amount of money with only a small investment on his part. It is only fair and proper that, if others are brought into the proposition and thereby assist him to put over the proposition, which he otherwise would be unable to do, they participate on an equitable basis. The usual tendency of the originator is along the desire to control and this may even be done with certain arrangements with the other participating parties and to the effect that he may be given an option to buy out their shares with a payment of a proper return for the use of their money. This arrangement of course depends upon the abilities of the proposition to make sufficient returns to permit of an amortization of this character.

Payments on Mortgages Should Be Heavy at First

The usual proposition will stand a reasonable reduction each year on outstanding mortgages and it is frequently advisable to make the payments comparatively heavy for the first few years until the indebtedness is reduced to a safe percentage of investment.

The writer has had occasion to analyze propositions of this sort for various localities and has attempted to finance these propositions from various angles. Large operations can usually be handled from a financial point of view to a good advantage, particularly when they are located in the center of activity or theatrical districts of large cities. In this case, it is possible to obtain substantial mortgage money, especially where the theatre is combined with a fair percentage of commercial property. On the other hand, where the theatre is in a small town, the problem, as stated above, becomes practically one of community finance.

Particular Attention for Expenditures of Production Costs

After the proposition has been financed, particular attention should be given to the amount of expenditure of cost of production on any given operation. This is vitally important and should be thoroughly analyzed and carefully considered in the beginning. The usual mistake made in this connection is that the average project is overbuilt and this applies to the large ones as well as the smaller ones. The only safeguard against this is a thorough and competent analysis, based on reliable data and set up on paper, comprising all items of income and expenditure, down to and including the probable net income. This statement should show accurately the actual amount of money that can safely be spent on the operation; in other words, it should show what the traffic will bear.
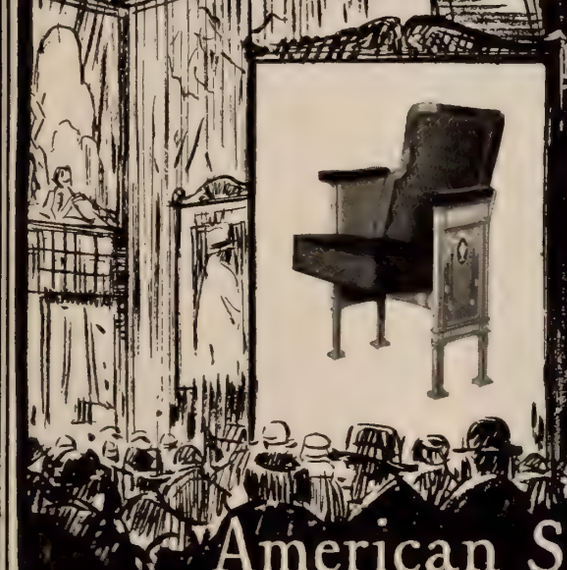
When this has been properly done and the amount of expenditure determined, it should form a basis for operation and in the execution these figures should be closely followed and not exceeded unless for some good reason, which has been previously studied and decided upon. If this is done, there will be no chance for the proposition to become overbuilt or, in other words, to spend more than should be spent.

Estimated Cost of Construction Generally Overrun 25%–100%

There are several avenues of action which contribute to this all-important point of consideration. It should here be noted that, in a great majority of cases, the estimated cost is overrun in the actual completion in percentages varying from twenty-five to one hundred per cent. There may be several reasons for this. It may be due to lack of knowledge on the part of the architect or engineer or even the owner, who prepares the preliminary estimate. Assuming that the required amount is determined by actual bids from contractors and that the cost of the amount of equipment required is obtainable within close limits, it would seem that the final expenditures were definitely determined. Such is by no means the case. It may be found during the construction that the plans and specifications are incomplete, or the contractor may have sufficient persuasive powers to induce the owners to make innumerable changes, which always involve additional expenditures and cost. This is a common source of error which usually leads to a profitable termination on the part of the contractor. On the other hand, it leads to a very uncomfortable position on the part of the owner, due to the fact that this additional amount has not been provided for and probably is not readily available. In order to eliminate all possibility of complications of this character, it is necessary that full and accurate consideration be given to the entire problem at the beginning; that is before the contracts are let. The statement of investment which has previously been made should accurately show all the factors contained in the operation and no appreciable divergences should be necessary or be allowed. The statements should show the amount which has been set aside for construction and which should

(*Continued on page 2578*)

The Nation's Rialto



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American Seating Company

Theatre Chairs

American Seating Company

CHICAGO

Offices in All Principal Cities

Installation Everywhere



Architects drawing of the front elevation of Shea's proposed new Buffalo Theatre which will have a seating capacity of 4,000 and will cost $2,000,000.

M. Shea Building $2,000,000 Theatre Seating 4,000, at Buffalo

MICHAEL SHEA'S Christmas present to the city of Buffalo is going to be a $2,000,000 motion picture theatre with a seating capacity of 4,000, a magnificent temple of amusement comparing with the finest theatres in the world and in which will be incorporated innovations, novelties, comforts and conveniences that will set a new standard in the entertainment world.

The theatre will be known as Shea's Buffalo theatre. It will be Mr. Shea's contribution to Greater Buffalo and it is this veteran showman's desire to build a house that will never be outgrown by the Queen City of the Lakes. Mr. Shea's name has been synonymous with high class entertainment for over half a century and it has been his life dream to build a theatre of magnificent proportions, representing the last word in modern convenience and luxury—and artistic triumph in which the motion picture will be presented in the acme of perfection. This dream is about to come true, three shifts of workmen are endeavoring to carry out the promise of the contractors to deliver the house to Mr. Shea ready for the reception of the public December 25, 1925.

C. W. and George L. Rapp of Chicago, nationally known, are the architects, John Gills & Sons of Cleveland are the general contractors.

The entrances will be on both Main and Pearl streets, a grand foyer running from the entrance to the auditorium across the rear of the house to Pearl street. The front of the theatre will be elaborate in design, rising almost 100 feet. There will be a large marquise on the sides of which will be the interchangeable attraction signs. A large electric sign with the name "Shea's Buffalo" will be placed at the side of the front elevation, rising 66 feet and having a width of eight feet. Directly above the marquise will open a mammoth plate glass and ornamental iron window, surmounted by a 40 foot parapet in Gothic design and constructed of terra cotta. There will be elaborate designs on the entire front which will be of white terra cotta.

Entering a vestibule, 22′ x 30′, from Main street through five double bronze doors one will come to a ticket office placed in the center of the vestibule, which will be of marble, six feet by five feet by seven feet high. Large frames will be placed in the marble walls of the vestibule. Five more bronze and leaded glass doors will lead from the vestibule into the lobby which will be 80 feet long and about 30 feet wide. Large arches will extend up each side of the lobby and the walls will be large mirrowed windows. The grand marble staircase will lead to the first balcony floor from the rear of the lobby to the right, going in from Main street. Under this staircase will be the manager's office.

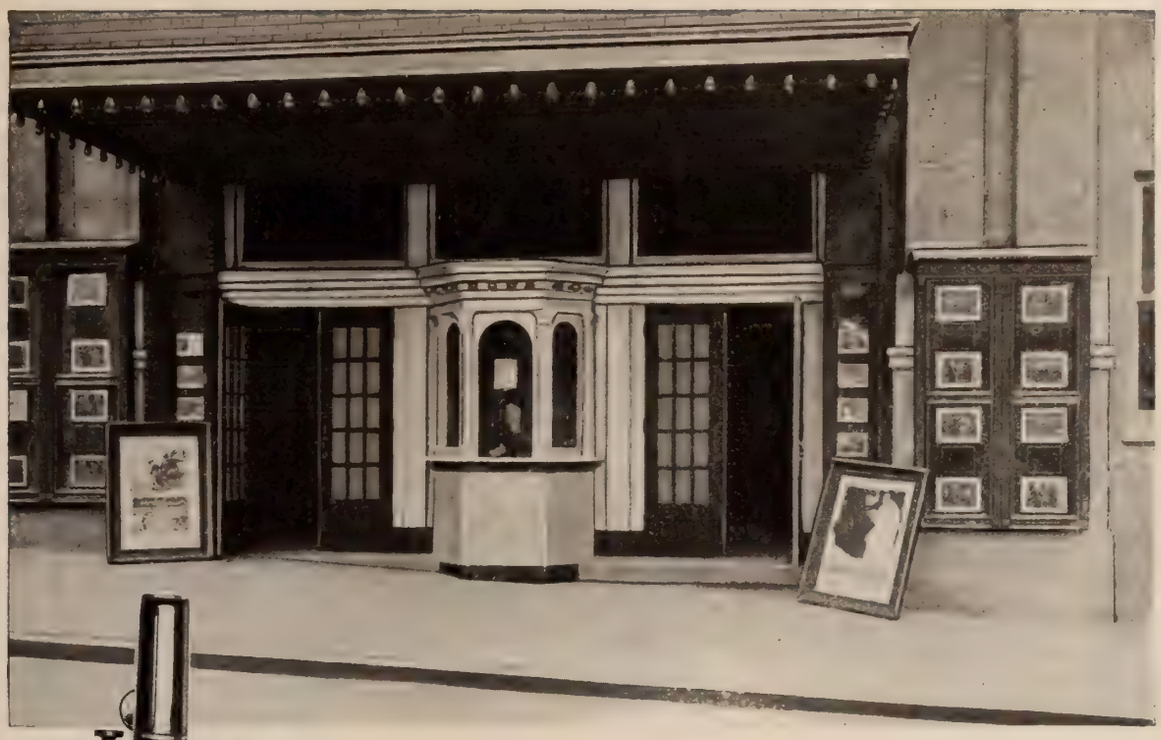
From the lobby one will enter the foyer which will extend along the entire length of the auditorium to Pearl street where there will be another elaborate entrance, marquise, ticket offices, etc. This foyer will be 22 feet wide by 90 feet long. The foyer will be separated from the auditorium proper by large glass and bronze doors. An arcade will run down each side of the auditorium and one will entrance the seats from this arcade through mammoth arches of great architectural beauty. At each end of this arcade will be two beautiful boxes, two stories high containing sixteen seats each and being unusually original in design and pleasing to the eye.

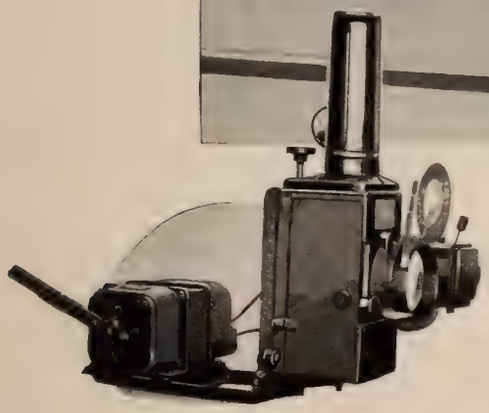
The stage will be 32 feet deep with a 66 foot opening and a proscenium height of 50 feet. There will be a lift for an orchestra of fifty. By means of this lift the musicians will be able to enter and take their places without noise or disturbing the audience, being raised into concert position the same as the organ console will raise the organist when he plays on the organ which will be one of the features of the house.

The lighting throughout will be indirect with some 10,000 incandescent bulbs being used in the troughs. There will be 2,000 lights in the sign in front of the house alone, 1,000 on each side. The marquise on Main street and the one on Pearl street will be flooded with lights.

There will be a main dome 62 feet long and 48 feet wide and a smaller dome near the proscenium arch 14 feet wide and 47 feet long.

The projection department will be one of the finest as well as the most up-to-date in the country. It will be located at the top of the rear of the balcony. It will be 34 feet long and 12 feet wide and will be equipped with the latest type projection machines, spotlights, stereopticons, etc. There will be a rheostat room, store room, fan room and laboratory off the projection room, which has been laid out with great care. The length of throw will be 134 feet.





Albany Theatre, Schenectady, N. Y. Equipped with G-E Incandescent Projectors—seating capacity 1400, throw 115 ft., size of picture 15 ft. 6 in.

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Many small and medium-sized motion picture theatres are using a costly arc for projection when they could achieve as good results with the lower priced incandescent projector.

In the majority of theatres, G-E Incandescent Lamp Projectors will give good light on the screen at half the current cost and with added ease of operation. G-E engineers can give unprejudiced advice to exhibitors since the General Electric Company builds both arc and incandescent equipment and has had broad experience in applying both. Address the nearest G-E Office.

The development of the MAZDA lamp for motion picture projection has not only saved money for exhibitors but has greatly improved working conditions for the projectionist and enabled him to secure better screen results. There are no fumes, dust or excessive heat from a MAZDA lamp and operation is simplified, no adjustments being necessary after the machine is started.

41-3

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Inquiries and Comments

Current Flicker, of A. C. Arcs

NO DOUBT many a projectionist of to-day, on a summer's evening during his boyhood days, when playing with "the gang" on a street corner illuminated by an arc lamp, must have noticed the curious "cartwheel" effect produced by rapidly whirling a stick around in a circle.

He may have observed, without knowing its cause, a similar effect when, going to the "nickelodeon" of former days, he waved his arm to a pal on the opposite side of the house, whom he recognized when the back glare from the "silver sheet" momentarily lighted up the theatre after the "End of Reel I" had flashed its message from the screen.

This later day projectionist would have been considerably interested at that time in knowing that the curious effects then observed are closely related to the projection of motion pictures and where alternating current arcs are used as the light source, this phenomenon is the cause of much annoyance in that it often produces a noticeable "waning Illumination" on the screen.

This waxing and waning of illumination, so to speak, is seldom the same in any two theatres, and this fact tends to make the reason for it still more obscure.

It is not at all surprising that this is so, when it is learned that the type and condition of screen surface, the intensity of illumination on the screen, the size of carbons and amperage used, the projector and speed, type of shutter, all help to determine the degree of this flickering on the screen.

It was shown in the preceding articles, on flicker, how the screen surface and intensity of illumination on the screen govern the shutter frequency at which flicker on the screen vanishes. It was also shown that where the flicker range is less than 100 per cent, the vanishing-flicker frequency is lower than for 100 per cent flicker range.

In an A. C. arc, in spite of the fact that the current in the electrode is *zero* 120 times each second, the craters are never entirely dark, since the craters never have the time to cool off. This represents quite an advantage in the way of flicker reduction, since if the craters cooled off entirely each time when the current passed through the zero point, the resultant flicker on the screen would be considerably more noticeable.

Double Frequency Flicker

In analyzing the flicker from an A. C. when used for motion picture projection, it is necessary to bear in mind the fact that there are in reality *two,* and sometimes even *three,* separate and distinct flickers present on the screen at the same time.

Different conditions of "focusing" the arc result in different flicker conditions.

Two Flickers on Screen

At least two flickers are present at all times with an A. C. arc, and sometimes three (due to faulty work on the part of the projectionist, ordinarily). One of these results from the periodic interruptions of the projector beam, caused by the shutter, and the other is the result of the flickering illumination provided by *all* A. C. arcs.

The shutter flicker, taken by itself, may or may not be noticeable on the screen. This depends primarily upon the screen surface and the intensity of illumination.

The current flicker, taken by itself, would not be noticeable on the screen (where 60 cycle A. C. is used) under ordinary conditions.

These two combined, however, may result and, in fact, frequently do result, in a screen flicker which is not only noticeable but is often annoying and injurious to the eye.

Combining Flicker Frequencies

These two flickers are combined in much the same manner that radio waves are combined in the heterodyne system of receiving radio waves.

Suppose we take an example; a transmitting set is sending out radio signals at the rate of 50,000 waves per second. These waves are *undamped.* That is, the height (a measure of their intensity) remains the *same* and does not diminish in accordance with some predetermined law A crude illustration of a series of undamped waves is the alternating current wave form given off by an A. C. generator.

These radio waves are, in due time, picked up by a receiving set, but they are of such a high frequency (50,000) that they are not audible and so can not be used for signals.

The receiving set then *generates* a separate series of waves having a frequency either *a trifle greater* or a *trifle less* than the incoming waves. Suppose the receiving set generates waves having a frequency of 51,000 cycles per second.

These two sets of waves are then combined by the set with the result that certain parts of these two wave series act opposite to each other and hence *wipe* each other *out,* while other parts of the two wave series act together and *build* each other *up.*

The net result is that the final wave formed by these two sets of high frequency waves is of low frequency and is stronger than either of the individual waves. The resultant wave in this case would have a frequency of

51,000—50,000=1,000 cycles

per second.

Now a wave of 1,000 cycles per second is audible to the ear and thus the telephone receivers would be acted on and reproduce the message.

Two A. C. Arc Flickers

Before considering the final result obtained by combining the shutter flicker with the arc current flicker, it is necessary to understand that in all the common forms of A. C. arcs there are *two* distinct flickers. One is formed by the *flame* passing between the electrodes and has a frequency of 120 cycles per second, and the other is formed by the incandescent *electrodes* (the craters) and has a frequency of 60 cycles per second.

The fact whether the *flanel* or top crater is focussed on the aperture makes a considerable difference in the way of flicker on the screen, as will be shown in succeeding articles.

No matter which is focussed the procedure is the same. The shutter frequency is combined with arc frequency (whether flame or crater) and the result is a new flicker wave having a *lower* frequency. Thus, if the shutter frequency is 54 (a three blade shutter making 18 revolutions per second) and the flame is focussed (60 cycle current) the resultant flicker wave would be

120—54=66 cycles per second.

Now a flicker wave of 66 cycles per second would not, under ordinary conditions, be visible on the screen, but the unfortunate part of it is the fact that the actual frequency of the flicker wave is not 66 but 12 cycles per second, and this easily visible.

Why this is so will be explained in the following article.

(*To be continued*)

Prominent Organist Playing New Marr & Colton

Paul Forster, formerly associate organist at the Piccadilly theatre, New York City, has been engaged by Messrs. Harrison & Fitzer to play the new Marr & Colton organ at the Empire theatre, Syracuse, N. Y.

Mr. Forster at the Marr & Colton organ is featured at each De Luxe performance.

The console of this organ is built on a platform which is automatically raised and lowered by push button control.

New Theatre Being Built at Rio Vista, Cal.

A new theatre is being built at Rio Vista, Cal., by Paul Weiss, owner of the Netherlands theatre, completion of which is expected at an early date. A Robert Morton organ has been installed by Sherman Clay & Co.

Good photography plays no small part in making a picture popular. It has a definite box office value.

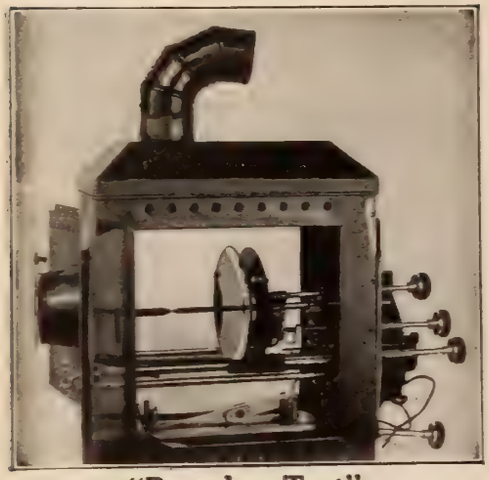
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Limitations of Costs of Theatre Building

(Continued from page 2572)

be sufficient to do the work in the manner specified and to obtain a satisfactory result. The preparation of the statement of investment contemplates that the personnel compiling it has the necessary experience and knowledge to definitely determine within a small radius what the actual requirements will be and the cost thereof. This is not as simple a matter as it may seem and the usual difficulty is that an attempt is made by inexperienced architects, engineers and owners to analyze a subject, which is beyond their reach. This always leads to the inevitable result that the propbsition costs more than was anticipated and as a result the actual expenditures greatly exceed the estimated. Again it should be noted that experience and knowledge of the subject is the only safeguard against unsatisfactory results. The necessary and proper experience cannot be gained by observation, hearsay or imagination; it comes only from actual experience, study and the ability to analyze a proposition from every point of view. The writer would therefore offer a word of caution to owners along this line; do not assume or take too much for granted, obtain the services of one who knows and consult with him on the subject before making a final decision. This line of thought cannot be overemphasized and is one that should be given the fullest consideration. It is a rather difficult problem for the reason that theatre construction involves a great number of different items, many of which are comparatively small but in the aggregate amount to considerable. It is, therefore, an easy matter to overlook certain features which should be included. If an attempt is made to compensate for omissions by making a certain allowance, the analysis becomes only approximate and unscientific.

The prospective owner or builder has only one real line of procedure. Unless he has had sufficient training and experience to qualify as an expert, he should obtain the services of one or more who have had the necessary training and experience. It will be found much cheaper in the end to do this, not only in the actual saving of cost but in the actual saving of time. The first thing then to do is to find and analyze the location, then prepare the statement of investment based on reliable data from which establish a budget, draw the plans and specifications so as to keep within this budget, and supervise the construction on the basis of the plans and specifications so as to allow no appreciable amount of extras. If this is done, the proposition should materialize as originally planned on paper and the net income should even closely parallel that determined by the original analysis.

The prima facia object in the majority of cases is the net return on investment and unless this is sufficient to justify the expenditure, the entire problem becomes a failure from an investment point of view. Too much stress can not be placed on this point; it is the ever-increasing error made in theatre construction and will continue to obtain where inexperience is the dominating factor.

Building a theatre is nothing more or less than a business proposition and can readily be analyzed as such if undertaken and handled along the proper lines by proper authority. The writer desires in conclusion to sound a warning in this respect and particularly recommends that this so-called budget system be adopted in any case where an appreciable amount of money is to be expended.

S. W. Taylor, Edenton, N. C. Will Open House in July

S. W. Taylor, of Edenton, N. C., who operates the Gem theatre, is planning to open his new house in July. The new theatre, which will cost approximately $55,000 is to be completely equipped in the most modern fashion from projection room to orchestra pit. It will be, when completed, one of the prettiest theatres in eastern North Carolina.

Theatre Construction

We are in a position to thoroughly analyse any theatre proposition from every point of view. We will prepare you a statement showing the probable net returns on investment, cost of construction and equipment and methods of finance. We also prepare plans and specifications and supervise the construction from inception to completion, turning the theatre over to you complete in every detail, ready to operate. Send us your proposition for analysis.

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E. W. Werner Spending $150,000 to Remodel Warwick Theatre, St. Louis

ONE of Kansas City's largest suburban theatres, the Warwick, will undergo complete reconstruction. Day and night forces will be employed to complete the task in five months. More than $150,000 will be spent in making the theatre one of the best surburban houses in the Middle West, containing a seating capacity of 2,200, according to E. W. Werner, manager. This announcement comes on the heels of Mr. Werner's previously announced plans to construct the largest surburban house in the city, a $1,000,000 combination theatre and office building, at Broadway and Valentine road. The Warwick is located at 3927 Main st., six blocks from the site of the proposed new theatre, which will be known as the Werner.

Plans for rebuilding the Warwick followed the signing of a 95-year lease Saturday by Mr. Werner. Reconstruction of the theatre will begin not later than June 15, the theatre to be "dark" for five months. Only the side walls of the present structure, which is elaborate compared to many theatres, will be retained. The new building will be supported by a steel and concrete frame and will be 72 feet deeper than the present structure which is 235 feet in depth. The lease acquired by Mr. Werner includes a 60-foot strip of ground extending from Main to Walnut streets.

The main floor of the new building will contain 1,500 seats, an orchestra pit large enough for forty musicians and a stage ample for large prologues. A balcony will provides loge seats for 300 persons and 400 chairs, such as will be on the main floor, increasing the seating capacity to a total of 2,200. The seats will be of the usual width, being more than 20 inches broad.

A large entrance foyer will be finished in travertine stone and marble and there will be a separate exit lobby. An innovation here will be the "cry room" just off the main lobby and inside the theatre, where its occupants may witness the picture through the double plate glass partitions which will comprise the walls. The "cry room," of course, will be for fretful children and their parents.

The principal lobby, 25 feet deep and the width of the building, which will be distinguished from the entrance foyer, will be heavily carpeted and finished in dark walnut. From this room stairways will lead to a promenade, which will be an intermediate level between the main floor and the balcony.

The annual rental to be paid by Mr. Werner will be $8,000 net for the next ten years and $8,500 net for the remainder of the lease. Besides all carrying costs on the property, Mr. Werner also must pay income tax on the rent, according to the terms of the lease.



Interior view of the Aztec Theatre, which was recently opened in San Francisco.

Standard Slide Orgologues Popular With Organists

Organists thruout the country who are using the new organ novelties entitled orgologues, report, it is claimed, that they go very big with the movie patrons, both young and old.

Orgologues comprise a set of from fifteen to thirty slides of a serious and comic nature, on different subjects, and tell a complete story. The following six releases are now ready: War is Hell, International Table D'Hote, Songs of the Species, A Little Tune and the Adverbs, Tunes for the Trades, Girls of Yesterday and Today.

The organists are very enthusiastic in their praise of these Orgologue novleties put out by the Standard Slide Corp., and many of the theatres are making them a real feature, about twice monthly at their individual theatres.

Orgologues give the organist an opportunity of displaying his trick stuff, and the better the organist, the bigger the Orgologues go over with the audience.



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7769/15...	15	7 feet	8.50	85.00
7769/20...	20	9 feet	10.00	100.00

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Newspaper Opinions on New Pictures

"Friendly Enemies"—Prod. Dist. Corp. Colony, New York

Times: "Fashions may change and people may age and pass on, but Joe Weber and Lew Fields are still holding their own. Their names in electric lights are once again adding to the brightness of the Great White Way. Mr. Fields as the old native German delivers a memorable performance in this picture. It is pleasant to see Weber and Fields transferring their famous antics from stage to screen. The picture deserves credit for being a sympathetic presentation of an emotional crisis."

Mirror: "'Friendly Enemies' impersonated by those rare artists Weber and Fields merges from hilarious comedy to tearful comedy with an ease that starts you laughing while you wipe away a tear. It is corking entertainment."

Journal: "Weber and Fields are just as poignantly appealing on the screen as they have been for many years on the stage. All day long they swayed crowded houses through the whole gamut of emotions from profound pathos to hilarious comedy."

Telegraph: "Weber and Fields on the screen are a success. It is the kind of entertainment that makes you feel that you have seen something important. The supporting cast is exceptionally good."

Telegram-Mail: "The performance of this pair will come with all the force of a revelation to the younger set. Weber and Fields couldn't help being funny if they were dressed as angels."

American: "'Friendly Enemies' is a credit to the producers who made it and a reason why the Colony should make money this week."

Daily News: "Here is a picture we can embrace enthusiastically. Weber and Fields are wonderful movie actors."

Graphic: "Seldom have we such good advice to give as visit the Colony and see 'Friendly Enemies.' It will make you feel so good that you'll be apt to make friends of your enemies."

"Zander The Great"—Metro-Goldwyn. Capitol, New York

Daily News: "If Marion Davies doesn't elaborate on her gift of comedy, then she doesn't know her stuff, that's all. She is too clever for words. She has the comedienne field all to herself right now. Miss Davies is a sheer delight. The picture itself is strongly flavored with sentiment, romance, intrigue and comedy."

Evening World: "She (Marion Davies) gives a portrayal which is one of the best seen hereabouts in weeks. And this portrayal is all the more commendable in that it calls for comedy, pathos and melodrama, each of which she does remarkably well."

Graphic: "As a comedienne the lovely Miss Davies has few equals. In the present instance her talents have full opportunity.



John W. Krafft, who wrote the titles for "The Crackerjack, and is now collaborating on story and gags for the next Johny Hines production for First National.

The story runs from light comedy to tensely dramatic situations. . . . We can't give any higher praise than to say that in 'Zander the Great' Marion Davies repeats the triumph she achieved in 'Little Old New York.'"

Herald-Tribune: "Marion Davies is an inimitable comedienne. She is a female Charlie Chaplin. We believe that the picture will please most people, because it is filled with comedy, action, intrigue and love."

The World: "Miss Davies does some excellent acting. Master John Huff seemed an exceptionally appealing and accomplished child in the important role of Zander."

Times: "'Zander the Great' begins with touches of pathos and sunshine in a small place in New Jersey and winds up with an exciting hail of bullets in a Mexican hacienda.

Morning Telegraph: "Establishes Marion Davies as a comedienne of decided ability. The orphanage sequences of this picturization of the stage play are by far the best thing she has ever done and constitute the most interesting moments in the new picture."

Post: "Miss Davies succeeds in being very amusing, especially during the first part of the picture. The story has many Western scenes to help along in interest, and there is an element of suspense certain to keep a large number of any audience on pins and needles. Splendid light entertainment."

"The Crackerjack"—East Coast Films, Chicago

Tribune: "Good morning. There's a rollicking, hilarious, irresponsible, mirth provoking piece kicking up its heels at the neighborhood theatres. It is called 'The Crackerjack,' and Johnny Hines is Chief High Lively Minister of its ceremonies. The picture starts funny, continues funny, and ends funny. Even the announcement trailer—if an announcement preceding the film can be called a trailer—gets a laugh The entire production reminds you of some people you have known whose mere entrance can transform a dead party into a riot.

"When I tell you the plot concerns one of those Mexican revolutions comedy makers are so keen about, you'll probably look wise and think you know all about 'The Crackerjack.' Well, you're wrong, old dears—there's new stuff in this one."

"The Last Laugh"—Universal, Orpheum, Chicago

Tribune: "You must see the picture. It has no subtitles and is produced with such artistry that it needs none. There has never been greater acting in any picture, and I will almost say there has never been any as great. 'The Last Laugh' is one of the finest pictures I have ever seen. I wouldn't be surprised if I never again saw so perfect a production from every angle."

Evening American: "Perfect Picture—it is a proud boast. But possibly, why not? Surely, 'The Last Laugh' is a screen jewel, entitled to the most enthusiastic praise. It is brilliantly conceived and executed. If you wish to see movies at just about their best, you will hasten to the Orpheum Theatre."

Journal: "Have I intimated what I think 'The Last Laugh' is? Well, beyond a doubt, it is the greatest motion picture ever made. The Orpheum presents this miracle."

Post: "I believe it is the nearest to perfection of all the photoplays it represents."

Daily News: "'The Last Laugh' has arrived and is showing. No picture of the last year seemed to have so many people so interested that they wrote letters asking us, 'Is "The Last Laugh" coming or has it been and gone?' This is a hummer; the audiences enjoy it with chuckles."

"The Lady"—First National, Stanley, Philadelphia

Inquirer: "In 'The Lady' we have Norma Talmadge at her very finest. She puts her whole heart and soul in her work. She is humorous as a chorus girl, tragic as the sacrificing mother, and appealing as the cafe lady. 'The Lady' has been produced skilfully and intelligently."

Record: "A photo-drama of extraordinary interest. Norma Talmadge was in a role that made severe exactions upon the emotions, but she was more than equal to all the demands. She made of Polly Pearl a woman of extraordinary character. Graphic portrayal and dramatic power mark this production."

Public Ledger: "Norma Talmadge's new picture, 'The Lady' surpasses without a doubt, anything that she has done since the days of 'Smilin' Through.' 'The Lady,' is as tender, artistic and beautiful a characterization as has ever come to the screen."

North American: "'The Lady' is a picture of particular appeal to women. Norma Talmadge in the title role, wins new laurels as an emotional actress. It is indeed, the most moving piece of acting yet done by her. What gives it power and appeal is the unmistakable stamp of sincerity. Her performance goes far beyond conscious acting; it has the spark of spontaneous feeling."

Evening Ledger: "Hats off to 'The Lady.' It has been made into a first class picture. No small part of the credit for the success of the production is due to the acting of Norma Talmadge, in her best role since 'Secrets,' but one cannot overlook the good taste and common sense displayed by the director and scenarist. All the power and feeling of the play has been retained and even heightened on the screen. Miss Talmadge gives one the most convincing screen portrayals we have seen."

Evening Bulletin: "Audience wept at the Stanley Theatre yesterday, at the pathetic efforts of Norma Talmadge as Polly Pearl to be 'The Lady.' As in 'Secrets' the star portrays a role in which she passes from sprightly girlhood to gray-haired motherhood, but does a much finer piece of emotional acting. Must be seen to be appreciated."

"Sally"—First National, Aldine, Philadelphia

Inquirer: "A movie full of joy and gladness is 'Sally.' Colleen Moore is a delightful Sally. She does some excellent comedy work. Her antics with her dog, Custard, are extremely funny."

North American: "As made into a motion picture, 'Sally' is even more opulent than in the Ziegfeld musical comedy production. Colleen Moore has all the grace that Miss Miller possessed, with a great deal more humor and vivacity. There is an irresistible sympathetic appeal in this story. The star gives plenty of variety to her characterization. The scenes are given with ample color and realism. Leon Errol is hilariously amusing."

Record: "'Sally proved a surprise even to those who had expected a performance better than the usual. There was a new demonstration of Colleen Moore's rare ability as an actress, a new showing of a gracious personality that lent itself to both emotional and humorous tasks in a most engaging way. She made Sally a bit of humanity that was irresistible in everything she did. Scenically 'Sally' provides another surprise."

Public Ledger: "'Sally' has returned. After laying triumphant siege and winning a host of admirers a few years ago, she has set forth upon a new crusade—that of capturing the heart of the movie fan. A perfect incarnation of Sally. Leon Errol not only shares honors with Miss Moore, but gains some distinct personal ones."

Evening Ledger: "This 'Sally' is a good picture because it strikes an irresponsible comedy key and keeps it. Half of the picture is Leon Erroll and the other half is Colleen Moore, juggling the story between them with a burlesque comedy accent on his part and a human comedy gesture on hers."

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adventurous Sex, The	Special Cast	Asso. Exhib	6 reels	Mar. 21
Air Mail, The	Special Cast	Paramount	6976 feet	Mar. 28
Beauty and the Bad Man	Special Cast	Prod. Dist. Corp.		
Beyond the Border	Harry Carey	Prod. Dist. Corp.		April 25
Billy, The Kid	Franklyn Farnum	Inde. Pict. Corp. (S. R.)	4800 feet	
Blood and Steel	Desmond Holmes	Inde. Pict. (S. R.)	5300 feet	
Border Justice	Bill Cody	Inde. Pict. Corp. (S. R.)	5432 feet	Nov. 8
Coast Patrol, The	Kenneth McDonald	Barsky (S. R.)	5000 feet	
Confessions of a Queen	Special Cast	Metro-Goldwyn	6 reels	April 4
Crimson Runner, The	Priscilla Dean	Prod. Dist. Corp.		
Daddy Goes A Hunting	Special Cast	Metro-Goldwyn	5851 feet	Mar. 7
Double Action Daniels	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	4650 feet	
Dressmaker from Paris, The	Rod La Rocque	Paramount	7080 feet	Mar. 28
Denial, The	Special Cast	Metro-Goldwyn	4791 feet	Mar. 21
Ermine and Rhinestone		H. F. Jans (S. R.)		
Fighting Romeo, A	Al Ferguson	Fleming Prod. (S.R.)	5000 feet	
Fighting the Flames	Haines-Devore	C. B. C. (S. R.)	5800 feet	
Friendly Enemies	Weber and Fields	Prod. Dist. Corp.		
Golden Trails		Sanford Prod. (S.R.)	5 reels	
Great Divide, The	Terry-Tearle	Metro-Goldwyn	7811 feet	Feb. 21
Galloping Vengeance	Bob Custer	F. B. O.	5095 feet	April 11
Goose Hangs High, The	Special Cast	Paramount	6186 feet	Feb. 14
Head Winds	House Peters	Universal	5309 feet	Mar. 28
Hunted Woman, The		Fox		
Hunting Wild Animals in Hollywood	Special Cast	Fox		
I Want My Man	Sills-Kenyon	First National		April 18
Jimmie's Millions	Richard Talmadge	F. B. O.	5167 feet	Feb. 28
Just Traveling	Bob Burns	Sierra Pict. (S. R.)	4400 feet	
Mad Whirl, The	May McAvoy	Universal	6184 feet	Dec. 26
Marriage in Transit	Edmund Lowe	Fox Film	4800 feet	April 11
Monster, The	L. Chaney-J. Arthur	Metro-Goldwyn	6435 feet	Feb. 28
My Wife and I	Special Cast	Warner Bros.	6700 feet	
New Lives for Old	Betty Compson	Paramount	6796 feet	Mar. 7
New Toys	Richard Barthelmess	First National	7250 feet	Feb. 21
One Year to Live	Special Cast	First National	6064 feet	Feb. 28
Parisian Nights		F. B. O.	6278 feet	
Percy	Charles Ray	Asso. Exhib	6 reels	Feb. 28
Playing With Souls	Special Cast	First National	5831 feet	Mar. 14
Price of Pleasure, The	Valli-Kerry	Universal	6618 feet	
Recompense	M. Prevost-M. Blue	Warner Bros.	7480 feet	
Renegade Holmes, M.D.	Ben Wilson	Arrow (S. R.)	4947 feet	
Riders of the Purple Sage	Tom Mix	Fox	5578 feet	Mar. 28
Romance and Rustlers	Yakima Canutt	Arrow (S. R.)	4994 feet	Nov. 15
Sackcloth and Scarlet	Alice Terry	Paramount	6732 feet	Mar. 7
Sally	Colleen Moore	First National	8 reels	Mar. 28
Scar Hanan	Yakima Canutt	F. B. O	4684 feet	April 4
Scarlet Honeymoon, The	Shirley Mason	Fox	5080 feet	Mar. 21
Seven Chances	Buster Keaton	Metro-Goldwyn	5113 feet	Mar. 28
Should a Husband Tell?		Red Seal Pict. (S. R.)		
Sign of the Cactus, The	Jack Hoxie	Universal	4938 feet	Jan. 10
Speed	Betty Blythe	Banner Prod. (S. R.)	6000 feet	
Stop Flirting	Special Cast	Prod. Dist. Corp.		
Tainted Souls	Special Cast	Fox		
Too Many Kisses	Richard Dix	Paramount	6 reels	Mar. 14
Waking Up the Town	Jack Pickford	United Artists	4802 feet	
Where Romance Rides	Dick Hatton	Arrow	4301 feet	Feb. 12

APRIL

Feature	Star	Distributed by	Length	Reviewed
Adventure	P. Starke-T. Moore	Paramount	6602 feet	April 25
After Business Hours	Hammerstein-Tellegen	C. B. C. (S. R.)	5800 feet	
Beggar on Horseback, A	Ralston-Nissen	Paramount		
Bandit Tamer, The	Franklyn Farnum	Inde. Pict. (S. R.)	5000 feet	
Border Vengeance	Jack Perrin	Madoc Sales (S. R.)	4500 feet	
Clash, The	Marmont-Reubens	Universal		
Coast of Folly	Gloria Swanson	Paramount		
Code of the West	O. Moore-C. Bennett	Paramount	6777 feet	April 25
Courageous Fool, The	Reed Howes	Rayart (S. R.)		
Dangerous Innocence	LaPlante-E. O'Brien	Universal	6759 feet	Mar. 21
Declasse	Corinne Griffith	First National	6 reels	April 4
Eyes of the Desert	Al Richmond	Sierra Prod. (S. R.)	4500 feet	
Fifth Avenue Models	Philbin-Kerry	Universal	6581 feet	Jan. 24
Fighting Parson, The	Al Ferguson	Davis Dist. Div. (S. R.)		
Fighting Sheriff, The	Bill Cody	Inde. Pict. (S. R.)	4500 feet	
Getting 'Em Right	George Larkin	Rayart (S. R.)	4669 feet	
Gold and the Girl	Buck Jones	Fox	4512 feet	April 4
Go Straight	Gladys Hulette	B. P. Schulberg (S. R.)		
Heart of a Siren, The	Barbara La Marr	First National	6700 feet	Mar. 21
If Marriage Fails	Jacqueline Logan	F. B. O.		
Justice Raffles	Henry Edwards	Cranfield & Clarke. (S. R.)	6000 feet	
Kiss in the Dark, A	Special Cast	Paramount	5767 feet	April 18
Little French Girl, The	Betty Bronson	Paramount	5628 feet	
Love's Bargain	M. Daw-C. Brook	F. B. O.	5641 feet	April 25
Man and Maid	Special Cast	Metro-Goldwyn		April 18
Men and Women	Special Cast	Paramount	7 reels	Mar. 28
My Son	Nazimova-J. Pickford	First National	6500 feet	April 25
One Way Street	Special Cast	First National	5596 feet	April 11
Pioneers of the West		Sanford Prod. (S. R.)	5 reels	
Private Affairs	Special Cast	Prod. Dist. Corp.		
Proud Flesh	Special Cast	Metro-Goldwyn		April 25
Roaring Adventure, The	Jack Hoxie	Universal	4657 feet	Feb. 14
Ridin' Comet, The	Yakima Canutt	F. B. O.		
Rough Going	Franklyn Farnum	Indep. Pict. Corp. (S. R.)		
Rough Stuff	George Larkin	Rayart (S. R.)		
Shackled Lightning	Frank Merrial	Hercules Prod. (S. R.)		
She Wolves	Special Cast	Fox		
Silent Sanderson	Harry Carey	Prod. Dist. Corp.		
Sporting Venus	Special Cast	Metro-Goldwyn		
Sky Raider, The	Capt. Charles Nungesser	Assoc. Exhib	7 reels	April 4
Straight Through	Wm. Desmond	Universal	4867 feet	
Tale of a Thousand and One Nights	Special Cast	Davis Dist. Div. (S. R.)	6800 feet	Feb. 14
Tearing Thru	Richard Talmadge	F. B. O.		
That Devil Quemado	Fred Thomson	F. B. O.	4720 feet	April 4
Two-Fisted Sheriff, A	Yakima Canutt	Arrow (S. R.)	4149 feet	Dec. 6
Way of a Girl, The	Special Cast	Metro-Goldwyn		April 18
Western Engagement, A	Dick Hatton	Arrow		
Wings of Youth		Fox		
Winning a Woman	Perrin-Hill	Rayart (S. R.)	4865 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
Alias Mary Flynn	Evelyn Brent	F. B. O.		
Bandit's Baby, The	Fred Thomson	F. B. O.		
Barriers of the Law	Holmes-Desmond	Indep. Prod. (S. R.)	5400 feet	
Charmer, The	Pola Negri	Paramount	6076 feet	April 18
Chickie	Mackaill-Bowers	First National		
Crackerjack, The	Johnny Hines	C. C. Burr (S. R.)	6500 feet	
Crowded Hour, The	Bebe Daniels	Paramount	6558 feet	May 9
Don't				
Every Man's Wife		Fox		
Eve's Secret	Betty Comoson	Paramount		May 9
Faint Perfume	Special Cast	B. P. Schulberg (S. R.)		
Fear Fighter, The	Billy Sullivan	Rayart (S. R.)		
Fine Clothes	L. Stone-A. Rubens	First National		
Fugitive, The	Ben Wilson	Arrow	4892 feet	
Hearts and Spurs	Buck Jones	Fox		
His Supreme Moment	B. Sweet-R. Colman	First National	6600 feet	April 25
Let 'er Buck	Hoot Gibson	Universal	5547 feet	Jan. 3
Lilies of the Streets	J. Walker-V. L. Corbin	F. B. O.		April 25
Makers of Men		Barsky Prod. (S. R.)		
Lunatic at Large, A	Henry Edwards	Cranfield & Clarke (S. R.)	6000 feet	
Necessary Evil, The	Dana-Lyon	First National		
Night Club, The	R. Griffith - V. Reynolds	Paramount	5732 feet	
Old Home Week	Thomas Meighan	Paramount		
Phantom Rider, The	Al Richmond	Sierra Prod. (S. R.)	4750 feet	
Quick Change	George Larkin	Rayart (S. R.)		
Raffles, The Amateur Cracksman	House Peters	Universal	5557 feet	
Rainbow Trail, The	Tom Mix	Fox		
Return of a Soldier	Special Cast	Metro-Goldwya		
Saddle Hawk, The	Hoot Gibson	Universal	5468 feet	Mar. 7
Scandal Proof	Shirley Mason	Fox		
Snob Buster, The	Reed Howes	Rayart (S. R.)		
Soul Fire	Barthelmess-B. Love	First National		
Sporting Grit	Richard Talmadge	F. B. O.		
Speed Wild	Maurice B. "Lefty" Flynn	F. B. O.		
Texas Bearcat, The	Bob Custer	F. B. O.		
Up the Ladder	Virginia Valli	Universal	6023 feet	Jan. 31
White Fang	Strongheart (dog)	F. B. O.		
White Desert, The	Special Cast	Metro-Goldwyn		
White Thunder	Yakima Canutt	F. B. O.		
Wolves of the Road	Yakima Canutt	Arrow	4375 feet	
Woman's Faith, A	Reubens-Marmont	Universal	7 reels	April 4
Wrath	Ernest Torrence	Paramount		
Zander the Great	Marion Davies	Metro-Goldwyn		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Any Woman	Alice Terry	Paramount	5963 feet	
Dangerous Odds	Bill Cody	Inde. Pict. (S. R.)	4800 feet	
Desert Flower, The	Colleen Moore	First National		
Double Fisted	Jack Perrin	Rayart (S. R.)		
Down the Border	Al Richmond	Sierra Prod. (S.R.)	4750 feet	
I'll Show You the Town	Reginald Denny	Universal	7 reels	
Introduce Me	Douglas McLean	Assoc. Exhib	5980 feet	Mar. 21
Making of O'Malley, The	Milton Sills	First National		
Man From Lone Mountain, The	Ben Wilson	Arrow		
Man She Bought, The	Constance Talmage	First National		
Mist in the Valley	Alma Taylor	Cranfield & Clarke (S. R.)	5500 feet	
Modern Babylon		Paramount		
My Lady's Lips	Special Cast	B. P. Schulberg (S. R.)		
Only Thing, The	Special Cast	Metro-Goldwyn		
Ridin' Easy	Dick Hatton	Arrow	4483 feet	
Ridin' Thunder	Jack Hoxie	Universal		
Spaniard, The	Cortez-Goudal	Paramount	6676 feet	April 18
Talkers, The	A. Nilssen-L. Stone	First National		
Texas Trail, The	Harry Carey	Prod. Dist. Corp.		
When a Woman Reaches Forty	Special Cast	B. P. Schulberg (S.R.)		
Youth's Gamble	Reed Howes	Rayart (S. R.)		

JULY

Feature	Star	Distributed by	Length	Reviewed
Bad Lands, The	Harry Carey	Prod. Dist. Corp.		
Cold Nerve	Bill Cody	Inde. Pict. (S. R.)	5000 feet	
Drug Store Cowboy, The	Franklyn Farnum	Ind. Pict. Corp. (S.R.)	5100 feet	Feb. 7
Duped	Holmes-Desmond	Inde. Pict. (S. R.)	5400 feet	
Pipes of Pan	Alma Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Secret of Black Canyon, The	Dick Hatton	Arrow		

Feature	Star	Distributed by	Length	Reviewed
Strange Rider, The	Yakima Canutt	Arrow		
Trailed	Al Richmond	Sierra Prod. (S. R.)	4750 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Camille of the Barbary Coast	Busch-O. Moore	Assoc. Exhib.		
Children of the Whirlwind	Lionel Barrymore	Assoc. Exhib.		
Manhattan Madness	Dempsey-Taylor	Assoc. Exhib.		
My Buddy's Wife	Glenn Hunter	Assoc. Exhib.		
My Pal	Dick Hatton	Arrow		
Range Justice	Dick Hatton	Arrow		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Across the Hall	Edna Marian	Universal	2 reels	
Adventures of Adenoid	Aesop's Fables	Pathe	1 reel	April 25
After a Reputation	Edna Marian	Universal	2 reels	
Alfalfa Doolittle	Will Rogers	Pathe	2 reels	
Alice's Egg Plant	"Cartoon"	M. J. Winkler (S. R.)		
Alice Solves the Puzzles	"Cartoon"	M. J. Winkler (S. R.)	1 reel	April 11
All Hands on Deck	Buddy Messinger	Universal	2 reels	
Almost a Husband	Buddy Messinger	Universal	2 reels	
Amateur Detective	Earle Foxe	Fox		
Apache, The	Earle Foxe	Fox Film	2 reels	
Apollo's Pretty Sister		Fox	2 reels	
Araby Bound	Jack Earle	Universal		
Are Husbands Human	James Finlayson	Pathe	1 reel	April 11
Artists' Blues	G. Joy-J. Moore	Rayart (S. R.)	2 reels	
Ask Grandma	"Our Gang"	Pathe	2 reels	
At the Seashore	Monkey	Fox	2 reels	
Bachelors	Special Cast	Universal		
Bad Bill Brodie	Charles Chase	Pathe		
Bad Boy	Charles Chase	Pathe	2 reels	April 11
Balboa Discovers Hollywood	"Red Head"	Sering D. Wilson (S.R.)	1 reel	
Bark is the Woods	Harry Langdon	Pathe	2 reels	
Bashful Jim	Ralph Graves	Pathe	2 reels	Mar. 21
Be Careful	Harry Langdon	Pathe	2 reels	
Big Chief Ko-Ko (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)		
Black Gold Bricks	Roach-Edwards	Universal	1 reel	
Black Hand Blues	"Spat Family"	Pathe	2 reels	April 18
Boyhood Rivals	Buddy Messinger	Universal	2 reels	
Breaking the Ice	Ralph Graves	Pathe	2 reels	April 11
Bride Tamer, The	Milburn Moranti	Sierra Pict. (S.R.)	2 reels	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Butterfly Man, The		Fox	2 reels	
Campin Out	Buddy Messinger	Universal	2 reels	
Cat's Shimmy, The	"Kid Noah"	Sering D.Wilson(S.R.)	1 reel	
Chicken a la Carte	Century Girls	Universal	2 reels	
City Bound	Charles Puffy	Universal	1 reel	
Clear the Way	Buddy Messinger	Universal	2 reels	
Clean-Up Week	"Aesop's Fables"	Pathe	1 reel	Mar. 7
Cleopatra and Her Easy Mark	"Cartoon"	Sering D. Wilson (S. R.)		
Cotton King	Lloyd Hamilton	Educational		
Crime Crushers	Lige Conley	Educational	2 reels	
Cure, The (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)		
Cute Little Devil, The	Wanda Wiley	Universal	2 reels	
Darkest Africa	"Aesop's Fables"	Pathe	1 reel	
Day's Outing A	"The Gumps"	Universal	2 reels	
Dinky Doodle and Cinderella	"Dinky Doodle"	F. B. O.	1 reel	
Dog Days	"Our Gang"	Pathe		Mar. 14
Dog 'On It	Bobby Dunn	Arrow	2 reels	
Dome Doctor, The	Larry Semon	Educational	2 reels	
Don't Pinch	Bobby Vernon	Educational		April 25
Don't Worry	Wanda Wiley	Universal	2 reels	Mar. 21
Dragon Alley		Educational	2 reels	
Dumb and Daffy	Al. St. John	Fox	2 reels	
Dynamite Doggie	Al. St. John	Educational	2 reels	Mar. 21
Excuse My Glove	"Spat Family"	Pathe	2 reels	Mar. 14
Fares Please	Al. St. John	Educational		
First Love	"Our Gang"	Pathe		
Fishermen's Luck	"Aesop's Fables"	Pathe	1 reel	
For Hire	Edward Gordon	Universal		
Full of Pep	Special Cast	Universal		
Getting Trimmed	Wanda Wiley	Universal	2 reels	April 18
Giddap	Special Cast	Pathe	2 reels	Mar. 21
Girlies and Girlies	Century Girls	Universal		
Going Great	Eddie Nelson	Educational		
Goldfish's Pajamas	"Kid Noah"	Sering D.Wilson(S.R.)	1 reel	
Great Guns	Bobby Vernon	Educational	2 reels	Feb. 21
Guilty Conscience, A	Eddie Gordon	Universal		
Half a Hero	Lloyd Hamilton	Educational	1 reel	Mar. 7
Ham and Eggers	Benny Leonard	Ginsberg (S. R.)		
Handle 'Em Rough	Animal Cast	Pathe		
Hard Boiled	Charley Chase	Pathe	2 reels	Mar. 21
Hard Working Loafer, The	Arthur Stone	Pathe		
Haunted Honeymoon	Tryon-Mehaffey	Pathe	2 reels	Feb. 28
Hello, Goodby		Educational	2 reels	
Hello, Hollywood	Lige Conley	Educational	2 reels	Mar. 28
Helping Hand	Jimmy Aubrey	F. B. O.		
Here's Your Hat	Arthur Lake	Universal	1 reel	
Her Lucky Leap	Wanda Wiley	Universal		
He Who Gets Crowned	Jimmy Aubrey	F. B. O.	2 reels	
High Hopes		Educational	1 reel	Feb. 14
His Friend's Wife	Special Cast	Universal		
His Marriage Wow	Henry Langdon	Pathe	2 reels	Mar. 7
Hold My Baby		Pathe	2 reels	April 25
Horrible Hollywood		Lee-Bradford (S. R.)		
Hot Dog	Animal	C B C (S R)	2 reels	
House That Dinky Built	(Cartoon)	F. B. O.		
Housing Shortage, The	"Aesop Fable"	Pathe		
Hysterical History (Series)		Universal		
Ice Boy, An		Sering D.Wilson(S.R.)	1 reel	
In Dutch	Aesop's Fables	Pathe		
Inside Out	Bowes-Vance	Educational	1 reel	Mar. 28
Iron Mule		Educational		April 18
Is Marriage the Bunk	Charles Chase	Pathe	1 reel	April 4
Itching for Revenge	Eddie Gordon	Universal	2 reels	Mar. 7
It's All Wrong	Karr-Engle	Universal		
Jockey, The	Buddy Messinger	Universal		
Jungle Bike Riders	Aesop's Fables	Pathe	1 reel	Mar. 14
Kid Brother	Buddy Messinger	Universal		
Kidding Captain Kid	"Cartoon"	Sering Wilson (S R.)		
King Cotton	Lloyd Hamilton	Educational		
King Dumb	Jimmy Aubrey	Selznick	2 reels	
Ko-Ko the Barber (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)		
Ko-Ko in Toyland (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)		
Ko-Ko Trains Animals (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)		
Lady Barber, The	Harry Langdon	Pathe	2 reels	
Lead Pipe Cinch, A	Al Alt	Universal		
Lion Love		Fox	2 reels	Feb. 28
Lion's Whiskers		Pathe	2 reels	April 18
Little Red Riding Hood	"Dinky Doodle"	F. B. O.		
Little Theatre Movement, The	Will Rogers	Pathe	2 reels	
Locked Out	Arthur Lake	Universal	1 reel	
Looking for Sally	Charles Chase	Pathe	2 reels	
Lost Cord, The	Bert Roach	Universal	1 reel	Feb. 21
Love Bug, The	"Our Gang"	Pathe	2 reels	April 4
Love Goofy	Jimmie Adams	Educational	2 reels	Mar. 7
Love Sick	Beth Darlington	Universal	2 reels	
Lucky Leap, A	Wanda Wiley	Universal		
Making A Career	Buddy Messinger	Universal		
Man's Best Friend	Rex (horse)	Pathe		
Marriage Circus, The	Ben Turpin	Pathe	2 reels	April 11
Meet the Ambassador	Jimmy Aubrey	F. B. O.		
Mellow Quartette	Pen & Ink Vaudeville	Educational	1 reel	April 4
Merrymakers	Bowes-Vance	Educational	1 reel	Mar. 28
Merton of the Goofies	"Pacemaker"	F. B. O.	2 reels	
Met by Accident	Wanda Wiley	Universal		
Miss Fixit	Wanda Wiley	Universal	2 reels	
Monkey Business	"Pen & Ink Vaude."	Educational	1 reel	
Moonlight Nights	Gloria Joy	Rayart (S. R.)	2 reels	
Nearly Rich	Charles Puffy	Universal	1 reel	
Never on Time	Lee-Bradford		2 reels	
Nice Pickle, A	Edwards-Roach	Universal	1 reel	
Night Hawks	Lige Conley	Educational		
No Place to Go	Arthur Lake	Universal	1 reel	
North of 57	Ben Turpin	Pathe	2 reels	
Now or Never (re-issue)	Harold Lloyd	Assoc. Exhib.	3 reels	
Oh, What a Gump	"The Gumps"	Universal	2 reels	
On Duty	Wanda Wiley	Universal		
Orphan, The	Al Joy	Ricardo Films, Inc. (S. R.)		
Other Husband, The	Eddie Lyons	Arrow		
Over the Bottom	Stan Laurel	Selznick		
Over Here	Harry Langdon	Pathe		
Pal's Clever	Pal (dog)	Universal		
Papa's Pet	"Bull's Eye Comedy"	Universal	1 reel	April 11
Past and Present		Universal		
Pegg's Love Affair		Screen Art Dist.		
Peggy the Vamp		Davis Distr.	2 reels	Oct. 11
Permanent Waves	"Aesop's Fables"	Pathe	1 reel	
Pie-Eyed	Stan Laurel	F. B. O.		
Pie Man, The	"Aesop Fable"	Pathe	1 reel	Mar. 21
Plain Clothes	Harry Langdon	Pathe	2 reels	Mar. 28
Plain and Fancy Girls	Charles Chase	Pathe		Mar. 14
Plain Luck	Edna Marian	Universal		
Poor Sap, The		Fox	2 reels	
Powdered Chickens	Edna Marian	Universal	2 reels	Mar. 28
Putting on Airs	Edna Marian	Universal	2 reels	April 11
Puzzled by Crosswords	Eddie Gordon	Universal	2 reels	Mar. 7
Queen of Aces	Wanda Wiley	Universal	2 reels	
Raisin' Cain	Special Cast	Universal	2 reels	April 4
Rapid Transit	Al. St. John	Educational		
Rarin' Romeo	Walter Hiers	Educational	2 reels	Mar. 28
Raspberry Romanee	Ben Turpin	Pathe	2 reels	Feb. 28
Red Pepper	Al. St. John	Educational	2 reels	April 4
Regular Girl, A	Wanda Wiley	Universal	2 reels	
Remember When	Harry Langdon	Pathe		April 25
Rip Without a Wink		Sering Wilson (S. R.)		
Rivals	Billy West	Arrow	2 reels	
Robinson Crusoe Returns on Friday		Sering Wilson (S. R.)		
Rock Bottom	Bowes-Vance	Educational		
Rough Party	Al Alt	Universal		
Royal Four-Flush	"Spat Family"	Pathe	2 reels	
Runt	"Aesop's Fables"	Pathe	1 reel	
Sailor Papa, A	Glenn Tryon	Pathe	2 reels	April 4
Sherlock Sleuth	Arthur Stone	Pathe		
Ship Shape	Vance-Bowes	Educational		April 18
Shootin Injuns	"Our Gang"	Pathe	2 reels	
Should a Husband Tell?		Red Seal Pict. (S.R.)		
Ship Shape	Vance-Bowes	Educational		April 18
Should Husbands Be Watched	Charles Chase	Pathe	1 reel	Mar. 14
Sit Tight		Educational	2 reels	
Skyscraper, The	Harry Langdon	Principal Pict. (S. R.)	2 reels	
Sleeping Sickness	Edwards-Roach	Universal	1 reel	
Smoked Out	Lake Hasbrouch	Universal	1 reel	
Snow-Hawk	Stan Laurel	F. B. O.		April 18
S. O. S.	"Aesop's Fables"	Pathe		
Spanish Romeo, A (Van Bibber)		Fox	2 reels	
Stilts Man, The	Earl McCoy	Universal		
Stop, Look and Whistle		Fox	2 reels	
Storm, The (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)		
Tender Feet	Walter Hiers	Educational		
Tenting Out	Roache Edwards	Universal	1 reel	Mar. 28
This Week-End		Lee-Bradford (S. R.)		
Through the Rough	Benny Leonard	Ginsberg (S. R.)		
Through Three Reigns	(Novelty)	Red Seal Pict. (S. R.)		
Thundering Landlords	Glenn Tryon	Pathe		
Tin Type, A	Buddy Messinger	Universal		
Too Young to Marry	Buddy Messinger	Universal	2 reels	
Topsey Turvey Travel	"Hodge Podge"	Educational	1 reel	Feb. 7
Tourists De Luxe	Hayes-Kaw	Universal	2 reels	
Transatlantic Flight, A	"Aesop's Fables"	Pathe		
Twins	Stan Laurel	F. B. O.	2 reels	
Two Cats and a Bird (Novelty)	"Cartoon"	Educational	1 reel	
Two Weeks-and-a-half	Ben Turpin	Pathe	2 reels	
Uncle Tom's Girl	Edna Marian	Universal		
Waiting	Lloyd Hamilton	Educational		
Water Wagons	Special Cast	Pathe	2 reels	Feb. 21
Welcome Danger	Bowes-Vance	Educational	1 reel	Feb. 28
Why Hesitate	Neal Burns	Educational	2 reels	April 11
Wild Bill Hicough	Stan Laurel	Pathe	2 reels	
Wild Papa	"Spat Family"	Pathe		
Wild Waves	Bowes-Vance	Educational		
Wooly West, The	Buddy Messinger	Universal		

Short Subjects

Feature	Distributed by	Length	Reviewed
Animated Hair Cartoon	Red Seal (S. R.)	1 reel	
Balto's Race to Nome (Special)	Educational		
Barbara Snitches (Pacemaker Series)	F. B. O.		
Bashful Whirlwind, The (Edmund Cobb)	Universal	2 reels	
Beauty Spots (Sportlight)	Pathe	1 reel	April 18
Bill (Character Study)	Red Seal Pict. (S. R.)	2 reels	
Broken Trails	Denver Dixon (S.R.)	2 reels	
Cabaret of Old Japan	M. J. Winkler (S.R.)	1 reel	
Color World	Sering Wilson (S. R.)		
Close Call, The (Edmund Cobb)	Universal	2 reels	
Columbus (Chr. of America)	Pathe		
Cocoon to Kimona	M. J. Winkler (S.R.)	1 reel	
Covered Flagon, The (Pacemaker Series)	F. B. O.	2 reels	
Cowpuncher's Comeback, The (Art Acord)	Universal	2 reels	
Cross Word Puzzle Film (Comedy-Novelty)	Schwartz Enterprises (S. R.)	1 reel	
Day With the Gypsies	Red Seal Pict. (S. R.)		
Desert Hawk, The	Arrow		
Detective, The (Van Bibber)	Fox		
Divertisement	Sering Wilson (S. R.)		
Do You Remember-	Red Seal (S. R.)	1 reel	
Dude Ranch Days (Sportlight)	Pathe	1 reel	
East Side, West Side	DeForrest (S. R.)		
Einstein Theory of Relativity (Novelty)	Red Seal Pict. (S. R.)	2 reels	
Fighting Cowboy (Series)	Universal		
Fighting Ranger (Serial)	Universal	Serial	Feb. 7
Film Facts	Red Seal (S. R.)	1 reel	
Fire Trader, The (Serial)	Universal	15 episodes	
Floral Feast, A			
From Mars to Munich (Varieties)	Fox	1 reel	April 4
Fugitive Futurist	Cranfield & Clarke (S. R.)		
Gems of the Screen	Red Seal (S. R.)	1 reel	
Ghost City, The (Serial)	Universal	15 episodes	
Golden Panther, The (Serial)	Pathe		
Great Circus Mystery, The (Serial)	Universal	10 episodes	
Hittin' the Trail (Fred Hank)	Sierra Pict. (S. R.)	2 reels	
Idaho (Serial)	Pathe	Serial	Feb. 28
If a Picture Tell's a Story	Cranfield & Clarke (S. R.)		
In the Spider's Grip (Novelty)	Educational	1 reel	April 11
Judge's Cross Word Puzzle (Novelty)	Educational	1 reel	Jan. 31
Land of the Navajo (Educational)	Fox	1 reel	Feb. 28
Leopard's Lair	Universal	Serial	
Let's Paint	Cranfield & Clarke (S. R.)		
Line Runners, The (Arnold Gregg)	Universal	2 reels	
Little People of the Garden (Secrets of Life)	Educational	1 reel	
Little People of the Sea (Secrets of Life)	Educational	1 reel	Feb. 28
Lizzie's Last Lap	Cranfield & Clarke (S. R.)		
Loaded Dice (Edmund Cobb)	Universal	2 reels	April 4
Loser Wins, The (Billy Sullivan)	Universal	2 reels	Mar. 7
Lots of Knots (Hodge Podge)	Educational	1 reel	Mar. 21
Mad Miner, A (Western)	Hunt Miller (S. R.)		
Magic Hour, The	Red Seal Pict. (S. R.)		
Marvels of Motion	Red Seal (S. R.)	1 reel	
Miss in the Dark, The (Go-Getters)	F. B. O.	2 reels	
Movie Morsels (Hodge Podge)	Educational	1 reel	April 4
Movie Pioneer, A (Hodge Podge)	Educational	1 reel	
Neptune's Nieces (Sportlight)	Pathe	1 reel	
New Sheriff, A (Western)	Hunt Miller (S. R.)	2 reels	
Olympic Mermaids (Sportlight)	Pathe		
One Glorious Scrap (Edmund Cobb)	Universal	2 reels	
Only a Country Lass (Novelty)	Educational		
Our Six-legged Friends (Secrets of Life)	Educational	1 reel	
Paris Creations (Novelty)	Educational	1 reel	Feb. 7
Paris Creations in Color (Novelty)	Educational	1 reel	Feb. 28
Paul Jones, Jr. (Earle Foxe)	Fox		
Peeps Into Puzzleland	Red Seal Pict. (S. R.)		
Plastigrams (Novelty)	Educational		
Playing With Fire (Go-Getters)	F. B. O.	2 reels	
Power God, The (Serial)	Davis Dist. Div. (S. R.)		
Race, The (Van Bibber)	Fox		
Race for a Ranch, A (Billy Sullivan)	Universal	2 reels	
Rambles of a Raindrop	Fox	1 reel	
Record Breaker, The	Pathe	Serial	
Red Sage, The (Billy Sullivan)	Universal	2 reels	
Rim of the Desert (Jack Perrin)	Universal	2 reels	
Roaring Waters (Mustang)	Universal	2 reels	
Rock Bound Brittany (Educational)	Fox	1 reel	
Rough and Tumbling (Sportlight)	Pathe	1 reel	
R. Valentino and Eighty-eight Prize-winning American Beauties	Chesterfield (M. P. Corp.) (S. R.)		
Secrets of Life (Educational)	Principal Pict. (S. R.)	1 reel	Feb. 21
Seeing Red (Billy Sullivan)	Universal	2 reels	Feb. 21
Shadow of Suspicion (Eileen Sedgwick)	Universal	2 reels	
Show Down, The (Art Acord)	Universal	2 reels	
Smoke of a Forty-Five, The (Western)	Hunt Miller (S. R.)		
Soft Muscles (Benny Leonard)	Ginsberg (S. R.)	2 reels	
Song Cartoons (Novelty)	Red Seal Pict. (S. R.)	1 reel	
Spikes and Bloomers (Sportlight)	Pathe	1 reel	
Sporting Armor (Sportlight)	Pathe	1 reel	
Sporting Judgment (Sportlight)	Pathe	1 reel	
Sterescopiks (Novelty)	Pathe	1 reel (Series)	
Storm King (Edmund Cobb)	Universal	2 reels	
Straight Shootin' (Harry Carey)	Universal	2 reels	
Stratford on Avon	Red Seal Pict. (S. R.)	1 reel	
Studio Secrets (Screen Almanac)	F. B. O.		
Sunken Silver (Serial)	Pathe		
Thundering Waters (Novelty)	Sering D. Wilson (S. R.)	1 reel	April 25
Tiger Kill, The (Pathe Review)	Pathe		
Traps and Troubles (Sportlight)	Pathe	1 reel	Mar. 21
Turf Mystery (Serial)	Chesterfield Pict. Corp. (S. R.)		
Valley of Rogues (Western)	Universal	2 reels	
Van Bibber and the Navy (Earle Foxe)	Fox	2 reels	
Voice of the Nightingale, The (Novelty)	Educational	1 reel	Mar. 28
Waiting For You (Music Film)	Hegerman Music Novelties (S. R.)		
White Paper (Varieties)	Fox	1 reel	
Wild West Wallop, The (Western)	Universal	2 reels	
Wonder Book, The (Series)	Sering D. Wilson	500 feet	

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace of Spades, The	Desmond-McAllister	Universal		
Amazing Quest, The	Henry Edwards	Cranfield & Clarke	5500 feet	
American Pluck	George Walsh	Chadwick Pict. (S. R.)		
An Old Man's Darling	Laura La Plante	Universal		
Another Woman's Life	Mary Philbin	Universal		
Are Parents People?	Bronson-Vidor	Paramount		
Aristocrat, The	Special Cast	B. P. Schulberg (S. R.)		
As No Man Has Loved	Edward Hearn	Fox	10000 feet	Feb. 28
Ashes	Corinne Griffith	First National		
Atlantis		First National		
Awful Truth, The	Agnes Ayres	Prod. Dist. Corp.		
Back Wash	Mary Pickford	United Artists		
Bad Lands, The	Harry Carey	Prod. Dist. Corp.		
Beloved Pawn, The	Reed Howes	Rayart (S. R.)		
Below the Line	Rin-Tin-Tin (dog)	Warner Bros.		
Ben Hur	Special Cast	Metro-Goldwyn		
Beyond the Law	Jack Hoxie	Universal		
Bird of Paradise, The	Special Cast	First National		
Black Cyclone	Rex (horse)	Pathe		
Blackmail	Special Cast	Universal		
Blind Virtue	Special Cast	Atlas Educ. Co. (S. R.)		
Blood and Gold	Special Cast	Metro-Goldwyn		
Bobbed Hair		Warner Bros.		
Boden's Boy	Special Cast	Hepworth Dist. (S. R.)	5300 feet	
Bohemian Girl, The	Gladys Cooper	Cranfield & Clarke (S. R.)		
Border Women	Special Cast	Phil Goldstone (S.R.)	5000 feet	
Brown of Harvard		Metro-Goldwyn		
California Straight Ahead	Reginald Denny	Universal		
California — Or Bust	Richard Dix	Paramount		
Captain Fearless	Reginald Denny	Universal		
Charity Ball, The		Metro-Goldwyn		
Chicken Feed	Special Cast	Fox		
Circle, The		Metro-Goldwyn		
Claim No. 1	Special Cast	Universal		
Clean-Up, The	Richard Talmadge	F. B. O.		
Clinging Fingers	Special Cast	Universal		
Crack of Dawn	Reed Howes	Rayart (S. R.)		
Crashing Through	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Cyclone Bob	Bob Reeves	Anchor Film Dist.		
Daredevil, The	Jack Hoxie	Universal		
Dark Horse, The	Harry Carey	Prod. Dist. Corp.		
Deerslayer, The		Weiss Bros. (S. R.)	4780 feet	
Demon, The	Jack Hoxie	Universal		
Detour		Prod. Dist. Corp.		
Does Marriage Pay		Inde. Pict. Corp. (S. R.)		
Dollar Down	Ruth Rolland	Parthenon Pict. (S.R.)		
Dollar Mark	Mildred Harris-Fraser	F. B. O.		
Don Daredevil	Jack Hoxie	Universal		
Don Q	Douglas Fairbanks	United Artists		
Doubling for Cupid	Laura La Plante	Universal		
Drucilla With a Million	Special Cast	F. B. O.		
Dust of Desire	Special Cast	First National		
East of the Setting Sun	Constance Talmadge	First National		
Escape	Special Cast	Metro-Goldwyn		
Every Woman's Desire		First National		
Eve's Lover	Special Cast	Warner Bros.		
Extra Man, The		Universal		
Face to Face	Viola Dana	Metro-Goldwyn		
Face on the Air, The	Evelyn Brent	F. B. O.		
Fair Play	Special Cast	Wm. Steiner (S. R.)		
Fall of Jerusalem		Weiss Bros. (S. R.)	6800 feet	
Fast Life in New York		Metro-Goldwyn		
Fast Pace, The	Special Cast	Arrow		
Fifty-Fifty	Special Cast	Asso. Exhib.		
Fighter's Paradise, The	Rex Baker	Phil Goldstone	5000 feet	
Fighting Smile, The	Bill Cody	Inde. Pict. Corp. (S. R.)	4630 feet	
Fighting Chance, A	Al Ferguson	Davis Dist. Div. (S. R.)		
First Year, The	Special Cast	Fox		
Flaming Waters		F. B. O.		
Flaming Wives		First National		
Fool, The	Special Cast	Fox		
Forest of Destiny, The	Gotham Prod. (S. R.)			
Free to Love	C. Bow-R. McKee	B. P. Schulberg (S. R.)		
Friends	Special Cast	Vitagraph		
Frivolity		B. P. Schulberg (S. R.)		
Galloping Dude, The	Franklyn Farnum	Inde. Pict. Corp. (S. R.)	4700 feet	
Going the Limit	Richard Holt	Gerson Pict. (S. R.)		
Golden Cocoon		Warner Bros.		
Gold Rush, The	Charles Chaplin	United Artists		
Good Deed O'Day	Wm. Desmond	Universal		
Goose Woman, The		Universal		
Grass		Paramount	10 reels	Mar. 7
Graustark	Norma Talmadge	First National		
Greatest Thing, The	Special Cast	Asso. Exhib.		
Grounds for Divorce	Florence Vidor	Paramount		
Gulliver's Travels	Special Cast	Universal		
Halfway Girl, The	Doris Kenyon	First National		
Happy Warrior, The		Vitagraph		
Havoc	Special Cast	Fox		
Headlines		Asso. Exhib.		
Hearts and Fists		Asso. Exhib.		
Hearts and Spangles		Gotham Prod. (S. R.)		
Hell Bent for Heaven		Warner Bros.		
Heir's Apparent	Special Cast	First National		
Her Father's Daughter		F. B. O.		
High and Handsome	"Lefty" Flynn	F. B. O.		
His Master's Voice	Thunder (dog)	Gotham Prod. (S. R.)		
His Woman	Special Cast	Whitman Bennett	7 reels	
Home Maker, The	Alice Joyce	Universal		
How Baxter Butted In		Warner Bros.		
Human Mill, The	Special Cast	Metro-Goldwyn		
I'll Tell The World	Richard Dix	Paramount		
In the Name of Love	Cortez-Nissen	Paramount		
Iron Horse, The		Fox Film Corp.	11335 feet	Sept. 1
John Forrest	Henry Edwards	Cranfield & Clarke (R.)S.	5000 feet	
Jungle Law, The	Richard Dix	Paramount		
Justice of the Far North		C. B. C. (S. R.)	5500 feet	
Justice of the Far North		C. B. C. (S. R.)		
Just a Woman		First National		
Keep Smiling	Monte Banks	Asso. Exhib.		
Kings of the Turf		Fox		
Kiss Me Again	Special Cast	Warner Bros.		
Knockout Kid, The	Jack Perrin	Rayart Pict. Corp. (S. R.)		
Lady Who Lied, The		First National		
Lariat, The	William Desmond	Universal		

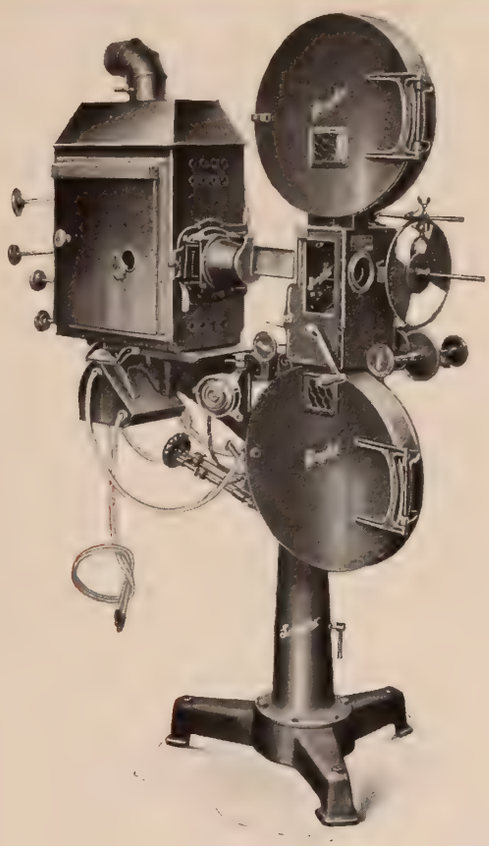
Feature	Star	Distributed by	Length	Reviewed
Last Frontier, The	Special Cast	First National		
Law and the Lady	Special Cast	Aywon (S. R.)	6 reels	Jan. 10
Lazybones		Fox Film		
Lena Rivers	Special Cast	Arrow	6 reels	
Lew Tyler's Wives		B. P. Schulberg (S. R.)		
Life of Christ, The		First National		
Lightnin'	Jay Hunt	Fox		
Lightning Jack	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Lightning Lover, The	Reginald Denny	Universal		
Lightning Passes, The	Al Ferguson	Fleming Prod. (S.R.)		
Light of Western Stars		Paramount		
Limehouse Alley		First National		
Limited Mail, The		Warner Bros.		
Little Annie Rooney	Mary Pickford	United Artists		
Little Girl in a Big City, A		Gotham Prod. (S. R.)		
Lorraine of the Lions		Universal		
Lost World, The	Special Cast	First National	12 reels	Feb. 21
Love Cargo, The	House Peters	Universal		
Loyalties	Special Cast	Fox		
Lying Wives	Special Cast	Ivan Abramson (S. R.)	7 reels	May 2
Madame Sans Gene	Gloria Swanson		9994 feet	May 2
Mad Marriage, The	Special Cast	Rosemary Films (S. R.)	6 reels	Jan. 10
Man and the Law, The	Thomas Meighan	Paramount		
Man and the Moment		Metro-Goldwyn		
Man in Blue	Herbert Rawlinson	Universal	5634 feet	Feb. 21
Manicure Girl, The	Bebe Daniels	Paramount		
Man on the Box, The	Sydney Chaplin	Warner Bros.		
Man Without a Conscience	Louis-Rich	Warner Bros.	6850 feet	
Mare Nostrum	Special Cast	Metro-Goldwyn		
Married Hypocrites	Fredericks-La Plante	Universal		
Marry Me	Special Cast	Paramount		
Men of Steel		First National		
Meddler, The	William Desmond	Universal		
Merry Widow	Mae Murray	Metro-Goldwyn		
Message to Garcia, A		Metro-Goldwyn		
Miracle of the Wolves, The				Mar. 7
Miss Vanity	Mary Philbin	Universal		
Million Dollar Doll		Asso. Exhib.		
Modern Madness	Corrine Griffith	First National		
Moonlight Kisses	Mary Philbin	Universal		
My Pal	Dick Hatton	Arrow		
New York Life	Special Cast	Paramount		
None But the Brave	Richard Dix	Paramount		
Napoleon the Great		Universal		
Nothing to Wear	Special Cast	Metro-Goldwyn		
Oats for the Woman	Special Cast	Universal		
Once to Every Man	O'Brien-Dove	Fox Film Corp.		
On the Go	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	5 reels	Arpil 4
Out of the Dark	Special Cast	Metro Goldwyn		
Outlaw Tamer, The	Clayton-F. Farnum	Inde. Pict. (S. R.)		
Overland Limited, The		Gotham Prod. (S. R.)		
Pace That Thrills, The	Ben Lyon	First National		
Painted Woman, The	Kirkwood-Lee	Prod. Dist. Corp.		
Part Time Wife, The		Gotham Prod. (S. R.)		
Patsy		Metro-Goldwyn		
Paths to Paradise	Bronson-R. Griffith	Paramount		
Peacock Feathers	Virginia Valli	Universal		
Perils of Paris	Pearl White	F. B. O.	6 reels	Dec. 13
Phantom of the Opera	Lon Chaney	Universal		
Police Patrol, The		Gotham Prod. (S. R.)		
Pony Express, The	Special Cast	Universal		
Poor Mama		Prod. Dist. Corp.		
Poppy	Fields-Dempster	United Artists		
Prince, The	Philtin-Kerry	Universal		
Purchased Youth	Anna Q. Nilsson	F. B. O.		
Quality Street		Metro-Goldwyn		
Quo Vadis		First National	12 reels	Feb. 28
Racing Blood		Gotham Prod. (S. R.)		
Rebellious Girl, The	Special Cast	Metro-Goldwyn		
Reckless Sex, The	Special Cast	Truart (S. R.)	6 reels	Feb. 14
Red Clay	William Desmond	Universal		
Red Wolf, The	Lowell-Russell	Lowell Film Prod. (S. R.)		
Resurrection		Principal Pict. (S. R.)		
Road That Led Home, The		Vitagraph		
Romance of an Actress		Chadwick (S. R.)		
Romeo and Juliet		First National		
Romola	Gish Sisters	Metro-Goldwyn	About 12 reels	Dec. 13
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose of the World	Special Cast	Warner Bros.		
Satan's Son	Special Cast	Inde. Pict. (S. R.)		
Satan in Sables	Lowell Sherman	Warner Bros.		
Savages of the Sea	Frank Merrill	Hercules (S. R.)	4850 feet	Mar. 7
Scandal, The	Ramon Navarro	Metro-Goldwyn		
School for Wives	Tearle-Holmquist	Vitagraph	6 reels	April 11
Seventh Heaven	Special Cast	Fox		
Shadow on the Wall		Gotham Prod. (S. R.)		
Shadow of the Mosque	Odette Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Shenandoah		B. P. Schulberg (S.R.)		
Shock Punch, The	Richard Dix	Paramount		
Shootin' Square	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Siege	Virginia Valli	Universal		
Sign of the Cross		Gotham Prod. (S. R.)		
Skyline of Spruce, The	Special Cast	Universal		
Sorrows of Satan	Special Cast	Paramount		
Souls Adrift	Rosemary Davies	Assoc. Exhib.		
Souls That Pass in the Night	Special Cast	Universal		
Span of Life	Betty Blythe	Banner Prod.		
Speed Limit, The		Gotham Prod. (S. R.)		
Spook Ranch	Hoot Gibson	Universal		
Steele of the Royal Mounted		Vitagraph		
Stella Dallas		Metro-Goldwyn		
Strange Bedfellows		Metro-Goldwyn		
Stranger of the North	Richard Travers	Assoc. Exhib.	6 reels	July 5
Street of Forgotten Men	Special Cast	Paramount		
Sunshine of Paradise Alley	Special Cast	Chadwick Pict. (S.R.)		
Sun Up		Metro-Goldwyn		
Super Special	Reed Howes	Rayart (S. R.)		
Taming the West	Hoot Gibson	Universal	5304 feet	Feb. 28
Teaser, The	Laura La Plante	Universal		
Temptress		Metro-Goldwyn		
Ten Commandments	Special Cast	Paramount	12 reels	Jan. 5
Ten to Midnight		Prod. Dist. Corp.		
Tenderfoot, The	Jack Hoxie	Universal		
Thank U	Special Cast	Fox		
That Man from Arizona	D.Revier-W.Fairbanks	F. B. O.		
This Woman	Special Cast	Fox		
Three Faces East		Prod. Dist. Corp.		
Throwback, The	Special Cast	Universal		
Tides of Passion	Mae Marsh	Vitagraph		
Timber Wolf, The	Buck Jones	Fox		
Titans, The	House Peters	Universal		
Too Much Youth	Richard Holt	Gerson Pict.	4800 feet	Feb. 28
Trailing Shadows	Edmond Lowe	Fox Film		
Trapped in the Snow Country	Rin-Tin-Tin (dog)	Warner Bros.		
Travelin' Fast	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Twin Sister, The	Constance Talmadge	First National		
Unholy Three	Lon Chaney	Metro-Goldwyn		
United States Flavor		First National		
Unknown Lover, The	Elsie Ferguson	Vitagraph		
Up and At 'Em	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Viennese Medley	Special Cast	First National		
Wanderer, The	William Collier, Jr.	Paramount		
Weavers, The		Metro-Goldwyn		
Welcome Home		Paramount		
What Will People Say		Metro-Goldwyn		
Wheel, The	Special Cast	Fox		
When Honor Ends	Richard Dix	Paramount		
White Mice	Jacqueline Logan	Sering D. Wilson & Co		
White Monkey, The	Barbara La Marr	First National		
White Outlaw, The	Jack Hoxie	Universal		
Why Girls Go Back Home		Warner Bros.		
Wildfire	Special Cast	Vitagraph		
Wild Ridin'	Buck Jones	Fox		
Winds of Chance	A. Nilsson-B. Lyon	First National		
Winning of Barbara Worth		Principal Pict. (S.R.)		
Wise Guy, The	Lefty Flynn	F. B. O.		
Wise Son, The	Special Cast	Metro-Goldwyn	7 reels	June 23
With Kit Carson Over the Great Divide	Special Cast	Sunset Prod. (S. R.)		
Wizard of Oz	Larry Semon	Chadwick (S. R.)		
Woman Handled		First National		
Woman Hater	Chadwick-Brooks	Warner Bros.		
Woman Scorned, A	Pola Negri	Paramount		
Women		Banner Prod. (S. R.)		
Women and Wives		Metro-Goldwyn		
World's Illusion, The		Metro-Goldwyn		
Worst Woman, The	Special Cast	B. P. Schulberg (S.R.)		
Yoke, The	Special Cast	Warner Bros.		
You Can't Live on Love	Reginald Denny	Universal		



Three views of the "Madame Sans-Gene" (Paramount) campaign at the Rivoli theatre, New York City; left, one of the sentries at his sentry box; centre, sign and streamers on front of Rivoli; and right, one of Claude Millard's shadow-box posters.

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Motion Picture News

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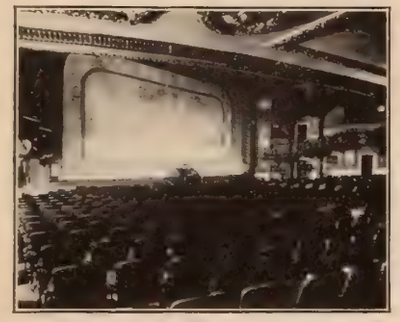
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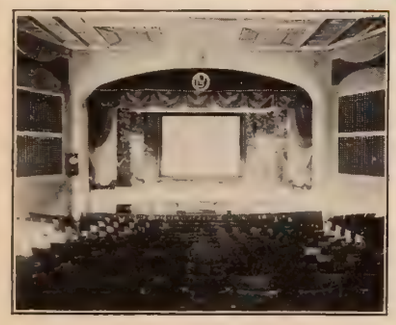
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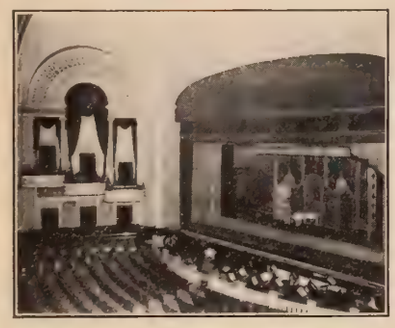
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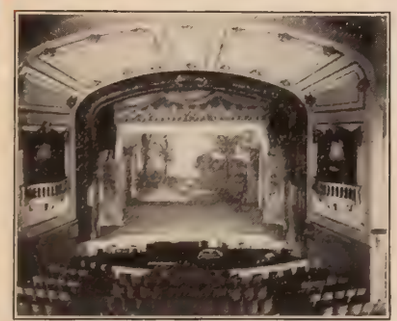
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"LOST-A WIFE"

William de Mille's
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A LUXURIOUS production of Alfred Savoir's famous frisky French farce "Banco", which delighted New York as a stage play for a year. The story of a lovely lady of Paris and her two husbands. From Clare Kummer's adaptation. Screen play by CLARA BERANGER.

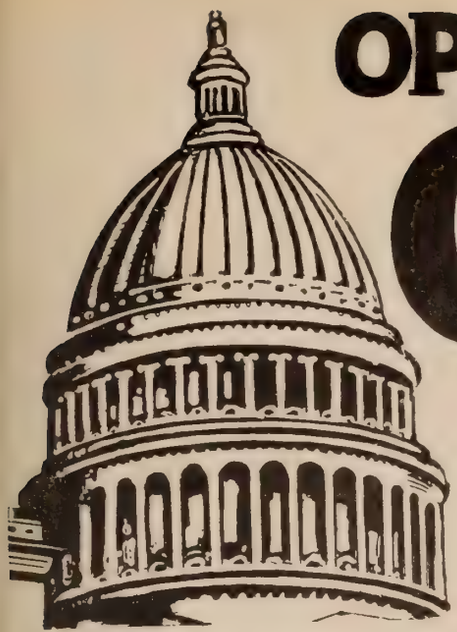


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ENEMIES"

with

Weber and Fields

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"It is an enjoyable movie. The continuity writers have exercised great skill in transferring it to the screen and Weber and Fields are excellent."
—THE SUN

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—DAILY NEWS

" 'Friendly Enemies' was a stage hit, and it should be a screen hit. So much may be said of Weber and Fields in any connection that it seems only a matter of proper publicity to put this picture over for the limit, with the picture itself backing up all claims made."
—VARIETY

"A cinematic treat. There is plenty of good comedy, a little intrigue and a gentle love theme. Seldom have we such good advice to give as, 'Visit the Colony Theatre and see "Friendly Enemies." It will make you feel so good that you'll be apt to make friends of your enemies.' "
—THE GRAPHIC

"There is a wealth of appealing incident, human interest moments that reach for your heart strings, and many situations which are sure to make the most jaded fan laugh. The team is fortunate in having an excellent supporting cast. The picture is clean, wholesome entertainment and should find a welcome reception in most theatres in the land."
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"Shenandoah"
The immortal American stage classic

"The Plastic Age"
By Percy Marks
The biggest fiction seller of 1924

"Lew Tyler's Wives"
By Wallace Irwin
The most important work of America's leading novelist, author of "The Golden Bed"

"Horses and Women"
A production you can bet on as a box-office winner

"Shameful Behavior?"
By Mrs. Belloc Lowndes
The truth about the children of today who live by a new moral standard

"Eden's Fruit"
The story of a 1925 Adam and Eve

"The Worst Woman"
By Larry Evans
A masterpiece of drama by a great box-office author

"Shopworn"
By Patricia Wetherill
A tale of tarnish and moral cleansing

"The Aristocrat"
By Larry Evans
A Hearst Magazine story of bright American dollars that purchased a worn-out family crest

"Dancing Days"
By J. J. Bell
A story of the present generation's mad quest for pleasure

"Studies in Wives"
By Mrs. Belloc Lowndes
A dramatic treatise on the modern woman

"Exclusive Rights"
By Evelyn Campbell
Does the marriage ring carry a property deed along with it?

"When a Woman Reaches Forty"
By Royal A. Baker
A woman's battle against Time, the robber of beauty and youth

"The Other Woman's Story"
By Peggy Gaddis
The co-respondent's side of a sensational divorce case

"The Romance of a Million Dollars"
By Elizabeth Dejeans
A current fiction hit of startling originality

The First Releases Now In Production

"The Girl Who Wouldn't Work"
By Gertie D. Wentworth James
The book that set all England talking — soon to be published here

"Parisian Love"
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A colorful melodrama laid in the world's most romantic city

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"With This Ring"
By Fanny Heaslip Lea
A Saturday Evening Post novel — now in book form — dealing with mad marriage

Everything is on the square in Universal's 2nd White List



MARY
PHILBIN
starring in
"Stella Maris,"
"Sally in Our Alley,"



HOOT GIBSON
starring in
"Spook Ranch," "The Arizona Sweepstakes," "The Man in the Saddle," "Kings Up," "Chip of the Flying U," "The Calgary Stampede"



NORMAN
KERRY
starring in
"Beauty and the Brute,"
"On the Frontier,"
"Under Western Skies,"



CONSTANCE
BENNETT
featured in
"The Goose Woman,"



ALICE
JOYCE
featured in
"The Home Maker,"



GEORGE
SIDNEY
featured in
"Two Blocks Away,"



LOUISE
DRESSER
featured in
"The Goose Woman,"



JACK
HOXIE
starring in
"Blue Streak" Westerns,
"Two Fisted Jones," "Lightning Jack," "Bustin' Through," "Looking for Trouble," "The Demon," "The Border Sheriff," "Peace Medicine," "The White Outlaw"

Many other big box office names, too numerous to portray here, are included in Universal's Second White List.



JACK
PICKFORD
featured in
"The Goose Woman,"



ALEXANDER
CARR
featured in
"His People,"
"The Beautiful Cheat,"



CLIVE
BROOK
featured in
"The Home Maker,"



VIRGINIA
VALLI
starring in
"Siege,"
"Sporting Life,"



PAT
O'MALLEY
featured in
"The Teaser,"
"My Old Dutch,"



LAURA
LA PLANTE
starring in
"The Teaser"
"The Beautiful Cheat,"
"The Love Thrill,"



REGINALD
DENNY
starring in
"California Straight Ahead," "Where Was I?" "The Whole Town's Talking," "This Way Out," "The Love Thrill"



GLENN
HUNTER
starring in
"The Little Giant,"



PATSY RUTH
MILLER
featured in
"Beauty and the Brute,"



HOUSE
PETERS
starring in
"The Storm Breaker,"
"The Man from Outside,"



MAY
McAVOY
featured in
"My Old Dutch,"



JAQUELINE
LOGAN
featured in
"Peacock Feathers,"



CULLEN
LANDIS
featured in
"My Old Dutch"
"Peacock Feathers,"
"The Beautiful Cheat"



JOSIE
SEDGWICK
featured in
"Blue Streak" Westerns,



EUGENE
O'BRIEN
starring in
"Siege,"



ART
ACORD
starring in
"Blue Streak" Westerns,
"Sky High Corral," "Out of the Flood," "The Circus Cyclone," "Triple Action," "Rustlers' Ranch," "The Scrappin' Kid," "The Terror," "Western Pluck"



JEAN
HERSHOLT
featured in
"My Old Dutch,"

54 *from*
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President Universal Pictures
730 Fifth Avenue

I'LL SHOW YOU THE TOWN of year but also proved super-box admissions both Saturday and known at Forum Theatre by more ble by early attendance stop Regi Cissy Fitzgerald shares honors and curing her also Marion Nixon Mar entire supporting cast very good stop this week also celebrates For for giving us such a splendid produc

UNION

GRAM

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Los Angeles Calif
May 17 1925

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not only proved super-laughing hit office attraction as number paid Sunday exceeded anything heretofore than five hundred people made possi- nald Denny an absolute knock out you are to be congratulated on se- garet Livingston Lilyan Tashman excellent direction of Harry Pollard um's first Anniversary we thank you tion and look for record breaking week

JOHN P GORING
Mgr Forum Theatre

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WATCH NEXT WEEK'S ANNOUNCEMENT LISTING HUNDREDS WHO HAVE ALREADY SIGNED

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are stepping faster with each new release—on the screen and at the box-office



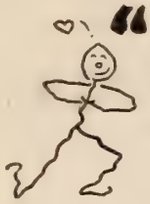
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"SEA LEGS"



"All you need do is watch his facial expressions to get your day's quota of laughs." *Film Daily.*

JIMMIE ADAMS *in*



"LOVE GOOFY"



"There is a new twist to this one . . . a pleasing addition to any program."——*M.P. News.*

NEAL BURNS *in*



"WHY HESITATE?"



"Its two reels, as far as the speed and laughs are concerned, are best likened to a hundred-yard dash with professional sprinters as the competitors." *M.P. World.*

JIMMIE ADAMS *in*

"SIT TIGHT"

With fast action and laughs built around a complete funny story, "Sit Tight" is ideal comedy entertainment. Such are all the new

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Educational Pictures
"THE SPICE OF THE PROGRAM"

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WARNER BROS.
Classics of the Screen



FIRST—Gossip Out of Hollywood

"Lubitsch has turned the trick again over on the Warner lot. Watch this 'Kiss Me Again.' How that cast does act! And Kraely's story is a gem."

THEN—The Trade Starts to Talk

"That new Lubitsch picture, 'Kiss me Again,' looks like a clean-up. Pep and laughs all the way through. Audience stuff—all of it."

THEN—The Critics Join the Chorus

Calling this the perfect comedy. "A sensation," writes Florence Lawrence in the Los Angeles Examiner. "Lubitsch is the hero of Hollywood. He has hit the high spot of screen comedy."

THEN—The Public Makes It Unanimous

By shouting their delight at this joyous and gay Lubitsch entertainment and making it **ANOTHER SURE THING AT THE BOX OFFICE FROM WARNER BROS.**



$$ Play to the tune of S. R. O.

"KISS ME AGAIN"

by HANS KRALY

An ERNST LUBITSCH PRODUCTION

with

MARIE PREVOST
MONTE BLUE
CLARA BOW
JOHN ROCHE
WILLARD LOUIS

Directed by

ERNST LUBITSCH



A HANDY CHECK-OFF ON CURRENT PICTURES

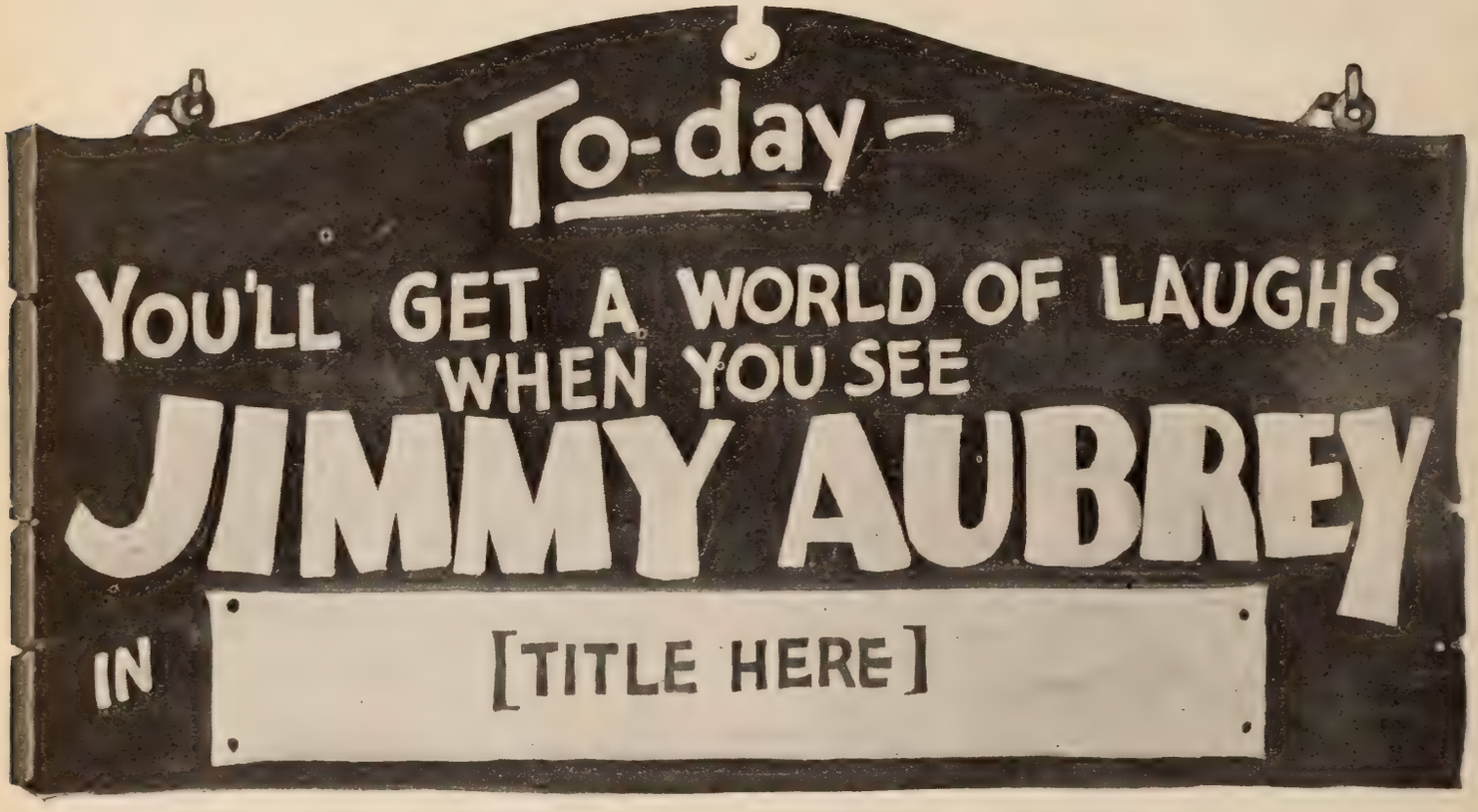
ATTRACTION	STARS	DIRECTOR	DESCRIPTION	BUSINESS COMMENT	CHECK
He Who Gets Slapped	Lon Chaney Norma Shearer John Gilbert	Victor Seastrom	The immortal story of a man who loved in vain	Broke 3 World's records at Capitol (N. Y.) and everywhere	
Elinor Glyn's His Hour	John Gilbert Aileen Pringle	King Vidor	The great lovers of the screen in a Glyn Epic	Broke records Tower Theatre, St. Paul, and many other theatres	
Sinners in Silk	Eleanor Boardman Adolphe Menjou Conrad Nagel	Hobart Henley	The inside story of a gay bachelor's life	"Wonderful business"—Frank Buehler, Stanley Company	
The Red Lily	Ramon Novarro Enid Bennett Wallace Beery	Fred Niblo	A drama of Paris' underworld love	"Breaking all house records" —Dreamland Theatre, Columbus, Ohio	
Along Came Ruth	Viola Dana Tully Marshall Walter Hiers	Edward Cline	A heart-warming comedy romance of a girl go-getter	"Excellent comedy-drama" —Strand Theatre, Irving, Ky.	
The Navigator	Buster Keaton	Donald Crisp	The screaming adventures of a lover at sea	"Business capacity" —State Theatre, Pittsburgh Broke many records	
Married Flirts	Pauline Frederick Mae Busch Conrad Nagel	Robert G. Vignola	The adventures of a flirtatious married man	"Standing room"—East "Business exceptional"—West	
Janice Meredith	Marion Davies and All Star Cast	E. Mason Hopper	Thrills and romance in a film epic of brave days	"Business very good" —Strand, Elmira, N. Y.	
The Silent Accuser	Eleanor Boardman Raymond McKee	Chester M. Franklin	A gripping drama of a dog loyal to its mistress	"Shout from housetops about this one" —Electric Theatre, Brady, Neb.	
So This Is Marriage	Eleanor Boardman Conrad Nagel Lew Cody	Hobart Henley	The modern classic with a startling episode in colors	"A 100 per cent picture" —Elite Theatre, Iola, Kansas	
Wife of the Centaur	John Gilbert Eleanor Boardman Aileen Pringle	King Vidor	A frank novel made into a fast-stepping film	"Recommend it to all exhibitors" —Strand, Albany, N. Y.	
Chu Chin Chow	Betty Blythe	Herbert Wilcox	The "Queen of Sheba" girl in a thrilling love spectacle	"A financial sensation" —Quinn Martin in N. Y. World	
The Arab	Ramon Novarro Alice Terry	Rex Ingram	A romance of the desert with Novarro a great lover	"Tremendous sensation Warfield Theatre"—West Coast Theatres, San Francisco	
The Bandolero	Renee Adoree Pedro de Cordoba	Tom Terriss	The fight for a girl's heart in the bull ring is a sensation	"Splendid acting, good story, all pleased."—Community, David City, Neb.	
The Dixie Handicap	Claire Windsor Frank Keenan Lloyd Hughes	Reginald Barker	Loves and fortunes of the Kentucky turf	"Went over with a bang" —Carolina Theatre, Pinehurst, N. C.	
Excuse Me!	Norma Shearer, Conrad Nagel, Renee Adoree, Walter Hiers	Rupert Hughes—Alf Goulding	A side-splitting comedy of an adventurous courtship	"100 per cent entertainment" —Rialto Theatre, Bozeman, Montana	
Yolanda	Marion Davies and All Star Cast	Robert G. Vignola	History's most romantic age brought to vivid life!	"Great picture" —American Theatre, Colorado Springs, Colorado	
Tess of the D'Urbervilles	Blanche Sweet Conrad Nagel Stuart Holmes	Marshall Neilan	A soul-stirring drama of of a love betrayed	"Beautiful and thrilling film" —N. Y. Tribune	
Revelation	Viola Dana, Monte Blue Marjorie Daw Lew Cody	George D. Baker	The best-selling novel of Paris in a great film	"Very satisfactory business" —Tower Theatre, St. Paul, Minn.	
The Snob	Norma Shearer, John Gilbert, Conrad Nagel, Phyllis Haver	Monta Bell	A story taken out of life	"First class picture" —Strand, Grinnell, Iowa	
Little Robinson Crusoe	Jackie Coogan	Produced under supervision of Jack Coogan, Sr.	The thrilling and comic adventures of a kid among cannibals	"They piled in. Drew good business"—Orpheum, Harrisburg, Ill.	
The Prairie Wife	Dorothy Devore Herbert Rawlinson Gibson Gowland	Hugo Ballin	A society beauty faces the trials of frontier life	"Thrills that mean money at the gate"—Box Office Record	

ATTRACTION	STARS	DIRECTOR	DESCRIPTION	BUSINESS COMMENTS	CHEC
Wine of Youth	Eleanor Boardman, Ben Lyon, Pauline Garon, William Collier, Jr.	King Vidor	A charming tale of youth and romance in this Jazz age	"Pleased 100 per cent." —Princess Theatre, Sayre, Oklahoma	
Lady of the Night	Norma Shearer	Monta Bell	Loves that flower amidst the bright lights	"No one should miss it" —Louella Parsons in N.Y. American	
The Rag Man	Jackie Coogan	Eddie Cline	A waif of the city streets brings sobs and sunshine	"Biggest business in months" —Apollo, Indianapolis	
The Great Divide	Alice Terry, Conway Tearle, Wallace Beery Huntly Gordon	Reginald Barker	America's classic drama of the West's golden age	"Breaking all house records" —Marion Theatre, Marion, Ind.	
Cheaper To Marry	Conrad Nagel Lewis Stone Marguerite De La Motte	Robert Z. Leonard	The spotlight of thrilling truth on modern marriage	"Excellent business"—East "Very good picture" —Rex, Montezuma, Ind.	
Seven Chances	Buster Keaton	Buster Keaton	The convulsing story of a man who had to marry	"Best from box-office angle" —James Theatre, Columbus, Ohio	
The Way of a Girl	Eleanor Boardman Matt Moore William Russell	Robert G. Vignola	The screen's cleverest comedy-drama	"Gem of a picture" —Allen Theatre, Ohio	
The Beauty Prize	Viola Dana Pat O'Malley Edward Connelly	Lloyd Ingraham	Beautiful girls in an action story of a thrilling beauty contest	"Splendid, will please any audience."—Temple Theatre, Aberdeen, Miss.	
Proud Flesh	Eleanor Boardman Pat O'Malley Harrison Ford	King Vidor	The popular novel of a girl taught how to love	"Crackerjack entertainment" —Daily Mirror, N. Y.	
Broken Barriers	Norma Shearer, James Kirkwood, Mae Busch, Adolphe Menjou	Reginald Barker	Powerful drama in the gilded paths of society	"They ate it up!" —King's Theatre, Oak Hill, W.Va.	
Greed	Zasu Pitts Gibson Gowland Jean Hersholt	Erich von Stroheim	A magnificent contribution to the picture industry	Broke records New York, Seattle, Salt Lake, San Francisco, So. Norwalk, etc.	
Don't! (*Successor to Excuse Me!*)	Sally O'Neill Bert Roach	Alf Goulding	Rupert Hughes' comedy of flapper adventure	The new screen find in a more hilarious comedy than even "Excuse Me!"	
Zander the Great	Marion Davies and All Star Cast	George William Hill	A great modern comedy of thrilling Arizona days	"Tremendous business Criterion" —West Coast Theatres, Inc. Los Angeles	
Man and Maid	Lew Cody Renee Adoree Harriet Hammond	Victor Schertzinger	The romance of a millionaire and his beautiful secretary	"Line forms as soon as door opens" —N.Y. American	
The Sporting Venus	Blanche Sweet Ronald Colman Lew Cody	Marshall Neilan	A beauty of the night clubs finds true love	Three big drawing names in a top notch entertainment	
The White Desert	Claire Windsor Pat O'Malley Robert Frazer	Reginald Barker	Drama of the snow country—thrills and romance	The avalanche is one of the best thrills ever pictured	
Confessions of a Queen	Alice Terry Lewis Stone	Victor Seastrom	The story of a love behind a throne	"Holds interest of audience throughout" —Morning Telegraph, N.Y.	
Bread	Mae Busch, Pat O'Malley, Wanda Hawley Hobart Bosworth	Victor Schertzinger	The fabrics of which life's drama is made	"Mighty fine picture that took well" —Grand Theatre, Princeton, Mo.	
Daddy's Gone-A-Hunting	Alice Joyce Percy Marmont	Frank Borzage	The pitfalls of Art study in Paris	"One of best of season" —Evening Sun, New York	
The Denial	Claire Windsor Bert Roach	Hobart Henley	The story of a love that could never be	"Unquestionably satisfying drama" —Brooklyn Daily Eagle	
The Monster	Lon Chaney	Roland West	Thrills! Chills! A mystery of fun and action!	"Something for everyone— A box-office hit" —N.Y. Evening Graphic	

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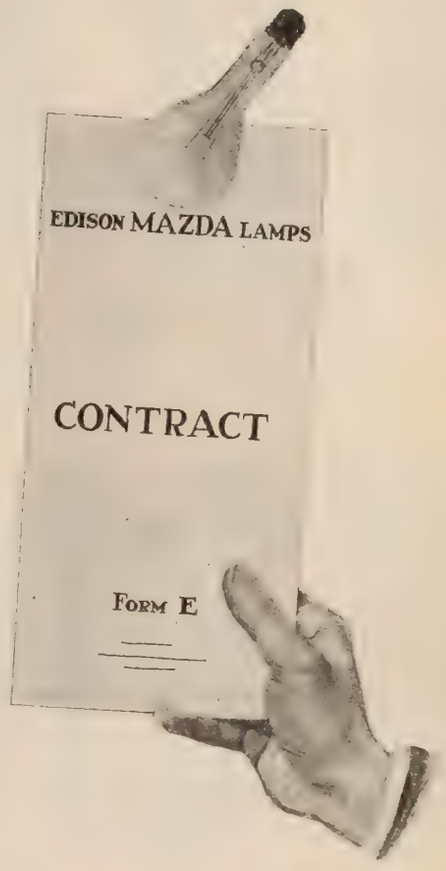
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FOX NEWS SCORES REMARKABLE BEAT

Although the Kentucky Derby was run Saturday afternoon at Louisville, it miraculously appeared in the Fox News Sunday night at all the Broadway houses, or within twenty-four hours of the actual finish of the great classic.

This "beat" was recorded even earlier in Chicago, where the pictures were seen at the Sunday matinee performances.

So far as can be ascertained, none of the other news reels has yet included this event despite its great appeal.

As a matter of fact, even regular photographs had not, at the time we went to press, been received by the newspapers. It has been necessary for sporting departments of the dailies to obtain cut outs of the Fox News and thus have photographs made of the horses.

UNITED STATES!

The Release Chart
IN
MOTION PICTURE NEWS
has just been completely revised and checked so as to conform with newly planned and announced releases by all distributors. Features, comedies, short subjects, serials—all will be found listed in this invaluable department. No effort is spared to keep the list completely accurate and up to the minute. Make use of the Release Chart freely—it will help you.

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Moving Picture World

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Exhibitors Trade Review

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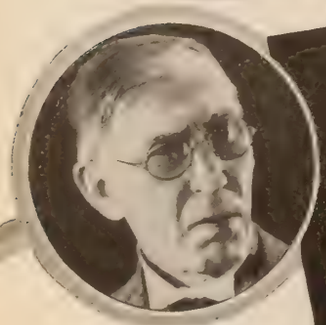
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Best on Performance

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Motion Picture News

VOL. XXXI NEW YORK, MAY 30, 1925 NO. 22

Back at the Job

WELL, it's over. "The tumult and the shouting dies; the Captains and the Kings depart." The Convention is in retrospect. And we are asking each other: what has come out of it?

It seems to us that the outstanding accomplishment was the getting together of the exhibitor organizations.

Without that basis of strength other accomplishments of the Convention could not materialize. The mobilization of play dates, the arbitration plan, the revision of the uniform contract—all the remedial measures offered for relief would have lacked the solid backing of several thousand exhibitor members of a now united national organization.

That's the supreme thing—a national and powerful and harmonious organization whose demands may be listened to and will be listened to, and acted upon.

* * *

It could not well have been otherwise. The broad issue of thousands of theatres and millions in investment is far greater than any individual or sectional interest involved; just the same it is far from easy to close organization breaches, and we sincerely congratulate Sydney Cohen, Al Steffes, J. C. Ritter, Charles O'Reilly, M. E. Comerford, Joseph Seider—all those leaders whose wisdom finally carried the day.

We also congratulate the Convention for its substantial, sane, business-like and dignified conduct throughout. There was oratory, but not too much. There were no sensational attacks for sensationalism only. There was serious business done.

* * *

And now the average man is back at his bread and butter job. Convention spirit is one thing; running a competitive business is another. We are back in the economic machine—each man his own cog, each a master, fundamentally, of his own success.

The immediate issue is the producer owned or affiliated circuits and their effect upon the independent producer and distributor and the independent exhibitor.

These circuits are going to grow. No question about that. Curiously enough, the Convention opened up with the coalition of Balaban and Katz and the Lubliner & Trinz circuit, and closed with the purchase by Famous of the Gordon circuit. These two are among the greatest circuits in the country. Also, it is to be noted that the stock of each absorbing company immediately went up several points.

The independent exhibitor wants to know if he is going to be squeezed dry of product. The independent producer and distributor want to know if they will be squeezed dry of outlets.

* * *

The Convention offered two principal plans of relief: (1) a Bureau, to be composed of independent exhibitors, producers and distributors, which will secure data upon play dates and appraise and classify the independent product; and (2) an arbitration plan which will function in the film centres and investigate and act upon charges of unfair competition in the booking of pictures.

Both plans are as yet too indefinite for comment; but at the Convention and since then the arbitration plan strikes us as a feasible step. It goes straight to the issue and to the help of the exhibitor who is menaced, if such menace does exist, by booking combines. If this species of arbitration is to be added to the rental arbitration duties of the Film Boards

(*Continued on Next Page*)

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Back at the Job

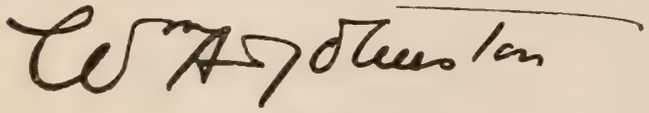
(*Continued from Preceding Page*)

of Trade, then the latter will have to be made more equitable in operation as to the uniform contract and also as to their scheme of operation. In fact, this improvement must come about anyway. That is all too evident.

* * *

So we have these proposed measures of general relief. But in their consideration we must not lose sight of two broad facts.

First, the fact that whatever we do in a trade way must be based upon serving the public, to the public's satisfaction. Second, that the survival of the fittest will and must work in this business as in all others. Commercial measures cannot be made to take care of the man who isn't on his job. The best pictures and the best theatres will continue to win out.



The Pathe Announcement

WE present this week another in the important series of product announcements—vital market information for the exhibitor.

The announcement in this issue is from Pathe—and it deserves and should have the careful study of the reader. An analysis of the insert shows that the Pathe schedule for the new season offers great variety in the short subjects field, particularly in comedies of which 104 are offered, and two important features.

The highlights as we view them are the Harold Lloyd comedy to be released in the Fall, of which we have heard extremely favorable reports; and Hal Roach's "Black Cyclone," already a success at the box-office on the basis of pre-release showings, and the "Our Gang" Comedies, an established series of successes.

Then there's the Harry Langdon comedies—much will be heard from this star in the very near future; the Alice Day Comedies; those starring Ralph Graves; the serials; and the pictures with Charley Chase, Glenn Tryon, Clyde Cook, Ben Turpin and others from the various studios—Mack Sennett and Hal Roach. To these are added the Sportlights, Film Fables, Topics of the Day, Pathe Review, Stereoscopiks, and, of course, the world-famous Pathe News.

This is an exceedingly interesting array of product. The insert itself is attractive and attention-arresting and reflects credit on the organization. Our congratulations to Elmer Pearson and his associates, and to the workmanlike efforts of P. A. Parsons.

The Foreign Market

A BIG increase in the export of American pictures to foreign countries, Europe particularly, is shown in a report just issued by the Department of Commerce. There was a jump of 24,000,000 feet in shipments to the Continent alone, out of a total export increase of 32,000,000 feet.

The outstanding feature of the Government analysis is the increase in export of American positives to Europe—from 29,000,000 feet in 1923 to 53,000,000 feet in 1924. This is a clear barometer of the growing importance of the foreign market—a subject upon which we have touched several times within recent weeks.

There can be no question that the foreign situation is one of the most vital of all factors in its effect on our situation here at home. The astonishing expansion in export trade shows that; and recent acquisitions both of theatres and distribution outlets abroad by American concerns prove the point no less.

Carl Laemmle told the Milwaukee Convention that last year his company sold more films abroad than it had sold in any other previous year—a highly significant statement, and another indication that Europe is the coming great market of the industry.

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May 30, 1925 MOTION PICTURE NEWS Vol. XXXI, No. 22

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PICTURES AND PEOPLE



Louise Fazenda, once the queen of slapstick comediennes, is a fascinating figure as "Marianne" in "Grounds for Divorce" (Paramount).

SIXTY FOR TOM

DURING the nine years in which Tom Mix has appeared in pictures flying the Fox banner he has appeared in sixty photoplays — the majority of which were of the red-blooded western style. Which is some record, as it is doubtful whether any other male star in the industry working under one banner can equal it.

The cowboy actor has topped Vitagraph's record as a maker of stars. If you don't believe it take notice of the grand array of talented pulchritude that has appeared opposite him. The list includes twenty-nine of the leading women of picturedom.

Colleen Moore, Wanda Hawley, Pauline Starke, Patsy Ruth Miller, Lillian Rich, Barbara Bedford, Billie Dove, Doris May, Mabel Ballin are some of them and they are only a starter!

Jane Novak, Eva Novak, Alma Bennett, Ora Carew, Alice Calhoun, Anne Cornwall and Lucy Fox constitute another group of his past co-players.

Victoria Forde (now Mrs. Mix), Enid Markey, Kathleen O'Connor, Teddy Sampson, Gloria Hope and Pauline Curley are among other first-raters who have played heroines in the Mix pictures.

The others, none of whom are anything like also-rans, are: Claire Anderson, Rhea Mitchell, Claire Adams, Betty Jewel, Gertrude Olmstead, Marion Nixon and Kathleen Key.



Director Rex Ingram inspects a captured German U-boat, one of several furnished for scenes in "Mare Nostrum" (Metro-Goldwyn), now being filmed abroad.



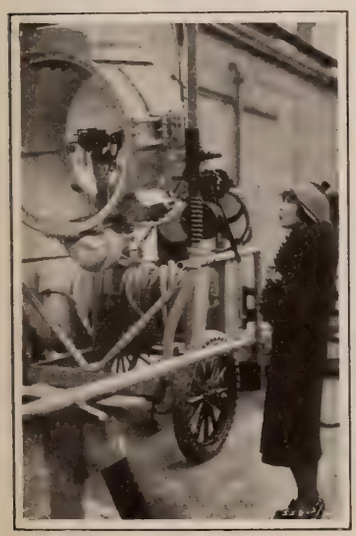
Gene Stratton, 11-year-old granddaughter of Gene Stratton-Porter, who will play an important role in that author's "Keeper of the Bees" (F. B. O.).

INGRAM'S JESTER

REX INGRAM has added a court jester to his personnel in the personality of "Shorty" Ben Mairech, who formerly clowned for the pleasure (or possibly the censure) of the Bay of Tunis. He is described as an extraordinary pantomimist who was discovered by the director while producing "The Arab" in Tunis. "Shorty"— who is as well known along the Riviera as Tammany Young and Kelsey Allen are along Broadway — cannot speak French or English, but he makes himself understood through pantomime. Being a past master of this art, and being less than four feet in height, certainly qualifies him to play the buffoon before any bey, omir sheik, king, kaiser, czar, emperor and motion picture director.



Leatrice Joy, starring in "Hell's Highroad" (Producers Dist. Corp.) at the DeMille studios, examines the rushes of the first few scenes.



Betty Bronson examines with awe and wonder one of the mammoth lights at the Paramount West Coast studios during the filming of "Are Parents People?" (Paramount).



Robert Lieber and Richard A. Rowland, First National executives, bid bon voyage to Colleen Moore and John McCormick, leaving for Europe.



Lige Conley, appearing in Educational-Mermaid comedies, shows, in a current release, just what a Sheik of the Pampas should look like.

STILL WEARING 'EM

IT will be something of a departure for Julian Eltinge, the female impersonator, to get away from straight "feminine" parts and disguise himself in the exaggerated styles of Sydney Chaplin in "Charley's Aunt." Eltinge, to our knowledge, has never stepped out of modern fashions, but the Christies have faith in him that he can put over the comedy. As a result they have instructed their gag writer to get busy writing a story and part for him. As things look now two plays are being considered by Al Christie for the vehicle in which Eltinge will be starred — and the decision on one of these will be made within a few days.



Director Frank Tuttle, Richard Dix and Esther Ralston, on location at Lakewood, N. J., for the filming of "California—or Bust" (Paramount), indulge in a little game of mumbledy-peg during a wait between scenes.

PLASTER THIS UP

THE Hollywood studios have gone in for plaster. Henceforth it may be a cry for "Mort,' more mort'.". Or it may mean that the players have lame backs, sore chests and corns on their toes. As plaster has always been known to stick—whether it goes under the name of porous, red pepper or just plain corn, the new plaster department will become a permanent fixture at the Hollywood studios.

Any day the extras are not needed to register atmosphere, William Sistrom, the general manager, will put them to work mixing mortar and piecing the ornamental designs together. This will entitle them to become members of the Plasterers' Union. In Union there is strength. And the Hollywood studios are Strong for all the technical details which make perfect productions.

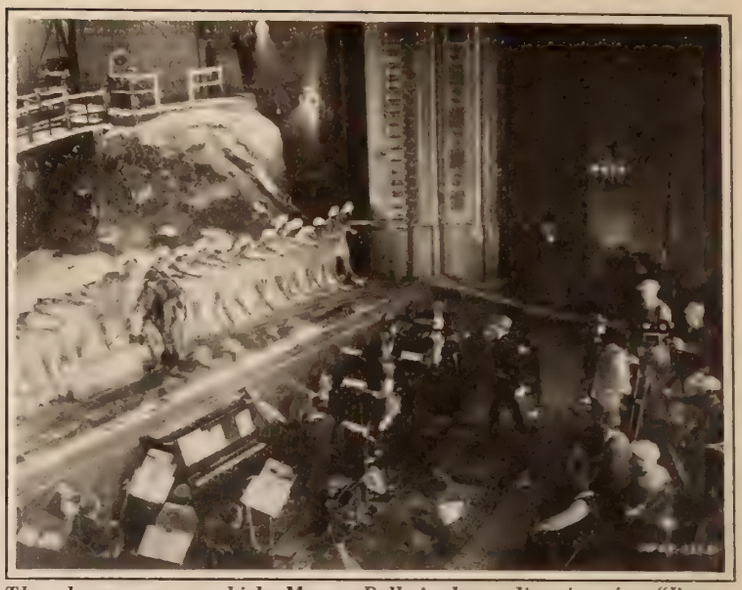
STRUTTING FOR WALES

THE dusky belles and bozos of West Africa have been strutting their stuff for the Prince of Wales. He has learned during his African jaunt that modern jazz is not an American institution, but has come down from the jungle haunts of the original mammy and pappy.

It's quite possible that he asked the International Newsreal cameraman—"Am I back in Harlem?"—when he looked at this Black and Tan show, They did the 'Chicago'—and they did the 'Charleston' with Congo variations. As there was no cover charge the duskies refrained from singing a Mammy song.

A PILGRIMAGE

THE "Ben Hur" players are busy making preparations for a pilgrimage to Santa Fe, the home of General Lew Wallace, the author of the biblical novel. Just as soon as the final shots are completed the principal players, Ramon Novarro, May McAvoy, Carmel Myers, Frank Currier, Francis X. Bushman, Kathleen Key, Claire McDowell, Nigel de Brulier, Mitchell Lewis, Leo White, Jack Richardson, Winter Hall, Orma Whitehead, Charles Newton, Bernard Seigal and Fred Niblo, will catch the Santa Fe for Santa Fe.



The theatre scene which Monta Bell is here directing for "Pretty Ladies" (Metro-Goldwyn) is an exact reproduction of the New Amsterdam theatre, New York City, and the Ziegfeld Follies, as every garment buyer will readily recognize.

A PERSONAL CALL

RATHER than disappoint Mrs. George Douglas Ramsay of Harrisburg, Pa., who is close to 90 years old, and who made a special trip to Loew's Regent theatre in that city on May 11, to see Jackie Coogan, but missed him there, the boy wonder the next day, took time from a sight-seeing tour of the Pennsylania Capital to make a personal call on the old lady. She had sat several hours in the theatre, watching the performance staged by several film and stage stars in honor of Loew's acquisition of the theatre, but as Jackie did not appear until quite late Mrs. Ramsay became fatigued and went home.

Arthur L. Bernstein, Jackie's manager, heard of Mrs. Ramsay's disappointment and arranged for the youthful star to visit her at her residence the following day. The old lady, who is the widow of a Civil War hero — and a member of one of Harrisburg's most aristocratic families — was delighted with Jackie.

"I have seen all your pictures," she told him.

"I'm glad you have and I hope you will see more of them," he replied.

This is not only a magnificent tribute by the young star, but it also shows the hold he has on his public. Mrs. Ramsay's age cannot keep her away from the theatre when the youngster's pictures appear on the screen.



For the first time in twenty-five years, the three Shauer brothers were reunited during the Paramount convention in Los Angeles; left to right, they are: Emil E. Shauer, asst. treasurer and director of the foreign department of Famous players; Louis Shauer, a resident of Los Angeles; and G. G. Shauer, proprietor of the Premier theatre and the Opera House at Valparaiso, Ind.



When Director Edwin Carewe found he was two days behind on the script for "The Lady Who Lied" (First National), he enlisted the services of Birdie Reeve, world champion speed typist. Lewis Stone and Virginia Valli are interested spectators.

EARLY VACATIONS

AS an indication that summer is upon us, the vacation slips are being handed out. The other day Tom Meighan and Tom Geraghty, the star's scenario writer, slipped away and caught a train for White Sulphur Springs — the former to take a rest after supervising the Lambs' Gambol, the latter to take the baths as a sort of spring tonic and to tone up the Booth Tarkington story, "Whispering Men."

Wanda Wiley slipped away from Los Angeles to spend a month's vacation in her home town, San Antonio — it being the first trip she has made to her native heath since she found her name in electric lights. The star was a dental student before she turned from molars to makeup — which probably accounts for her pretty dental smile.

William K. Howard, who has been busy the past few years directing one picture after another, including "The Thundering Herd," has also heard the call of Home Sweet Home. He has struck out for St. Mary's, Ohio, his first visit to the old homestead in a long, long time.

As for the New York publicity and advertising men, they are slipping away from the office on the off days in order to brush up their niblick explosion shots out of the sand. Some of the boys working for them get away, too, by telling of their engagements with the dentist.

With the trees coming out in leafy attire — with the flowers budding in the deep-tangled wildwood — with the call of the partridge and the pheasant — you can't blame anyone for wanting to enjoy a brief bit of open air in the open country. It's every man to his calling. Some like stepping down the fairway, some like trout and deep-sea fishing, some like the races and the ball games, some like trap-shooting and crap-shooting. And some like buggy riding or a hike through the woods.



Claire Windsor, Metro-Goldwyn player, and Mrs. R. B. Grunauer, break ground for South Side Theatre company's first house, the Manchester in Los Angeles. Mike Gore, Sol Lesser and Mr. Grunauer, secretary, treasurer and general manager of the firm may also be seen.



Norman J. McLeod, Christie gag man and artist, who draws the funny little skeleton cartoon figures on the subtitles of Educational-Christie comedies, has his right arm insured against injury which would interrupt his work.

A REAL HORSE OPERA

HAL ROACH'S film novelty — a sort of eternal triangle of the equine world — may be classified as a genuine horse opera. The filmgoer hasn't forgotten his previous picture which introduced Rex. Indeed, "The King of the Wild Horses," ushered in a happy departure from the usual run of westerns. We have had a plentiful supply of dog pictures — and occasionally Tom Mix comes forward with an opus written around his famous steed, Tony. But Mr. Roach in cataloguing his star as a wild stepper stimulates the imagination. One anticipates a healthy line of thrills in wondering over the skillful and patient direction in training Rex and his four-legged companions to execute their stunts. They are remarkably well trained — and yet they carry out the impression of being perfectly wild. Certainly no small feat to accomplish.

Fred Jackman, who directed the feature, is not only a director who knows how to construct sequences and piece them together, who knows how to collect marvelous vistas — and place his action against them so that the plot and scenery seem to blend, but he also qualifies as an expert animal trainer. He has guided Rex, the Lady and the Killer — the latter two being the heroine and villain respectively, in this equine melodrama — so that they express the necessary emotions with as much fervor — and as much naturalness, too — when the occasion calls for it — as the best of the human actors. It might profit some of the humans to imitate their naturalness.

And so "Black Cyclone" comes to the screen. It is a picture carrying intense action, thrills and romance. For the sake of adding human interest Rex rescues a young fugitive from a mountain lion — and to show his gratitude, the fugitive in turn rescues Rex from quicksands. This naturally cements a strong friendship as man and horse co-operate together in overpowering their enemies. Rex, with the youth on his back, speeds after the human villain. When he is out of the way, the horse turns his attention to the Killer who can be as devilish in a horsey way as Wally Beery can be when cast as a villain.

It's a picture which we recommend heartily to all picturegoers. Anyone with a fondness for thrills, anyone with a friendly feeling for horses, will respond to it and call it a wonderful treat.



Patsy Ruth Miller, popular Warner Bros. player, keeps in form between pictures by playing on the sands at Santa Monica—very good form, we should say.



Jackie Coogan, newly signed to a contract by Metro-Goldwyn, snapped at the opening of the new Loew theatre at Harrisburg, Pa., last week. (Browning photo).



Louis B. Mayer, Metro-Goldwyn-Mayer chief, visits Washington, D. C., and calls on G. Logan Payne, publisher of the Washington Times.

26 VOTES FOR LOIS

THE famous Alabama slogan — "Twenty-six votes for Underwood"— which set the whole nation rocking with mirth as well as admiring the "stick-to-it-iveness" of its Governor in keeping alive the candidacy of the Senator for one hundred ballots during the Democratic Convention at Madison Square Garden — may now be changed to read — "Twenty-six votes for Lois Wilson."

She has just been awarded the title of Alabama's greatest living actress on stage or screen during a contest in which she received an overwhelming vote. As a result of this award the star — who is in New York on a vacation — will be a guest of honor at the Alabama Day Banquet at the Hotel Astor next Tuesday night.

It will be in charge of the Junior Chamber of Commerce of Birmingham and is being given in connection with the Southeastern Exposition now at the Grand Central Palace. The Governor of Alabama, Senator Underwood and many other famous people of that state will attend the banquet. There will be no "Mammy" songs.

LIKE A BANK PRESIDENT

LIKE a bank president who has his fingers in several pies just for the sake of keeping the wolf very, very far from the door, Cecil B. De Mille registers Big Business. He can qualify to wear the usual "get up" which is affected by the Big Moguls who talk in terms of "Home, James!" or "Take a Note" to their chauffeurs and secretaries. Which means the frock coat, the white spats, the two-pint topper et al.

Mr. De Mille, who is president of one bank, director in several others, and who has interests in a clothing factory, a hotel, gold mines in Alaska, a bottle factory and a cannery (is it possible that the last enterprise is a storehouse for the canned drama?), denies as a gross exaggeration that he is president of a Mexican oil company.

CLEVER THESE CHINESE

JUST to show you how doggone clever these Chinese are, Sidney Olcott has a cameraman of that race — one James Howe (the *one* is used here to add a racial tint)— who is doing the "shooting" on "Not So Long Ago." The Chinaman is an old-timer at the game, having photographed any number of features, including "Peter Pan," "The Spanish Dancer," and "The Charmer."

HOLDING BACK

THE National Board of Review has been holding back its asterisks the past two weeks, having donated but two stars. They go to Paramount's "The Little French Girl" and F. B. O.'s "Drusilla with a Million," among a group of fifteen features which have been recommended as deserving of high praise.



Film Booking Offices Annual Sales Convention in Chicago, recently; those in front row are: P. C. Taylor, Toronto branch manager; E. J. Smith, Buffalo division manager; C. E. Penrod, Indianapolis division manager; Lee Marcus, sales promotion dept., home office; J. I. Schnitzer, vice-president and general manager; Harry M. Berman, sales manager; Nat G. Rothstein, publicity, advertising and exploitation director; Cleve Adms, Chicago division manager; M. J. Weisfeldt, Minneapolis division manager; Al Boasberg, home office sales department.



Barbara La Marr, First National star, photographed for the News at the recent new theatre opening in Harrisburg, Pa. (Browning photo).



The latest addition to the stellar luminaries on the F. B. O. lot in Hollywood is Larry Kent, pictured above, an athletic and likeable young chap.



Lloyd Hamilton, Educational comedy star, with Balto, dog hero of "Balto's Race to Nome" (Educational), at the Principal studios.

M. P. T. O. A. To Seek Changes in Arbitration System

Burkan Plan and Seider's Report Adopted at Milwaukee

NO subject brought up at the recent Milwaukee Convention of the Motion Picture Theatre Owners of America attracted more interest than arbitration and revision of the uniform contract.

When Joseph M. Seider, President of the Jersey organization and member of the National Board of Directors, presented the report on these two problems, a heated discussion followed, which showed the vital interest of exhibitors.

The Convention instructed the Board to appoint a committee of five to negotiate a new contract with the Hays organization and a separate contract with the I. M. P. P. D. A. If the contracts are successfully negotiated, the M. P. T. O. A. proposes that its Arbitration Committee, with a committee of distributors, shall constitute a national board of appeals to hear disputes referred to it by local arbitration boards.

Negotiations between the Hays organization and the exhibitors have been in progress for some time, and have not yet been concluded.

An additional phase of arbitration, and one which the M. P. T. O. A. leaders believe would be the solution of many difficulties, was brought forward on the final day of the convention by the adoption of a resolution. This is known as the Burkan Plan, the author being Nathan Burkan, counsel for the Theatre Owners Chamber of Commerce.

It proposes arbitration when an exhibitor feels he is being threatened by the entry of a producer-controlled or affiliated circuit or an individual exhibitor into his town; and, if put into effect, would insure the allocation of product between the two. It is understood that Mr. Burkan, previous to the convention, obtained the consent of several big distributors to this plan. It will be taken up officially with the Hays organization by the M. P. T. O. A. Committee of Five.

The report presented to the convention by Mr. Seider of New Jersey outlines in detail changes in many clauses of the present contract as sought by the M. P. T. O. A. For that reason, among others, it is an important document, and MOTION PICTURE NEWS prints it herewith practically in full:

"The title of the proposed contract to be approved standard exhibition contract.

"It has been agreed that Clause First shall be changed to provide for the year commencing with the playing of the first picture under the contract instead of a specific date as heretofore. A sentence has been added to specify the season by year.

"On the balance of this Clause there has been no agreement.

"The contract now provides that in the event any pictures are released by the Distributor during the next succeeding season, the Distributor shall be obliged to deliver and the Exhibitor shall accept, pay for and exhibit them at such later period.

"This is obviously unfair. The Exhibitor purchases a picture or pictures expecting them to be released within a specified period. He relies upon having them available. If the film is not released, he is put to hardship and perhaps expense. We contend that in the event the photoplay is released during the succeeding season the Exhibitor shall have the option of accepting the picture at such later period. And we contend that the Distributor shall be bound to deliver such picture or pictures during the next succeeding period and not leave the option with the Distributor as now provided. How simple it is for a Distributor, upon finding a production above the average to withhold release and then re-sell this production, perhaps under a different title for any multiple of the original price.

"Clause Third will be changed to provide that in the event of loss or destruction of film, the Exhibitor shall pay at the rate of 4 cents per foot for the first reel and the actual laboratory cost for the balance, instead of 6 cents per foot as now provided. The Distributor wants to add that the Laboratory Bill shall be accepted as the cost. This is purely a question of fact and should be decided by the Arbitration Board.

"In Clause Fifth the failure of the Producer to make or deliver to the Distributor (in most cases himself) should not relieve the Distributor from delivering the contracted picture to the Exhibitor.

"It is our contention, but the Distributors do not coincide, that the word "intentional" shall be eliminated in both places in Clause Seventh where it appears. Where the Distributor is entitled to relief he has the right to it forthwith, but the provision is made in this Clause that the Exhibitor must first

"NEWS" Scores "Beat" on Final Results at Milwaukee Motion Picture Theatre Owners Convention

MOTION PICTURE NEWS was the first of the national weekly trade papers to carry the complete results of the M. P. T. O. A. Convention to the industry.

Through special arrangements with the Postal Telegraph Company at Milwaukee, the news of the final sessions of the convention on Friday was rushed through to Albany, N. Y., where MOTION PICTURE NEWS is printed and presses were being held for this story. On Saturday morning copies of the publication were on their way to exhibitors throughout the country.

This issue of The News contained the name of the new President of the M. P. T. O. A., the new Chairman and personnel of the Board of Directors and an accurate report of the proceedings on the final day, when the Allied and the M. P. T. O. A. joined forces. Friday was by far the most important of all the convention sessions, but no other weekly trade paper printed the news the same week in which it happened.

When the special train bearing the New York delegation en route home from Milwaukee reached Albany Saturday afternoon, copies of The News containing the complete convention story were distributed to the returning delegates. It was the first paper to reach them with the full story.

It was a clean "beat" for MOTION PICTURE NEWS over its weekly competitors.

prove intent upon the Distributor's part before he can receive relief. We also requested the Exhibitor be relieved of giving immediate notice in writing of his exercising his option to terminate the contract during the continuation of the Distributor's defaults specified as provided in this Clause. The Distributor has no such obligation.

"Clause Eighth is the all important one of the contract. It provides for selection and designation of play dates.

"The proposed changes that have not been disputed in this Clause are: Notice of Availability has been changed from three weeks to two weeks. The giving of a new notice of availability in cases where the picture is not available on the dates asked for by the Exhibitor, has been eliminated and in its place substituted the provision that the picture must be open to the Exhibitor at the first available dates, not earlier than two weeks or later than six weeks after the exhibition dates first selected by the Exhibitor.

"Here is the rub. Experience has shown that the majority of claims for the Arbitration Boards to decide, arise from the Exhibitor's failure to book the pictures he purchases. This is not the Exhibitor's fault. The fault can truly be charged to this Clause Eighth of the contract.

"A second or subsequent run theatre invariably must buy his pictures in groups. When he calls for play dates they are not available because of the failure of the first run theatre to book his dates or because the first run has not been sold or the Distributor withholding release in the particular territory. The Exhibitor is forced to scramble for pictures immediately available and he has to buy more blocks. He has been forced into an overbought condition. Before he could play off the pictures he had been compelled to add, the first groups become available and the Distributor clamors for play dates which the Exhibtor has not to give. The result is heartaches, overbuying and arbitration cases.

"We forcefully urged that in such cases, where the theatre is forced in order to remain open to buy these additonal pictures because the product he had first contracted for is not available, that he be relieved at his option from the first contract.

"Upon our request it has been agreed to add a clause, providing that the photoplays shall not contain any advertisng that the Producer thereof is compensated for directly or indirectly.

"We object to Clause Twelfth which provides that we must advertise each photoplay as a Paramount, Metro-Goldwyn or whoever the Producer may be and that we must adhere to the form of announcement contained in the Producer's advertising.

"Also Clause Thirteenth, which provides for our paying a government tax which may sometime be imposed. And Clause Fifteenth, which tells us the minimum we are permitted to charge even though we do not play percentage. Also the Sixteenth Clause, which says we must lease all advertising matter from them.

"It has been agreed that the Percentage Clause Fourteenth be written so that it provided that payment shall be made the day following the close of the engagement and that in the event it is for more than seven days, payment shall be made at the end of each week or fraction thereof.

"Clause Seventeenth is the Deposit Clause. Of course, we want it out. As a compromise we offered that a receipt be given upon the payment of a deposit, that 6 per cent interest be paid thereon and that such payment be subject to the laws in the respective States wherein the deposits or advance payments are paid, which provide for the segregating and trusteeing for safety. The payment should apply to the last picture played. The Distributor consents to issuing the receipt but not the other conditions.

"Clause Eighteenth—The procedure, under this Clause at present, is that an application for a contract becomes a contract only after it has been accepted by the home office of the Distributor within a specified period. We suggested that this be reversed; that a contract be a contract subject to disaffirmance by the home office of the Distributor within the specified period. This the Distributors' attorneys at first consented to, but later qualified their acceptance by providing that the contract be considered a contract if signed by the branch manager and in addition be subject to disaffirmance by the home office within the specified period. We are better off, in preference to this addition, with the present procedure. We now have the right to recall or withdraw our application any time before its acceptance.

"The proposed schedule of Distributors is as follows: Albany, 10 days; Atlanta, 15 days; Boston, 10 days; Buffalo, 10 days; Charleston, 15 days; Charlotte, 15 days; Chicago, 15 days; Cincinnati, 15 days; Cleveland, 15 days; Dallas, 20 days; Denver, 20 days; Des Moines, 15 days; Detroit, 15 days; El Paso, 25 days; Indianapolis, 15 days; Kansas City, 15 days; Louisville, 15 days; Los Angeles, 25 days; Milwaukee, 15 days; New Jersey, 7 days; Minneapolis, 20 days; Butte, 30 days; New Haven, 10 days; New Orleans, 15 days; New York City, 7 days; Oklahoma City, 20 days; Omaha, 15 days; Peoria, 15 days; Philadelphia, 10 days; Pittsburg, 10 days; Portland, 30 days; St. Louis, 15 days; Salt Lake City, 20 days; San Francisco, 20 days; Seattle, 20 days; Washington, 10 days; Little Rock, 20 days; Jacksonville, 15 days; Memphis, 15 days.

"We urge that the number of days in the schedule just read be reduced.

"Clause Nineteenth, the Arbitration Clause, has virtually not been touched. The only changes are that both parties may mutually agree to have their dispute heard in another city, and the very important change; that of eliminating the minimum amount the Board can assess against an exhibitor in the event of his failure to submit to arbitration or comply with the decision of the Board of Arbitration. This means the Board of Arbitration and not the Film Club or Board of Trade must fix the maximum amount that the Distributor may request as a deposit and it gives the Board of Arbitration the power to waive any additional deposit if the case, in their judgment, warrants such exemption.

"In addition, there are a number of ethical provisions which will be printed on the contract which your committee has approved and which it urges you to respect.

"The rules, referred to in the Arbitration Clause of the Contract, provide for the appointment of the arbitrators and the rules and procedure of the Arbitration Boards.

"These rules make of arbitration a purely collection medium for the Distributors and the Arbitration Board a collection agency.

"The arbitrators should not assume the functions of a Court of Law. They are neither qualified nor empowered to so function.

"The purpose of arbitration is to avoid litigation and the theatre owner involved in a dispute should have the right of definitely and in fact choosing fifty per cent of the members of the Arbitration Board who will arbitrate his particular case.

"Evidence should not be limited by rules. All matters, pertaining to the dispute involved, should be allowed to be brought out; as for instance, a pamphlet or press book in which the Producer makes representation as to the quality of his pictures, which in our opinion is very important evidence, should be considered by Arbitration Boards.

"Provision should be made for the refunding of expenses incurred to the theatre owner who receives a verdict in his favor in a matter of arbitration. Very often the theatre owner is compelled to travel long distances and incur much expense in order to defend himself in a matter that has no merit. The present contract is unfair, one-sided, and the method of carrying out the Board's verdict is confiscatory. I know that $10,000 was paid to a reputed firm of attorneys to draw the arbitration clause, but it appears it was paid so that the illegal procedure should have the semblance of legality. No firm of lawyers can make an arbitration Board both the judge and the sheriff. It is vicious to have the power to close a person's theatre for failure to comply with the award of a Board of Arbitration, any part of which he may not have had the right to appoint and the arbitration proceedings having been based on a contract which he had had to sign against his better judgment and wishes through not having the choice of any other course.

"The independent producers should compete with the present system by setting up in addition, their own arbitration system and tribunal, founded on service and a square deal.

"If a contract is agreed upon and approved by this organization, it should be retroactive so that our members in purchasing their new year's product shall have the assurance that it will be under the terms and conditions that are finally agreed upon.

"Your committee recommends that a Committee of five members be appointed by the Board of Directors to serve for the ensuing year. This Committee be empowered to consummate a mutual and equitable approved standard exhibition contract.

"If this is accomplished, this committee shall form with the Motion Picture Producers and Distributors and the Independent Motion Picture Producers & Distributors of America, an Arbitration Committee.

"This Arbitration Committee shall with a like number of Distributors constitute a Court of Appeals with power to review such disputes that are referred to it by local Arbitration Boards to prevent any injustice being done to either side in any local or exchange centre.

"We further recommend with the provision that if an equitable contract is arranged that this organization assumes the supervision of the Exhibitor's side of the Arbitration System.

"That this organization establish and maintain an Arbitration Bureau which shall tabulate records and decisions and shall keep every Arbitration Board, each local and subdivisional unit and their counsel fully advised of decisions in every matter and in every territory."

M.P.T.O.A. Board Meets Soon To Perfect Plans

Cohen Reviews Results Achieved at Convention

THE new Board of Directors of the Motion Picture Theatre Owners of America will meet shortly to put into effect the program laid down at the Milwaukee Convention. It is expected the sessions will be held in New York at National Headquarters, and the call has gone out to the Board members from Sydney S. Cohen, Chairman.

When the Board assembles it will, of course, include the ten directors elected from the Allied States Organizations, now part of the M. P. T. O. A.

The program to be made effective by the Board covers several very important items. These will include:

1. Development of the Trade and Commerce and Playdate Bureaus, toward the support of which the I. M. P. P. D. A. has contributed $50,000 cash and pledged $150,000 more and Universal gave $50,000.

2. Appointment of 26 or more field men to represent the Trade and Commerce and Playdate Bureaus throughout the country to continue the work of playdate mobilization for independent pictures begun at the convention by the distribution of playdate pledge cards. These will be paid business managers, and they will have other important duties as contact men.

3. Negotiation of new standard exhibition contracts with the Hays organization and the I. M. P. P. D. A. The M. P. T. O. A. will urge the establishment of a Court of Appeals in arbitration cases to consist of five members—two exhibitors, two exchange representatives and one neutral.

4. Extension of arbitration to include cases where the independent exhibitor is threatened by the encroachments of producer-circuits or combines not affiliated with producers or distributors.

5. Further meetings with the I. M. P. P. D. A. and national independents to put into effect the coalition formed at Milwaukee. Companies other than those which have contributed will probably announce contributions.

On behalf of the M. P. T. O. A., Sydney Cohen this week issued a statement, headed "The Significance of Milwaukee," and reviewing the results achieved at the convention. It follows:

"The most significant result achieved at the convention of accomplishment just ended at Milwaukee was unity. Unity of theatre owners to a degree never before dreamed of. Unity of purpose of an e tent that augurs well for the future of the entire industry.

"This convention was a convention of principles rather than of personalities as so many previous gatherings have been. Business principles of the soundest sort brought this truly representative body of theatre owners together, and they checked personalities at the door, so that no discordant note could mar the harmony of the proceedings.

"The M. P. T. O. A. has always been a united body at heart and in purpose—Milwaukee was the scene of the final cementing of the 'ties which bind.' Now, as never before, we present a united and impregnable front, and stand equipped and ready to bear our full share of responsibility in the burdens of the industry.

"Theatre owners were given the realization that it was in nowise necessary to either give away their theatres for fear that they would be ruined otherwise, or to sell an interest in businesses built by their time and effort.

"Milwaukee put a stop to the usual stampede of theatre owners 'to get in out of the wet' by rushing sheeplike, to buy film in vast quantities before it is made—from the very companies who are using their (the theatre owners') money for their destruction. Our slogan was 'Save Your Play Dates' and we have done just that. The unbusinesslike and pernicious practice of selling early in May product not available until late August at the earliest and at least half of the number not available until January, February and March of the following year—product concerning which the seller knows nothing, in most instances, save tentative titles—has been halted for the immediate present at least, and this year there will be no repetition of the practice of securing written options on the bulk of a theatre owner's play dates on the part of one or two companies to such an extent that many meritorious independent pictures are kept from his screen by reason of the fact that he is tied up for months to come with no alternative save to play off those pictures which he has bought blindly, thus denying producers and distributors of qual-

"NEWS" Convention Story Made Official Report by Illinois M.P.T.O.

THE Illinois Motion Picture Theatre Owners' Convention, which was scheduled for May 18th at the Hotel Sherman, Chicago, adjourned subject to the call of President Nathan without transacting any business.

The adjournment came on a resolution presented by Ludwig Siegel, who explained that important matters growing out of the National Convention at Milwaukee last week, were pending, and that it would serve the interests of the Illinois exhibitors much better to wait until further report on these matters could be made. In this he was supported by President Nathan and others and the vote was unanimous to postpone the convention.

A unique feature of the brief session was a report on the Milwaukee Convention by Secretary Louis H. Frank, who stated it was unnecessary to go through his notes as the account published in MOTION PICTURE NEWS of May 23rd covered the transactions correctly, and that he would read the MOTION PICTURE NEWS' account of the convention as his report on the work done there.

As far as it is known this is the first time that a trade paper's account of a convention has been utilized in this way and is regarded as a striking mark of the confidence the exhibitors have in MOTION PICTURE NEWS.

ity pictures an opportunity to secure an adequate financial response to enable them to carry on.

"The theatre owner now realizes that he may expect an ample supply of quality pictures from independents—and by independents he means those producers who do not use his money to operate theatres in opposition to him, their customer and rent their product to him only after they themselves have skimmed all the cream therefrom. There is no monopoly possible where brains or inventive genius is concerned, and the theatre owner no longer looks for quality pictures solely from some two or three sources. At least half a dozen producing concerns who do not operate theatres will make, and have made, pictures for this coming season which will far transcend in merit most of the recent output of the so-called aristocrats of producers.

"In line with their decision to place all of their workings upon a sound business basis a Bureau of Trade and Commerce has been established with which independent producing and distributing companies—one national company—have become affiliated, and negotiations are now being concluded with several others. The theatre owners have also arranged to have the Board of Directors develop in each regional zone facilities for better service to theatre owner and exchange alike, by appointing paid business managers who will be not only points of contact but who will render services of a nature hitherto only hoped for.

"A recommendation was also made for the establishment of a Court of Appeals in re arbitration cases, said court to consist of five members, two theatre owners, two exchange representatives, and one unbiassed party, preferably from another industry. This is being done to prevent any injustice being done to any theatre owner or distributor by arbitration boards in any exchange centre.

"Every move made at Milwaukee was made with the avowed purpose of advancement, and we feel that the purpose has been achieved. We sought unity—and unity is an accomplished fact. We endeavored to instill our own abiding confidence in independence into our fellow theatre owners, and we have succeeded beyond our wildest dreams. We tried to put on a firm business basis our entire proceedings, and our sterling associates justified our faith in them by using the brains God gave them—those same brains which they have successfully used in developing their personal business enterprises—and giving us the benefit of their counsel and support.

"So, united, confident and businesslike, we approach the problems confronting us with the firm hope that Milwaukee will prove to have been the turning point of the industry, from which, hand in hand, the theatre owner and producer will go forward, with a better understanding—with more assurance of dividends for them both—to heights of success which neither could scale without the other. And being thus united to be freed forever from the fear and dread of domination or destruction at the hands of any one or two all powerful producing, distributing and exhibiting companies."

Fort Dodge Fire Under Investigation

The finding of oil soaked rags in the premises has led to an investigation into the fire in the Lyric Theatre at Fort Dodge, Ia.

Telegram From Gov. Smith Read at Convention

At the convention banquet in Milwaukee Sydney S. Cohen read a telegram from Gov. Alfred E. Smith, of New York, which brought a great response from the crowd. The message was addressed to Mr. Cohen and read as follows:

"Best wishes for successful outcome of convention. Congratulations and greetings to picture exhibitors. You know how I value their co-operation and that I have their best interests at heart.

(Signed) Alfred E. Smith,
Governor of New York."

North Carolina M. P. T. O. to Convene June 22nd

The regular annual convention of the North Carolina M. P. T. O. will be held at Wrightsville Beach, N. C., June 22nd and 23rd, according to action of the Board of Directors at a recent meeting held in Charlotte.

More than usual significance attaches to this annual convention owing to the death of Colonel Henry B. Varner, who since the inception of the State exhibitor organization eleven years ago has been its prime leader. General despondency over the possibility of finding another leader of such power and weight as Colonel Varner, to lead the exhibitors through their many battles is expressed on every hand.

F. Alton Abbott, of Charlotte, who was appointed temporary secretary succeeding Jas. A. Estridge, resigned, has been handling the affairs of Colonel Varner's office since his death.

Gov. Pinchot Vetoes Two Amusement Bills

Two bills affecting amusements in the state of Pennsylvania and passed by the 1925 session of the State Legislature have been vetoed by Governor Pinchot.

The measure which would exempt first class cities—Pittsburgh and Philadelphia—from the existing theatre construction laws, which provide that no license to operate any form of show in buildings not specifically constructed or maintained as places of amusement will be issued, was vetoed on the ground that it would amend two sections of the Act of May 20, 1913. The bill was introduced by Representative Millar of Philadelphia.

The other bill vetoed by the Governor would have appropriated $125,000 of state funds for distribution among the county fair associations of the state. This latter action was hailed as somewhat of a victory by theatre men, who have always opposed the carnivals and midway shows.

Davis Will Open Office in Hollywood

J. Charles Davis, 2nd, president of Davis Distributing Division, left for the coast Wednesday of this week to open an office for his organization in Hollywood. This move was necessitated because of the rapid growth of the new company. The office will have charge of details in connection with the production activities of companies contributing to the Davis Distributing Division schedule for the season.

Quebec Censors Report on Work for Year

The Quebec Board of Moving Picture Censors, Montreal, conducted a big year's work, according to the annual report of the activities of the Board for the 12 months' period ending April 30 last.

The official statement showed that the Quebec censors had viewed 2,171 film subjects all told during the fiscal year, this total comprising 6,639 reels of the approximate standard length of 1,000 feet. The report shows that the Quebec board examined and approved 1,414 film subjects, consisting of 2,685 reels, without any modification. Thus the Provincial board for Quebec passed almost exactly two thirds of the distinct subjects without a change of any kind.

Announcement is made that the Quebec board rejected 234 film subjects on the first showing but it is pointed out that the Quebec censors ultimately passed 218 subjects on second examination after they had been reconstructed by exchanges or owners as suggested by the board. The exact number of pictures that were finally condemned is not definitely stated in the published report but, from these figures, it is apparent that 16 releases were banned altogether. Incidentally, the censors required more or less extensive changes in 523 releases all told during the year, modifications being required in 24 per cent of the total subjects examined.

New Companies Chartered in New York State

Motion picture companies incorporating in New York state during the past week showed the following directors and capitalization according to charters granted by the secretary of state:

Shilling Motion Picture Productions, Inc., $150,000, C. B. James, H. Shopson, William Shilling, New York city; John C. Terry, Inc., capitalization not stated, H. Cohn, Edward M. James, Celia Shakin, New York city; Anita Stewart Pictures, Inc., $20,000, Andrew Bellanca, D. O. Decker, S. S. Braunberg, New York city; Advance Trailer Service Corporation, capitalization not stated, L. Joffe, L. A. Naftalison, J. A. Sarafite, New York city.

Acme Booking Offices, Inc., capitalization not stated, O. S. Moran, Agnes McNamara, J. J. Hahn, New York; The Song of the Suds, Inc., $20,000, George Pfeil, Herman Ellison, Brooklyn; Saul Sigelschaffer, New York city; Revel-Art Productions, Inc., $10,000, R. Alexander, Roy Gould, F. Perrone, New York city.

Rothchild Takes Over Strand in San Francisco

Promise of another first-run high class motion picture theatre on Market street was realized the second week in May when the Herbert L. Rothchild Entertainment, Inc., made known the acquisition of the real estate and property at 965 Market street, the present location of the Strand Theatre, which is under the management of Morris Markowitz. The house will be improved and approximately $150,000 will be spent on it by the owners of the California, Imperial and Granada theatres. The same policy of highclass entertainment will be carried out in it as in these. It is thought the new owners will take over the Strand July 1st.

F. P.-L. Acquires Gordon Holdings

38 Houses Involved and Fifty Per cent Interest in Maine and New Hampshire Theatres, Inc.—First National Franchise Not Included

FAMOUS PLAYERS-LASKY this week officially confirmed the report that it had acquired the holdings of Nathan H. Gordon and Max Shoolman in Olympia Theatres, Inc., which operates 38 theatres in the New England States. Although no figure was mentioned in the Paramount announcement, it is understood the deal involved about $12,000,000. Famous also acquires a fifty per cent interest in Maine and New Hampshire Theatres, Inc., which control about 40 houses.

"Under the provision of the contract, Famous Players has agreed to purchase the interest of Messrs. Gordon and Shoolman's associates upon the same terms and conditions as those under which they acquired the minority stock," the Paramount statement said.

"Famous Players-Lasky Corporation through its subsidiary, New England Theatres, Inc., have been associated in the operation of some of the theatres involved in the Olympia Theatres, Inc." The theatres and properties involved in the transaction are:

Scollay Square, Washington Street, Central Square, Allston, Fields Corner, Codman Square, Province Building, and Uphams Corner Strand of Boston; Lynn Olympia; Gloucester Olympia; Chelsea Olympia; New Haven Olympia; New Bedford Olympia; Harvard, North Cambridge; fifty per cent of the Maine and New Hampshire Theatres Company; Empire, New Bedford; Olympia, Brockton; Capitol, Allston; City Theatre Building, Brockton; Colonial, Haverhill; and the following properties in Salem: Maynes property, Pingree property, Federal Theatre, Salem Theatre, Empire Theatre, Newton Theatre and Union Square Theatre.

The Province Building, referred to above, is a twenty-story structure in Boston, which does not contain any theatre.

It is understood that the First National franchise for New England, held by Mr. Gordon and his associates, will revert to the parent company and will ultimately be absorbed by the First National original franchise holders. It was not included in the Gordon-Paramount deal.

While no announcement has been made, it appears probable that William P. Gray will be in charge of the newly-acquired circuit for Paramount when operation is begun July 15.

Famous Players, it is reported, will build a large theatre in Fort Worth, Texas, in addition to the houses it already operates there—the Palace and Hippodrome. Announcement has already been made that the company would build a $1,000,000 theatre in San Antonio and that it would lease a house of similar size in Houston to be built by Jesse H. Jones.

Paramount officials this week denied that there was any deal under way by which the Saenger Amusement Company, New Orleans, would take over the Southern Enterprises holdings in Texas.

The 1493 Broadway Corporation, a 100% owned subsidiary of Famous Players-Lasky Corporation, has awarded the contract for the erection of the new 30-story office building on the site of the present Putnam Building on the west side of Times Square, New York City, running from 43rd to 44th Street, to contain a 4000-seat theatre which will be known as the Paramount Theatre, to the Thompson-Starrett Company of 250 Park Avenue. Contracts were signed on Thursday by Louis Horowitz, the president of the Thompson-Starrett Company and Adolph Zukor, the president of the 1493 Broadway Corporation.

Work of demolition on Westover Court, the structures in the rear of the Putnam Building, begins June 1st, while the office building in front will be demolished October 1st. The theatre is to be completed by August 1st, 1926, and the office building in the Fall of that year.

Activity in Theatre Field Continues

Circuits and Individuals Extending Their Holdings—Thirteen New Houses for Milwaukee

EXTENSIONS of theatre holdings by circuits and indviduals were reported in considerable numbers this week.

The Loew Circuit has completed negotiations for the purchase of a large plot of ground in Norfolk, Va., on which it is planned to build a 3,000-seat house at a cost of approximately $800,000.

A. H. Blank, associated with Balaban & Katz, has added another to his string of houses in Iowa in the acquisition of the Rialto at Sioux City. The other house already owned by the Blank-Balaban & Katz interests there is the Princess. The Rialto is being redecorated and will be reopened on July 1.

Ascher Brothers have completed plans for the addition of another big theatre in Chicago. The site for the new million dollar theater and store building is on the west side of Sheridan Road, just north of Irving Boulevard. The house will seat 2,880. The site was recently purchased for $128,000 from the Frank J. Kelly Estate.

Ground has been broken for the new Capitol Theatre, which is to be erected in Hazleton, Pa., by the Comerford Amusement Company and A. J. Feeley. The cost will be in the neighborhood of $500,000.

Finkelstein & Ruben have purchased the Strand Theatre at Eveleth, Minn., and are reported to be negotiating for the Regent in that town.

A deal is reported pending by which W. W. Farley, head of the Farash Theatres, Inc., of Schenectady, N. Y., may take over the Community Theatre, in Catskill; the Gateway in Little Falls, and the Liberty in Herkimer. Mr. Farley recently bought the Warburton Theatre, Yonkers, N. Y., where he already had six threatres.

The Schine Circuit, in which Universal has an interest, will lease a 1,000-seat house in Mechanicville, N. Y., which will be built by a group of fourteen business men of the town at a cost of $150,000. The lease will run for 15 years.

Another theatre deal in Mechanicville was announced this week, Louis Buettner, of Cohoes, prominent in exhibitor organization circles in the State, sold the Star Theatre there to W. D. Tweedy. Mr. Buettner has theatres in Cohoes and Hudson Falls.

Harry E. Huffman, President of the M.P.T.O. of Colorado and the Intermountain States, will build a new 1,700-seat theatre in Denver at a cost of about $300,000. The house will be named the Aladdin, and will be primarily first-run.

The latest acquisition of the Clinton-Meyers, Duluth, chain of theatres is an auditorium at Hibbing, Minn., with a seating capacity of 1800. Finkelstein & Ruben operate the Homer and State Theatres in the town.

Deeds have been recorded at New Haven, Conn., for the conveyance to the 70 College Street Corporation, of which Arthur S. Friend is President, of the large plot on College Street, a portion of which was formerly occupied by the Rialto theatre. Mr. Friend plans the erection of a five-story store and office building, and the building of a 3,000 seat theatre for motion pictures.

The bond issue of $660,000 was underwritten by New Haven bankers, and is said to be the largest issue ever underwritten in Connecticute.

Thirteen new theatres are planned or being built in Milwaukee. They are reported to represent over 20,000 seats and $3,500,000 in investment. Four of the new houses will cost $500,000 apiece. Among those concerned in the projects are the Saxe Circuit, which plans a $500,000 house to seat 3,000, with ballroom and several stores and offices, and the J. H. Silliman interests, which plans a 1,200-seat house. Almost without exception the new theatres will be located in the neighborhoods, and so far as can be learned all are being built by independent theatre interests.

West Coast Theatres, Inc., is extending its operations to the South Side District, a fast growing section of Los Angeles. Ground was broken recently for The Manchester, at Moneta and Manchester avenues, to seat 1,700 and embody six stores with fifteen apartments above. The total investment will be in excess of $375,000.

West Coast has also bought a large plot at 87th and Vermont avenue and will start the erection of a second theatre in the South Side chain in about three weeks. The Vermont Avenue theatre, will seat 1,500 and will include 450 loges. Four stores will flank the Vermont avenue frontage. The investment will be over $300,000.

H. M. Warner Denies Company is Tied Up With Any Other Concern

REPORTS circulated in Milwaukee during the M. P. T. O. A. convention last week that Warner Brothers were about to become affiliated with Metro-Goldwyn were denied by Harry M. Warner in a telegram to the New York office of his company and sent last Sunday before Mr. Warner left Los Angeles for the east.

In the telegram Mr. Warner said:

"I cannot understand why unreliable rumors about Warner Bros. product and activities in which we are from time to time reported tied up with some other concern, are given the slightest credence. Surely we have given to the public enough information about our future plans to assure the fact that we intend to travel along as we always have done—alone. Furthermore our recent purchase of the Vitagraph Co., which gives us a distribution outlet—the only thing we lacked—ought to be sufficient evidence that we need no affiliation with any other company.

"Let me say once more—Warner Bros. are tied up with no other concern either directly or indirectly and neither do we intend to be as long as we are in business."

Endorse Greater Movie Season

Secretary of Labor and Governors Give Their Approval to Celebration in August

"COUNT on me to encourage the success of Greater Movie Season! I hope the celebration will be all that you anticipate for it."

Secretary of the Department of Labor, James J. Davis, has gone on record as an enthusiastic supporter of Greater Movie Season which Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., is inaugurating; and capping the offers of assistance the project has evoked from national associations, the Governors of Massachusetts, Rhode Island and Maine have forwarded hearty official endorsements.

"Ten years ago we thought that the moving pictures of that day were just about as near perfection as it was possible to make them," stated Secretary Davis. "But I happened to be in the theatre the other night when a news reel was shown, a part of which was an Easter parade in Washington a number of years ago. Sandwiched in with the pictures produced in the last month or so the effect was almost startling."

"The Greater Movie Season ought to be an inspiration," he continued. "The pictures are unquestionably getting finer every season, not only in the physical and mechanical details but in the quality of entertainment they provide. The theatres which are best patronized are those which are showing only the very highest type of plays educationally, inspirationally and morally as well as mechanically."

Governor Alvan F. Fuller, of Massachusetts, wrote from the Executive Chamber in Boston:

"The Greater Movie Season, with its promise of finer and better pictures should interest the millions of motion picture patrons throughout our country. Every advance in this wonderful field of entertainment with its wide scope for public influence and good, should be endorsed and encouraged so that we may have pictures that appeal to the best in the hearts and minds of those who do the world's work and to those who are soon to step into the ranks and continue the work. The best movies are those furnishing a pleasant memory which can be recalled in moments of leisure."

Governor A. J. Pothier, of Rhode Island, wrote:

"I am glad to say that I can heartily endorse the campaign for a Greater Movie Season, to be inaugurated next August. Motion pictures if properly produced and exhibited have a great educational feature, especially to the young of our country. This campaign to produce better pictures, I am sure, will be a great success."

Governor Ralph O. Brewster of Maine:

"Every good citizen viewing the increasing unsettlement that is abroad in our land must be deeply concerned with any movement that will make for cleaner and better motion pictures, because of the profound influence the moving picture theatre is today exerting upon the development of our youth. To the extent that your organization and your efforts contribute to this improvement you are entitled to the commendation of every official and every citizen concerned with the things that are of good report."

Under those auspices, Greater Movie Season should command immense public interest throughout New England, and when the national field campaign gets under way gubernatorial endorsements in every state co-operating with the Hays organization are confidently expected.

The Associated Advertising Clubs of the World, in convention at Houston, Texas, heard Greater Movie Season cited as a stimulant to all businesses appealing to popular taste, in the course of an address by J. Homer Platten, treasurer of the Motion Picture Producers and Distributors of America, Inc.

An active membership of several millions is represented by the organizations that already stand pledged to support and participate in Greater Movie Season.

Pathe News Shows Subway Mishap Scenes

Patrons of Broadway, New York, picture houses saw scenes of the Eastside subway accident of last Tuesday four hours after it happened, according to the Pathe office. Pathe News was on the job with the first flash of the mishap and Editor Emanuel Cohen detailed three cameramen to the Lexington Avenue subway. They were grinding cameras eight minutes following the disaster, in which one hundred persons were injured.

Labor Federation Plans Picture Campaign

Moving pictures are to be extensively used by the American Federation of Labor in an elaborate campaign which is to be undertaken for the unionization of all workers in all industries. The films will demonstrate the value of trade unionism and at the same time encourage the purchase of union labeled goods.

Plans for the campaign were laid at a meeting of high officials of the Federation in Washington on May 6, when it was decided that the time was ripe for an attempt to swell the ranks of union labor, which have steadily been dwindling since the end of the war. The undertaking of this campaign is considered to mean that labor officiels see an era of continued prosperity for the United States, since it is an axiom that men can be organized only when fully employed, the idle worker thinking more of his family than of unionizing.

A three-year campaign through moving pictures has been recently concluded with excellent success, officials were told by Collis Lovely, president of the Boot and Shoe Workers' International Union, in bringing before the Federation the benefits to be derived from this form of proselyting.

First National to Have Havana Exchange

B. Lichtig has departed for Havana, Cuba, where he is to open a new First National exchange. The assignment was given him by E. B. Johnson, manager of the foreign department of First National, who plans to open twenty-one similar foreign exchanges.

Lichtig has been identified with the industry for the past nine years. Most of that time he has been a representative for Universal in Spanish speaking countries. Since 1922 he has held forth in Barcelona, Spain, where he established the Universal exchange and ten distributing offices in the key centers.

Resolution on Probe of Film Boards of Trade

FOLLOWING is the text of the resolution adopted unanimously by the M. P. T. O. A. Convention at Milwaukee regarding the reported investigation of the Film Boards of Trade by the Department of Justice:

"INASMUCH as rumors have come to our attention that the Department of Justice is investigating the various Film Boards of Trade and inasmuch as the Motion Picture Theatre Owners of America have never approved or subscribed to the forms of this socalled 'Uniform Contract' for the purchase of pictures.

"BE IT THEREFORE RESOLVED, that if there is any foundation to these rumors, that this Convention assembled in Milwaukee, May 15th, 1925, hereby goes on record to render all assistance and cooperation within our power to the Department of Justice in its endeavors.

"BE IT FURTHER RESOLVED, that a certified copy of this Resolution be forwarded to the Attorney General of the United States."

Warners' Production Plans Outlined

Complete Details of Product for Next Season Presented at Sales Convention Held in Los Angeles

COMPLETE details of the production schedule which Warner Brothers will operate on next season were outlined at the sales convention of Warner and Vitagraph executives and sales heads held in Los Angeles last week.

The Warners' Forty will include two Ernst Lubitsch productions; 2 with John Barrymore; 2 with "Syd" Chaplin; 4 with Marie Prevost; 4 with Monte Blue; 4 with Irene Rich; 2 with Lowell Sherman; 4 with Matt Moore and Dorothy Devore; 4 with Kenneth Harlan and Patsy Ruth Miller; 4 with Rin-Tin-Tin; 8 with All Star Casts.

Announcement of the production schedule was made in New York this week, upon the return from the convention, which was the first get-together of the Warner Executives and the Vitagraph sales managers since the recent purchase of the Vitagraph company, of Harry M. Warner, Abe Warner, Sam E. Morris, Meyer Lesser and Herman Starr, of Warner Brothers.

The titles of the stories, principal players, directors and scenarists of all the forty with the exception of the all-star cast pictures, which will be selected within a few days, follow:

John Barrymore in "Captain Alvarez," by H. F. Sheldon, directed by Millard Webb. scenario by Bess Meredith. A romantic story of the life of Maximillian, Emperor of Mexico, during the reign of Napoleon III.

Catherine Brody's "Why Girls Go Back Home," a sequel to "Why Girls Leave Home," with Marie Prevost. The cast includes: Willard Louis, John Roche, Gayne Whitman, Clyde Brook. Directed by Harry Beaumont.

"His Majesty, Bunker Bean," by Harry Leon Wilson, with Matt Moore and Dorothy Devore. The cast includes: Willard Louis, Louise Fazenda, John Patrick. Directed by Roy Del Ruth.

An Ernst Lubitsch production, "The Third Degree," from the story by Charles Klein.

"The Limited Mail," E. E. Vance's great railroad thriller, with Monte Blue. The cast includes: Willard Louis, Vera Reynolds, Tom Gallery, Eddie Gribbon, Jackie Huff, John Roche, Otis Harlan. Directed by George Hill.

"The Pleasure Buyers," a mystery novel by Arthur Somers Roche, with Irene Rich. The cast includes: Clyde Brook, Gayne Whitman, Don Alverado, Charles Conklin, Wanta Hall, June Marlowe, Frank Campeau, Frank Leigh. Directed by Chester Withey.

"Bobbed Hair," by twenty celebrated authors, starring Marie Prevost. The cast includes: Louise Fazenda, Kenneth Harlan, John Roche, Walter Long, Emily Fitzroy, Pat Hartigan. Directed by Alan Crosland.

Rin-Tin-Tin in "Below the Line," by Charles Logue. The cast includes: John Harron, June Marlowe, Pat Hartigan, Charles Conklin, Victor Potel. Directed by Herman Raymaker.

"The Love Toy," with Lowell Sherman and a tremendous all-star supporting cast. Directed by Alan Crosland.

"The Man on the Box," by Harold McGrath, starring Syd Chaplin. The cast includes: Alice Calhoun, Charles Reisner, David Butler, Charles Gerard, Kathleen Calhoun, Charles Conklin. Directed by Fred Newmeyer.

"The Golden Cocoon," by Ruth Cross, with Helen Chadwick, Huntly Gordon, Richard Tucker, Margaret Seddon, Frank Campbell. Directed by Millard Webb.

"The Climbers," by Clyde Fitch, with Irene Rich, Huntly Gordon.

A second Ernst Lubitsch production of a famous stage success.

"Three Weeks in Paris," by Gregory Rogers, with Matt Moore and Dorothy Devore. The cast includes: Louise Fazenda, Willard Louis, Helen Lynch, John Patrick, Gayne Whitman, Frank Bond. Directed by Roy Del Ruth.

Rin-Tin-Tin in "Clash of the Wolves," by Charles Logue. The cast includes: Dolores Costello, Don Alvarado, June Marlowe. Directed by Herman Raymaker.

John Barrymore in "The Social Highwayman," by Elizabeth Phipps Train. Directed by Harry Beaumont, scenario by Bess Meredith.

"Red Hot Tires," by Gregory Rogers, with Monte Blue, Patsy Ruth Miller, Lincoln Stedman, William Lowry. Charles Conklin, Fred E. Smelton. Directed by Earle Kenton.

"Hell Bent For Heaven," by Thatcher Hughes, with Monte Blue. The cast includes: June Marlowe, Gayne Whitman, John Harron. Directed by William Beaudine.

"The Passionate Quest," E. Phillip Oppenheim's novel, with Marie Prevost, Huntly Gordon, John Roche. Directed by James Flood.

"Satan in Sables," by Bradley King, with Lowell Sherman, John Harron, June Marlowe. Directed by James Flood.

"The Fighting Edge," by William McLeod Raine, with Kenneth Harlan and Patsy Ruth Miller.

"The College Widow," George Ade's stage success, starring Syd Chaplin. Directed by Charles Reisner.

Rin-Tin-Tin in "A Flower of the North," by James Oliver Curwood. The cast includes: John Harron, Gayne Whitman, Helen Costello. Directed by Herman Raymaker.

"Compromise," by Jay Gelzer, with Irene Rich. The cast includes: Huntly Gordon, John Patrick, John Harron, Alice Calhoun. Directed by Chester Withey.

"The Vengeance of Durand," by Rex Beach, with Irene Rich and Clyde Brook and a sterling supporting cast.

"Wild Youth," by Sir Gilbert Parker, with Kenneth Harlan and Patsy Ruth Miller.

"The Wife Who Wasn't Wanted," by Gertrude James, with Irene Rich. The cast includes: Huntly Gordon, John Harron, June Marlowe, Ed. Piel, Gayne hitman, Wilfred Lucas, Don Alvarado, Eleanor Faire, Gertrude Astor. Directed by James Flood.

"The Honeymoon Express," with Matt Moore and Dorothy Devore. The cast includes: Willard Louis, Louise Fazenda, John Patrick. Directed by Roy Del Ruth.

"The Gay Ones," by Charles Hanson Towne, with Marie Prevost, Clyde Brook, John Roche. Directed by Millard Webb.

Rin-Tin-Tin in "The Fighting Chance," by James Oliver Curwood. Directed by Herman Raymaker.

"The Priceless Pearl," by Alice Duer Miller, with Kenneth Harlan and Patsy Ruth Miller.

"Rose of the World," by Kathleen Norris, with Patsy Ruth Miller, Alan Forrest, Rockliffe Fellows, Pauline Garon, Alec Francis, Helen Dunbar. Directed by Harry Beaumont.

"The Inevitable Millionaires," by E. Phillips Oppenheim, with Matt Moore and Dorothy Devore. The cast includes: John Patrick, Willard Louis, Louise Fazenda. Directed by William Beaudine.

"The Cave Man," by Gellet Burgess, with Kenneth Harlan and Patsy Ruth Miller.

Australasian Films, Ltd., in Merger, is Report

AN Associated Press despatch from Melbourne, Australia, dated May 19th, reports the merger of big motion picture interests in Australasia and New Zealand. The report states that the organization is capitalized at $15,500,000 and will control 130 theatres and will produce as well as import pictures.

W. A. Robbins of the Australasian Films, Ltd. offices in New York stated that he had received a cable from Sydney this week which declared that the operations of the Company would be extended into New Zealand. The films which Australasian controlls in the Antipodes were formerly sold for another company for distribution in New Zealand.

Mr. Robbins added that the Company recently acquired a large property and was equipping it to enlarge its production activities to make pictures for export. Previously Australasian's productions had been designed for home consumption. The Company owns about 100 theatres in Australia. There are about 200 houses in New Zealand, 130 of which, if the report be correct, have been acquired by Australiasian.

Allison Heads Atlanta Sale of Coins

George R. Allison, of Fox Film Corporation, has been appointed captain of the Film Industry Division in Atlanta for the sale of the Confederate Memorial Coins, the net proceeds from the sale of these coins to go to the Stone Mountain Confederate Monumental Association for the development of the gigantic project of carving the Confederate memorial on the side of the mountain.

The coins which have been placed at the disposal of the Stone Mountain Association are the half-dollars minted by the Federal government as a tribute to the valor of the heroes of the South. They will sell for one dollar. Allison, who is one of the pioneers in the film fraternity of Atlanta, has a host of friends in business and social circles of the city and is an excellent choice for this important commission.

Court Stops Gleichman Move

Effort to Drop Kunsky as Co-Defendant Denied by Judge in Suit Against F. P.-L.

EFFORTS to discontinue the John H. Kunsky theatrical interests as co-defendants in the suit brought by Phil Gleichman, former manager of the Broadway-Strand theatre, against Famous Players for breach of contract, met with difficulty before Judge Fred S. Lamb of Cadillac, Michigan, now sitting in the Wayne county circuit court.

Efforts were made by the Gleichman counsel to have Kunsky dropped from the suit, and the case adjourned to the United States district court. However the retention of the Kunsky interests may only be for the time being according to an intimation by Judge Lamb, thus keeping the case within the jurisdiction of the circuit court.

Testimony during the first sessions of the trial indicated that the gross earnings of the Strand, which had a five year contract for Paramount products, were $994,338 in the three years that the contract was carried out. From this amount the Famous Players-Lasky corp., received $279,227 and Gleichman, $118,533, net, according to counsel for Gleichman. The first year the corporation received $105,508, net, and Gleichman, $64,654. At the end of the third year there was a marked decrease in profits, the corporation receiving $75,165 and Gleichman, $16,385.

When it came time to enter into a contract for the fourth year Gleichman told the corporation that he would demand all first-run films and would not pay a rental for one picture of more than $1,500.

After Mr. Gleichman's demands were refused, the Paramount product was given to the Kunsky interests. When called to the stand, Gleichman testified that he entered into the contract only after the most earnest solicitation by representatives of the distributor.

"Mr. Al Lichtman, who was then distribution manager for the corporation, advised me to purchase the entire theatre," Gleichman said, "promising the corporation would back me financially. When I learned that the initial cash payment for purchase would be $12,500, I wired the Lasky people in New York the amount demanded. I received a check from them for that amount the following day by special delivery. Then I made a contract with the corporation to use its feature films."

The defendant is demanding a generous share of the earnings of Famous Players-Lasky in the two years that the contract was alleged to be violated. Lichtman has been present during the first sessions as a witness for Gleichman. Sidney R. Kent, general manager of Famous Players, is also in Detroit, ready to testify in behalf of Famous.

Resolution on Extension of Arbitration

FOLLOWING is the text of the resolution unanimously adopted by the M. P. T. O. A. Convention at Milwaukee, on the extension of Arbitration to cover cases of independent exhibitors vs. producer-chains and other chains not owned or controlled by producers or distributors.

"RESOLVED, That this Convention approve, endorse and support most vigorously a plan to extend the principles of Arbitration to grievances of exhibitors against producers and distributors arising out of their inability to secure service of film because of the unfair competitive methods of circuits and chains of theatres owned by these producers and distributors, and also because of the inability of theatre owners to secure film for the operation of their theatres, because of the unfair competitive methods of circuits and chains of theatre operators, and to that end the Board of Directors meet in conference in New York City with the representatives of the producers and distributors for the purpose of drafting an agreement embodying such plan."

Million Dollar Building Program in California

A $1,000,000 theatre building program was begun in Northern California May 8th according to an official announcement by Robert A. McNeil, president of the Golden State Theatre and Realty Corporation, with the commencement of construction of six theatres, five of which are in San Francisco and Oakland.

The Excelsior Amusement Company, a subsidiary of the Golden State Corporation, signed a lease for a new theatre to be built by George Lagomarsino on Mission street at Olive, near the county line. It will seat 1,200 persons and cos t$150,000. Locations of theatres in the million dollar program are the $250,000 Sunset Theatre, Irving street between 14th and 15th avenues; three Oakland houses, San Pablo avenue and Standford, Park Boulevard and East 18th street, East 14th street and 32nd avenue; one at Pacific Grove and the Mission and Olive street theatre, which will serve the Crocker-Amazon and Ocean View tracts of the outer Mission district. W. H. Moore, manager of the Excelsior Theatre will also have charge of the new house.

Intermountain Film Board Names New Chief

William F. Gordon, manager of the Associated First National exchange in Salt Lake City was elected president of the Intermountain Film Board of Trade, at a recent meeting to fill the place of C. E. "Doc" Holah, resigned. Gordon was formerly vice-president. C. F. Parr, Producers Distributing Corporation local manager, was elected vice-president. "Doc" Holah was here as representative of the Fox Film corporation, and resigned to take charge of the Universal Mobile cross country unit which left Hollywood this week.

Syracuse Council Adopts Daylight Saving

The common council in Syracuse last week voted to adopt daylight saving in that city from June 15 to September 15. The decision came as a rather hard blow to the theatres of that city, the owners of which were in hopes that Syracuse might stay on old time this year.

In and Out of Town

MAJOR H. C. S. THOMSON, managing director of F. B. O. left for Hollywood this week.

ADAM A. ADAMS of the U. S. theatre in Paterson and the Newark in Newark, N. J. will sail for Athens, Greece on the Berengaria, May 27h.

ARTHUR A. LEE, President of the Lee-Bradford Corporation, returned Monday, May 18th, on the S. S. Adriatic from a six weeks' trip abroad.

E. B. HATRICK, General Manager of International News Reel and Vice-President of Cosmopolitan Productions will sail on the Leviathan, Saturday, May 23d for a six weeks' trip abroad in the interest of both organizations.

B. P. SCHULBERG will return to the Coast this week to supervise production.

"SUNSHINE SAMMY" MORRISON, of Pathe Comedies will arrive in New York on Sunday after making personal appearances in principal middle west cities.

SAM SPRING, new Sec'y-Treas. of First National and E. Bruce Johnson of the foreign department left New York Saturday to look over production on the West Coast.

CARL P. YORK and Walter Le Mat, Paramount Scandinavian distributors, after a month's visit in the U. S., sailed for Stockholm on the Paris, May 16th.

J. CHARLES DAVIS II, President of the Davis Distributing Co. left New York last Wednesday on a four weeks' trip to the coast to arrange production.

DAVID M. THOMAS, representing Ralph W. Ince has arrived from the coast to arrange distribution.

IKE BLUMENTHAL, General European Representative for Paramount, sailed for Europe on the Aquitania, Tuesday night.

HENRY GOLDSTONE, representing the Phil Goldstone Productions, arrived in New York this week after a tour of the prinpal exchange centers of the United States.

Business Men Finance Daly City, Cal., Theatre

A company to finance the erection of a theatre costing $100,000 is being organized by business men of Daly City, near San Francisco. The structure will be erected at El Camino Real and Flournoy streets. It will be of reinforced concrete construction, mission type of architecture and will seat about 1,000.

Barbian Again Head of Akron Enterprise

Charles Barbian, former prominent motion picture exhibitor of Akron, returns to the limelight again after an absence of several years as president of the Akron Enterprise Company. This company has taken a 99-year lease on the site of the new B. F. Keith Theatre Bldg., S. Hight Street. Keith Vaudeville Exchange will book the attractions. The house has a seating capacity of 2,000. Barbian owned and operated the Waldorf theatre in Akron prior to its sale to Messrs Friedman and Byerly.

Prod. Dist. Corp. Lists Twenty-Six

Sam Rork and Marshall Neilan Productions Are Included in Preliminary Announcement of Coming Season

JOHN C. FLINN, general manager of Producers Distributing Corporation, has announced twenty-six of the forty-odd productions that will be released by the company during the 1925-1926 program. Included in the list of producers who will contribute to this extensive program are such influential names as Marshall Neilan, Sam Rork, Cecil B. De Mille, Al Christie, Charles Christie, Hunt Stromberg, Frances Marion, Renaud Hoffman and A. H. Sebastian.

While this preliminary announcement lists only twenty-six pictures, among them are included the titles of six exceptionally successful stage plays, including "Eve's Leaves," "Seven Days," "Three Faces East," "The Road to Yesterday," "Silence" and "Strongheart," which will be produced under the title of "Brave Heart."

In addition to these plays fifteen popular works of fiction are listed for screen adaptation including "The Last Frontier," by Courtney Riley Cooper; "Simon the Jester," by William J. Locke; "The New Magdalen," by Wilkie Collins; "Hell's Highroad," by Ernest Pascal; "The People vs. Nancy Preston," by John Morosco; "The Wedding Song," by Ethel Watts Mumford; "The Open Switch," by Frank H. Spearman; "Her Two Men," by Richard Washburn Child; "The Volga Boatman," by Konrad Bercovici; "The Million Dollar Handicap," adapted from "Thoroughbreds," by W. A. Frazer; "Red Dice," adapted from "The Iron Chalice," by Octavius Roy Cohen; "Made for Love," adapted from "The Valiant Gentleman," by M. J. Stuart; "Steel Preferred," by Herschell Hall; "The Valley of Fear," by W. G. Tuttle, and "The Man From Red Gulch," by Bret Harte.

This imposing collection of material from the pens of great dramatists and writers, is rounded out with three especially written original stories. These include "The Flame of the Yukon," "The Unknown Soldier," and "Fifth Avenue." The first title will be a Hunt Stromberg production; Renaud Hoffman will produce "The Unknown Soldier," and "Fifth Avenue" will be a Sam Rork feature.

Two personally directed Cecil B. De Mille super productions are announced in "The Road to Yesterday" and "The Volga Boatman." The first of these will be an adaptation by Jeanie Macpherson and Beulah Marie Dix from the famous stage play "The Road to Yesterday," by E. J. Sutherland and Miss Dix. Joseph Schildkraut, stage star, will be featured with Vera Reynolds and Jetta Goudal. De Mille's second personally directed production, "The Volga Boatman," will be adapted from Konrad Bercovici's story.

In addition to the two personally directed specials, nine productions are listed to be supervised by De Mille. These include "Silence," Max Marcin's current dramatic success that will go on tour next season with four road companies in addition to opening for a run in Chicago with the original cast. The screen adaptation of this play will be directed by Rupert Julian.

"Eve's Leaves," another dramatic hit on Broadway by Harry Chapman Ford, will be interpreted on the screen with Leatrice Joy as the star under the direction of Paul Sloane. "Three Faces East," adapted from the stage play by Anthony Paul Kelly, will be directed by Frank Urson and Paul Iribe with a cast headed by Agnes Ayres and Robert Ames. "Hell's Highroad," adapted by Eve Unsell from Ernest Pascal's novel, will star Leatrice Joy, supported by Edmund Burns, Robert Edeson and Julia Faye under the direction of Rupert Julian.

"The Coming of Amos," starring Rod La Rocque, with Jetta Goudal, Trixie Friganza and Noah Beery in featured roles, adapted from William J. Locke's novel, will be directed by Paul Sloane. Sloane will also direct "The Wedding Song," adapted from the novel by Ethel Watts Mumford, and "Made for Love," adapted from M. J. Stuart's novel "The Valiant Gentleman." Leatrice Joy will be starred in both these productions, supported by Edmund Burns.

Rupert Julian will direct Rod La Rocque in "Red Dice," adapted from the Octavius Roy Cohen story "The Iron Chalice," and "Brave Heart," adapted from the dramatic success "Strongheart," by William C. De Mille.

The stage farce "Seven Days," by Avery Hopwood and Mary Roberts Rinehart and founded on Mrs. Rinehart's book "When a Man Marries," will be produced as an Al. Christie special feature comedy under the direction of Scott Sidney, director of "Charley's Aunt." This production will have a cast featuring Lillian Rich, Creighton Hale, Lilyan Tashman, Mabel Julienne Scott, Hallam Cooley, William Austin, Tom Wilson, Rosa Gore, Eddie Gribbon and Charles Clary.

Six Hunt Stromberg productions are listed. Two of these will be Priscilla Dean pictures, two Harry Carey pictures and two personally directed Stromberg Specials. The western story, "The Last Frontier," by Courtney Riley Cooper, originally started by the late Thos. H. Ince, will be completed by Stromberg as his first special during the coming year. This will be followed by "The Open Switch," adapted from Frank Spearman's railroad story "Whispering Smith."

Priscilla Dean will be starred under Tom Forman's direction, in "The People vs. Nancy Preston," adapted from the successful novel by John Morosco, and in "The Flame of the Yukon," an original story of the Alaskan gold rush especially written for Priscilla Dean.

Harry Carey will be starred under Tom Forman's direction in "The Valley of Fear" from the Liberty Magazine story by W. G. Tuttle, and in "The Man from Red Gulch," from Bret Harte's western story "The Idyll of Red Gulch."

The newly organized Metropolitan Productions will release four George Melford Productions, including "Without Mercy," adapted from John Goodwin's novel, featuring Vera Reynolds, Dorothy Phillips, Robert Ames, Rockliffe Fellowes, Patricia Palmer, Lionel Belmore, Fred Malatesta, Sidney D'Albrook and Gene Pallette; "Steel Preferred," adapted from Herschall Hall's series of Saturday Evening Post stories; "Her Two Men," by Richard Washburn Child, another popular Saturday Evening Post story, and "The Million Dollar Handicap," adapted from the famous novel of the race track by W. A. Frazer.

Frances Marion is scheduled to contribute her first two pictures as an independent producer in "The New Magdalen," adapted from Wilkie Collins's novel, and "Simon the Jester," adapted from William J. Locke's story of the same title. Both of these adaptations will be made personally by Miss Marion and the picture produced under her personal supervision.

Sam Rork is listed for four productions including "Fifth Avenue," a story of a thousand emotions, in which Lewis Stone will be starred under the direction of Alfred E. Green.

Renaud Hoffman will contribute "The Unknown Soldier" from the story by Dorothy Farnum.

Additional attractions bringing the total for the year to between forty and fifty will be announced later when the details of their production with casts and directors have been set.

Enjoined From Using Bill Mix Name in Pictures

THE United States District Court for the Southern District of California has issued a permanent injunction restraining the William (Bill) Mix Productions of Los Angeles, from issuing any advertising material that might tend to confuse their pictures with those starring Tom Mix, Fox Film Corporation star.

The action of the court "forever enjoins" the parties named in the injunction from using the names of Mix, or William Mix, or Bill Mix, or William (Bill) Mix in any way in connection with the sale, advertisement, exploitation, leasing, releasing and or exhibition of pictures.

The injunction was granted against "William (Bill) Mix Productions," a corporation, Frank M. Sanford, doing business under the firm name of "Sanford Productions," Dick Carter, William R. Mix, F. M. Sanford, Genevieve Sanford, John Doe, and Richard Doe.

Four Theatres Destroyed in Quebec Fire

No less than three moving picture theatres of St. Joseph d'Alma, Quebec, a small centre 125 miles North of Quebec City, were destroyed by fire in a conflagration which swept the town on Friday evening, May 8. Thirty places of business and residences were wiped out and the fire was stopped only with the use of dynamite, the loss being placed at $1,000,000.

The fire started in the Victoria Theatre just before the start of the evening performances and no one was injured there. In the spread of flames, the two other local theatres, the National and the Alma, were devoured by the fire with considerable loss. St. Joseph d'Alma is the centre of a large agricultural district in a remote section of the Province of Quebec and the theatres drew patronage from miles around.

U. S. Film Exports Are Doubled

Shipments to European Countries for 1924 Show Nearly 100 Percent Increase

SHIPMENTS of American motion picture films to Europe in 1924 were nearly double those of the preceding year, it is shown in an analysis of our foreign trade in films just made by the Department of Commerce. The increase in exports to Europe, it is shown, accounted for most of the 32,000,000-foot increase in total shipments in 1924 as compared with the preceding year.

According to figures just issued by the Department of Commerce 170,347,342 linear feet of positives and 8,100,264 linear feet of negatives at a declared value of $6,081,917 and $1,319,859, respectively, were sent abroad in 1924 as against 1923 figures of 138,656,880 linear feet of positives at a declared value of $5,417,745 and 8,268,590 linear feet of negatives at a declared value of $996,336.

Each grand division of the world showed a gain in its imports of positives from the United States. The outstanding feature here is that American exports of positives to Europe rose from about 29,000,000 feet in 1923 to over 53,000,000 feet in 1924—a rise of nearly 100 per cent.

Eleven out of 26 European countries—among these England, France, Germany, Austria, Belgium and Sweden—more than doubled their imports of positives from the United States. The United Kingdom alone as our largest market for these took over 22,500,000 feet in 1924 as against 11,066,000 feet the year before, this 1924 figure representing over 80 per cent of the amount which was imported by the whole of Europe in 1923. France as our second largest European market took a little over 8,000,000 feet of positives as against about 4,000,000 feet in 1923, and Sweden crowded out Germany for third place with 4,100,000 feet in 1924 as against a little over 2,000,000 feet in 1923. Germany incidentally just about doubled her imports of positives with 3,693,000 feet in 1924 as against a 1923 total of 1,354,000 feet.

Exports of positives to Latin America climbed from about 45,000,000 linear feet in 1923 to somewhat over 47,000,000 linear feet in 1924. The gains here were fairly well distributed. Argentina continued as our largest Latin American market for these—her total of nearly 14,000,000 feet for 1924 as compared with 1923 figures of just over 11,000,000 feet giving her fourth position among the markets of the world. Of other Latin American countries Brazil came second with 8,380,000 feet—a slight decline from 1923, while Mexico and Cuba stood third and fourth. These with about 5,500,000 feet and 4,500,000 feet showed consistent gains over last year.

Considerable gains were recorded in exports of positives to the Far East, the 1924 figures showing slightly over 45,000,000 linear feet as against 40,734,000 linear feet in 1923. Over 60 per cent of this rise is due to greatly increased imports of these by Japan—about 9,500,000 feet for 1924 in comparison with 6,300,000 feet for the previous year. This incidentally gives Japan the position of fifth in the export markets for positives from the United States. Australia, of course, remains as our largest Far Eastern market and third of all our export markets for these with over 18,500,000 feet in 1924, this figure, however, being a decline of about 200,000 feet from 1923. Other Far Eastern markets which showed up well were New Zealand, China and British India in the order named. These all had totals of over 3,000,000 feet—slight gains over 1923.

Of the other markets of the world Canada remains second—next to the United Kingdom—with 19,620,000 linear feet of positives as against 19,071,914 linear feet in 1923. British South Africa for the first time passed the 4,000,000 footage mark in 1924, a gain of nearly a million feet over 1923.

Out of slightly over 8,000,000 feet of negatives exported in 1924, Europe took nearly 7,000,000 feet. About 5,000,000 feet of these were divided between the United Kingdom and France—about 3,500,000 to the former and nearly 1,500,000 to the latter, as against about the same figure for 1923 in the case of the United Kingdom and a gain of about 500,000 feet for France. Germany came third, Italy fourth and Sweden fifth with totals of 783,000 feet, 657,000 feet and 385,000 feet—these being gains of about 75 per cent, 110 per cent, and 600 per cent respectively over 1923.

For Latin America a decline from over 2,000,000 feet to 540,000 feet in imports of negatives from the United States took place, due almost entirely to a large decline in imports of these into Mexico and Argentina, this decline being 1,400,000 feet to 25,000 feet for the former and 628,000 feet to 150,000 feet for the latter. In the Far East a gain of from 338,000 feet to 558,000 feet was shown. Here Japan boosted her imports of negatives from the United States from 62,000 feet to 336,000 feet—this being sufficient to account for the entire gain.

Irwin Plan Will Be Given Try-Out

A MEETING was held Wednesday afternoon, May 19, at the offices of the Hays association between the principals of a number of prominent distributing companies and those of the Railway Express Film Transport Company, the subsidiary of the American Railway Express Company.

As a result of a thorough discussion, the Railway Express Film Transport Company was asked to submit terms for a try-out, in an exchange territory of the Irwin Plan of Consolidated Physical Distribution, the winning plan in the Motion Picture News Contest.

In event of the try-out being made, all distributing concerns will be invited to join in the operation under a uniform contract.

Sparks Enterprises Buy Sites in Haines City

The E. J. Sparks Enterprises of Jacksonville have increased their holdings in Haines City, Florida, by two pieces of business property valued at $120,000. One site includes 100 feet on Ingraham avenue, across the street from the Van Buren hotel, while the other covers an entire block, fronting on Ingraham avenue between Seventh and Eighth streets. An 80-foot boulevard is now being cut through on the rear side of the property.

Famous Players Stock at New High Mark

COMMON and preferred stock of Famous Players-Lasky reached a new high point on the New York market during the week, when common touched 106½ and preferred 111. Over 18,000 shares of common changed hands at 2¾ points over the previous peak. Preferred at 111 was one point higher than the previous high mark for 1925.

New York financial editors commenting on the rise attributed it to advance information on the report for the first quarter of the year, but the film industry is more inclined to attribute it to the purchase by Famous of the Gordon chain in New England.

The common stock reached 106¼, with a low of 102⅛ and closing of 105. Preferred reached 111, low 109 and closed at 111.

Atlanta's New Cameo Has Auspicious Opening

The Cameo, newest addition to Atlanta's motion picture houses, had a particularly auspicious opening Monday of this week. The lobby was filled with beautiful baskets of flowers, sent by various members of the local film fraternity, and Manager Thomas G. Coleman, who is also part owner of the theatre, expressed himself as well pleased with the attendance on the opening day.

The theatre began its career with a very generous civic act. Every penny of Monday's proceeds was turned over to the Firemen's Relief Fund, which is being raised to care for those left desolate and unprovided for by the death of seven firemen in a recent disaster. A generous sum was contributed by the Cameo, and Matt Whitham, manager of the Alamo No. 2 put in the first dollar taken in at the box office as admission and contribution to the worthy cause.

The Cameo, which is owned jointly by R. B. Wilby, Mr. Coleman, H. F. Kincey, and Messers Hill and Baum, is a very pretty addition to local theatres. It seats over 400, and all day Monday the house was practically full, in spite of inclement weather. Its policy is to bring back the big pictures.

Paramount Makes Changes in House Managers

A number of new appointments have been made to the management of Paramount theatres. Edward A. Zorn has been made city manager of the Bardavon, Stratford, and Liberty at Poughkeepsie and Charles H. Hammerslogh has been made manager of the Academy of Music and Broadway in Newburgh, New York.

In the south, the Stanley Kettler and Rialto of West Palm Beach are operated in conjunction with the Beaux Arts of Palm Beach under the management of Stanley C. Warrick.

Milwaukee Will Have New Exchange Building

A new exchange building will be erected shortly on Seventh street between Grand and Sycamore, Milwaukee, and it is already announced that Midwest Film, F. B. O. and Ray Smith Theatrical Supply House will take up their quarters in the building.

Metro - Goldwyn Southern Division Convenes

The Southern division of the Metro-Goldwyn Distributing Corporation met in a two-day convention at New Orleans last week and discussed the various phases of the distributing end of the game. Representatives were present from Atlanta, Oklahoma City, Dallas and New Orleans.

Charles E. Kessnich, district manager, presided at the sessions and the following were among the speakers: C. J. Briant, manager of the New Orleans exchange; Manager Hanlon of the Atlanta branch; Mark Holstein, manager of the Oklahoma City branch; George Jones, Atlanta booker; J. F. Willingham, Dallas booker; Leroy Bickel, manager of the Dallas exchange; Jack Elwell, Atlanta salesman; Lewis Ingrahm, Atlanta salesman; C. D. Haug, exploitation man, and E. V. Richards, general manager of the Saenger Amusement Company.

Others in attendance were: Clarence Deihl, P. W. Durfield, G. W. Briant, Joe Farbacher, J. H. Grainger, W. R. Paara, Ed Oldsmith, Claude Fulgham, J. C. Shannon, G. P. Albright and J. B. Pennington.

Large Trust Deeds Recorded for St. Louis Houses

Two of the largest deeds of trusts involving theatre property ever recorded in St. Louis, Mo., were filed with Recorder of Deeds William Tamme on Tuesday, May 12. One deed is for $4,500,000 and is given as security for an issue of serial bonds on the proposed Ambassador Theatre and office building which Skouras Brothers Enterprises will build at Seventh and Locust streets.

The other deed for $800,000, protects the bonds of the Metropolitan Theatres Corporation on the new St. Louis Theatre, Grand boulevard and Morgan street, which is scheduled to open in September.

Skouras Brothers have awarded the general contract for their theatre and office building to the Boaz-Kiel Construction Company and the work of clearing the site is now under way.

Famous Declares Regular Quarterly Dividend

At the last meeting of the Board of Directors of Famous Players-Lasky Corporation the regular quarterly dividend was declared of $2.00 per share on the common stock, payable July 1st, 1925. to stockholders of record at the close of business on June 15th, 1925.

Grand Theatre in Salem Changes Hands

The Grand theatre at Salem, Ore., has been purchased by Calvin Heilig, who will take over control of the house on September 1st. A. B. Holt, who has been with the Grand for several years, will be manager.

Arbitration Board Cases Decrease

Jack Greenburg, secretary of the Film Board of Trade in Philadelphia, reports a decrease of fifty percent in the number of cases brought before the board this year.

Court Acts on Commission Order to Eastman Co.

THE Circuit Court of Appeals has affirmed the Federal Trade Commission order directing the Eastman Kodak Company to cease acting on the agreement under which the Allied Laboratories Association and its members were required to buy only American raw stock and the Eastman Company was restrained from entering the motion picture field.

The court reversed the part of the Commission order directing the Eastman Company to dispose of the Burlatour laboratories and to refrain from making pictures while foreign stock was not purchased by the defendants.

Metro - Goldwyn Declares Quarterly Dividend

The Board of Directors of Metro-Goldwyn Pictures Corp., has declared a quarterly dividend of 1¾% on the Preferred Stock of the company, payable June 15th, 1925, to stock-holders of record at the close of business May 29th, 1925.

Washington Better Films is Enlarging

The Washington State Better Films Association is enlarging its organization. An Eastern Washington branch was organized recently under the direction of Mrs. A. Smith of the Federated Women's Clubs, and Mrs. C. Smith of the Parent Teachers' Association.

Schine Company Adds to New York Holdings

The Schine Theatrical Company, of Gloversville, N. Y., continues to extend its chain of houses in New York state. The Regent Theatre in Corning has now been purchased by the Schine interests which also control the Princess and State in the same city.

The house was owned by John Maloney and the purchase price is said to have been around $40,000. The Regent formerly was leased by G. H. Tobias, owner of the Princess. The Regent has been dark for the last two years.

George Perkins Freed on Charges in Canada

George F. Perkins, president of Perkins Electric Company, 1481 Bleury Street, Montreal, a distributor in Canada for Simplex and Powers projectors and many other theatre lines, was freed of all charges on May 11 when Judge Cusson of the Montreal Court of Sessions acquitted him of abetting, inciting and procuring other people to set fire to the Perkins Company warehouse at 150 St. Urbain Street, Montreal, in August last.

There were originally seven charges in all against Perkins but His Lordship reduced them to two counts to save time in the court. The accused was acquitted on the first charge of causing a fire in his store premises when it was heard in court during the previous week and the second acquittal on May 11 puts an end to the whole case.

Rio Vista, Cal., Theatre Has Elaborate Opening

The new Vista Theatre, of Rio Vista, which Paul Weiss has just completed, opened on April 23rd with a pretentious program, and a large attendance of local patrons, and many well-wishing friends from San Francisco. The new theatre, seating approximately five hundred, is built with main floor and balcony, with a loge section. Seating throughout was furnished by the Heywood-Wakefield concern. An elaborate entertainment was planned by Mr. Weiss, which opened with an organ solo by Mel Hertz on the new Robert Morton Pit Pipe Organ, installed by Sherman Clay & Co. Further music was furnished by a Jazz orchestra. The Mayor's dedication address was followed by vaudeville acts, and the personal appearance of movie stars, after which the film presentation was made. Immediately following the opening performance, a sumptous banquet was enjoyed by the many guests.

Thall Wins Promotion in West Coast Theatres

Charles M. Thall has been appointed to the important post of assistant general manager of the West Coast Theatres, Inc., by A. M. Bowles, general manager. Thall in the past has held the position of booking manager. He will continue his new duties at the headquarters of the company in San Francisco and will have supervision of all bookings together with the management of the nineteen theatres on the northern division. He will also be in direct charge of the general offices in San Francisco.

Contract Awarded for New West Coast House

West Coast Theatres has awarded the contract for the building of the $350,000 Manchester Theatre building to be erected in Los Angeles and work on the building will be started immediately. It is expected it will be finished within six months. The theatre will be class A with a stage to handle acts and will have a seating capacity of 2,000.

Buffalo and Albany Zones to Hold Joint Meeting

SPECIAL joint meeting of the Buffalo and Albany Zone committees will be held at the Hotel Onondaga in Syracuse on Tuesday, June 2, starting at 11:30 o'clock daylight saving time. Arrangements for the coming meeting were completed late Tuesday afternoon. The executive committees of both Zones will hold a meeting at the Hotel Onondaga on Monday night, June 1, at which officials and boards of directors of both Zones will be expected to be present.

The joint meeting is the first of its kind to be held and as a direct result it is expected that there will be adopted a set of by-laws that will bring about greater co-operation between the two Zones and which will work to the advantage of exhibitors generally.



Scenes from Vitagraph's "The Happy Warrior," based on the novel by A. S. M. Hutchinson.

Laemmle's New Service Plan

Universal Adopts Revolutionary Sales Policy to Help the Small Exhibitors

A REVOLUTIONARY sales plan, inaugurated by Carl Laemmle, president of the Universal Pictures Corporation, as a means primarily of helping the small, one, two and three-night a week exhibitor is announced by Universal. It is a complete Service Plan, by which complete Universal service will be supplied to any exhibitor at a rate commensurate with what he can afford. The weekly service is offered as low as $1 a reel, actually less than the accepted figures for distribution costs $1.05 a reel. The plan has been gradually put into effect in various exchange territories during the past eight weeks and according to Universal almost 1,000 exhibitors have applied for the service, to date.

The Universal statement concerning the new plan is as follows:

"Carl Laemmle has taken another far-reaching step in the interests of the small exhibitor. It is the inauguration of a Complete Service Plan, by which any exhibitor may get complete film service at a heretofor unprecedented service fee. In the case of the small, one, two and three-nights-a-week houses, the service may run as low as $1 a reel if necessary. This cost actually is less than the accepted distribution cost of $1.05 a reel.

"The Complete Service Plan is Laemmle's latest step in the continuation of his 'live and let live' policy. It is proof positive that he is on the level with the exhibitor and that he means to take every possible step necessary to keep the small theatre open and the small exhibitor independent.

"The Universal Chief recently proved his assertion that Universal's theatre purchases were for outlet only, by offering to sell Universal product over the head of any Universal house, and even to sell any Universal theatre itself, providing he were assured an outlet for Universal pictures in the community involved. Another recent development of the Laemmle 'white treatment' policy was the inauguration of a Cost Plus Ten Percent basis for selling Universal pictures. The new Complete Service Plan marks a new phase of Laemmle's willingness to make extraordinary concessions for the welfare of the exhibitors whose good will and success have been close to his heart during his entire picture career.

"The Universal service under the new plan includes the Universal Jewels of 'The Signal Tower' group and the first White List, now being released. It includes the Western features in the 1924-1925 productions made with Hoot Gibson. Jack Hoxie and William Desmond. It includes the six serials released during the past season, down to 'The Fighting Ranger' now being released. There also are 52 Century Comedies, among them Wanda Wiley comedies, Edna Marian comedies and two-reelers with other stars. The one-reel comedies in the service number 52 in all, including the 'Hysterical History' comedies. There also are 52 two-reel Western featurettes, the five Baby Peggy Specials, six 'Fast Stepper' two-reelers and the last two series, including twelve pictures, of 'The Leather Pushers.'

"The first public announcement of the plan, which has been under way eight weeks, was made by Mr. Laemmle in his talk before the M. P. T. O. A. members in convention at Milwaukee last week. His speech dealt with Independence and he alluded to the Complete Service Plan as another evidence of his own independence, of his desire to keep exhibitors independent and as an assurance that the theatres he had been forced to buy would never be used as a weapon against his own customers."

Gladys Hulette Has Big Role in "Mystic"

Director Tod Browning has cast Gladys Hulette for an important role in "The Mystic," his own story, which he is making for Metro-Goldwyn-Mayer, with Aileen Pringle and Conway Tearle in the leading roles.

Miss Hulette made her debut in motion pictures as a child in arms, and as a little girl was starred in the first trick photography film ever made, a J. Stewart Blackton production for Vitagraph.

"The Mystic" is said to expose the methods of crook spiritualists and fake mediums. Mitchell Lewis, Robert Ober and Stanton Heck are in the supporting cast.

Ingram Signs Boy Actor for "Mare Nostrum"

Rex Ingram has engaged Michael Brantford, leading boy actor of England, to enact the role of young Esteban in the screen version of "Mare Nostrum," which he is producing in Europe for Metro-Goldwyn. "Mickey," as the youth is known, is thirteen years old and made his debut before the camera at the age of five. Among recent pictures he appeared in are "This Freedom," "Not for Sale" and "Woman to Woman" with Betty Compson.

Alice Terry and Antonio Moreno have the leading roles in "Mare Nostrum," which was adapted by Willis Goldbeck from the story by Blasco Ibanez.

Ann Pennington Signs to Play in Christie Feature

Ann Pennington, musical comedy favorite and one of the stars of a recent Ziegfeld "Follies" show, has signed with Al. Christie, to appear with Julian Eltinge in a feature comedy to be made following the completion of "Seven Days," now being filmed in Hollywood. The picture in which Miss Pennington and Mr. Eltinge are to appear is scheduled for release by Producers Distributing Corporation next season.

Name Winner of 'Phantom' Slogan Contest

JOHN W. STOCK of San Francisco has been declared the winner of the nationally conducted contest to find the most fitting line to advertise "The Phantom of the Opera," Universal's new film spectacle.

"Get the spirit, see 'The Phantom of the Opera" is the slogan which Universal has selected as the best of the 6,351 submitted since the contest opened.

The first prize is an award of $250. Second prize of $100 went to S. M. Levy of Henderson, Ky., for the suggestion "A million thrills to thrill millions," while the third prize of $50 was won by Claude M. Smith of Modesta, Calif., for the line "Millions agree it's the play you should see."

The next ten best slogans, for which there was an award of $10.00 each, were submitted by the following: Harold J. Dangler. Rochester, N. Y.; Kenneth D. Stern, Cincinnati, Ohio; A. P. Sitton, Tularosa, N. Mex.; J. H. Talbot, Norwich, Kas.; Robert G. Griffin, New York City; H. E. Babcock, Detroit, Mich.; Mrs. Neva B. Vivian, Tallahassee, Fla.; C. I. Winograd, Los Angeles, Calif.; S. Maltz, New York City; Mrs. Joe Gilbert, Austin, Texas.

Neil Hamilton Signs Long Paramount Contract

Jesse L. Lasky, first vice-president in charge of Production of Famous Players-Lasky Corporation has signed Neil Hamilton to a long term contract to be featured in Paramount pictures. Hamilton, heretofor under contract to D. W. Griffith has apeared recently in Paramount pictures by arrangement with the director.

His first picture under the new contract will be "The Golden Princess," in which Betty Bronson will have the feature role. It is an original story by Eleanor Gates, author of "The Poor Little Rich Girl." Hamilton will leave shortly for the coast, where the production is to be made.

Loew-Metro-Goldwyn Club Elects Officers

The Loew-Metro-Goldwyn Club, composed of executives and employees of Loews, Inc., held the annual election of officers at the last meeting of the organization. Charles J. Sonin, purchasing agent of the company, was named to the office of president, while the other elected officers were Frank J. Roehrenbeck, vice-president; Harry C. Kleindeinst, treasurer; Alice Goodman, recording secretary, and William Cameron, financial secretary. The Board of Governors for the ensuing year will be Fred Mitchell, Harry O. Worden, Max Wolff, Charles Quick, Joe Vogel, Frank Roehrenbeck and Florence Roehrer.

Bruce Off to Film Scenes in South Seas

Robert C. Bruce, producer of motion picture scenics and short length novelty reels, left Los Angeles this week for the Hawaiian Islands, where he plans to spend several months in making novelty pictures. Mr. Bruce, who was accompanied by his wife, sailed on the Calawii.

The pictures he will make are to be added to the Overture Scenics, Screen Paintings and other film innovations introduced by Mr. Bruce. He has established an office at the Christie Studios, Hollywood.

Prophecy of Rowland Comes True

A PROPHECY made some time ago by Richard A. Rowland, general manager of First National has come true. He predicted that eventually authors would prepare their stories for the screen before their publication in book form.

Now comes the announcement from Rowland of the purchase of four stories from well known authors for production first in pictures. The authors are Clarence Buddington Kelland, Margaretta Tuttle, Ernest Pascal and Lenore J. Coffee.

The Pascal work is "The Savage," while that of Margaretta Tuttle is "The Unguarded Hour." The latter has appeared as a magazine serial since the purchase of the film rights.

"Nazareth" is the contribution from Clarence Buddington Kelland. Its filming will be supervised by June Mathis. "Bed and Board" is the title of the Lenore Coffee script, which later will appear in a short story magazine.



Percy Marmont and Alice Joyce are co-featured in the Metro-Goldwyn-Mayer screen version of Zoe Akins' "Daddy's Gone a-Hunting." The stills shown above are taken from the production.

Rockett Answers Trust Charges

First National Executive Declares Quality of the Product is a Determining Factor

IN a reply to the assertions that a film "trust" has slowly but successfully merged to the extent of monopoly in the motion picture industry, and that a campaign is in progress to battle the alleged "trust" by the independent film producers, Al Rockett, executive of First National Pictures, now on the West Coast, issued a statement on the situation insofar as the First National Productions Corporation is concerned.

"We are naturally opposed to any and all 'so-called' monopoly," begins Rockett. "That there should exist a monopoly in which First National is involved, is indeed news to me.

"The independent producer need never fear of getting his product into the big theatres providing the pictures are worthy of being shown in the high class houses throughout the country.

"First National is not discouraging the independents. As a matter of fact, First National is encouraging independent producers."

"The producer, the distributor, and everyone else concerned," continues Rockett, "mean nothing if the product is unworthy. In the final consensus, it is the picture that tells the story. Poverty row in Hollywood might produce a film that would take the land by storm. Who cares about the producer or director or distributor or the exchange system that handles this film if it will be a success and a box office attaction?

"Naturally when pictures do not measure up to the standards necessary for the big theatres, they are not booked or shown in the big theatres."

"In a recent discussion between film executives in New York," continues Rockett, "It was conceded that the greatest pictures covering the entire life of the film industry, had been produced by independent people who had an idea and carried it out.

"First National stands entirely on the merits of its pictures and in the class of its productions.

"Simmered down to the final point of discussion, the film industry can be likened to the steel, the cotton, the building—any other business! It is the survival of the fittest. It is the quality of production first, last and always, that will determine the manner of which a picture is distributed and the theatres in which it will be exhibited."

Universal Announces Two Title Changes

Two changes in titles are announced by Universal. The Nina Wilcox Putnam story, "Doubling for Cupid," which Edward Sloman is directing with Laura La Plante as the star, has been changed to "The Beautiful Cheat."

Hoot Gibson's latest starring production, "Daughter of the Dons," will be released as "A Hero on Horseback." It was adapted from the novel by William McLeod Raine.

George Walsh in Leading Role With Theda Bara

As soon as George Walsh has completed work in "Blue Blood," his current production, he will start work with Theda Bara in "The Unchastened Woman" for Chadwick Pictures Corporation. Walsh was selected for the leading male role by Director James Young who is producing the Louis K. Anspacher play for Chadwick.



Scenes from Paramount's "Welcome Home," James Cruze production based on Edna Ferber's "Minick."

Derby Films Rushed to Screens

Pictures of Turf Classic in New York Sunday Night—On Pacific Coast Monday

WITH an amazing display of organization team-work and efficiency in rushing pictures of big news events to the screens of photoplay theatres, Fox News last week set new time records, when complete pictures of the running of the Kentucky Derby at Churchill Downs were delivered to theatres in Chicago Sunday morning, New York City, Sunday evening, and San Francisco on Monday evening, just two days after the running of the great American turf classic.

Intermediate points between the three big metropolises received the pictures at times varying with their distance from Chicago, which Fox News used as the basis of its operations in handling the Derby pictures.

While Fox News has to its credit many remarkable feats of "newspaper enterprise," officials of the organization made the Derby an event with which to display again the high efficiency and ingenuity of the force in showing pictures of news events while they are still "news."

The feat was the result of long planning and careful arrangement of the most minute details which enter into the making and shipping of pictures covering important happenings. The operating base was shifted from New York to Chicago, where the negative was developed, printed, edited and titled.

Immediately Flying Ebony, winner of the Derby, had posed with Earl Sande up before the judges' stand at the conclusion of the race, films were taken by automobile to the aeroplane which the Fox News had waiting at a nearby field. The plane took the air instantly it received the films and winged its way to Chicago. A heavy storm, which forced other planes down before they could reach their destination at Chicago, was successfully navigated by the Fox plane, and the films were turned over to laboratory workers there in record time.

When the prints were ready they were rushed to U. S. Air Mail bases and were soon on their way to exchange centres in the east and the west. The first pictures to reach the screens of the Broadway theatres in New York were delivered at the Rialto at 8:03 o'clock, Daylight Saving Time, Sunday evening, and within a very short time thereafter, the Fox News automobile which carried the prints from the landing field at New Brunswick, N. J., handed prints to projectionists at all of the principal houses in the New York district. Chicago theatres had the prints Sunday morning, 17 hours after the race. St. Louis, Indianapolis and Milwaukee theatres also had the Fox News prints of the Derby on Sunday evening, and by Monday evening they were delivered on the Pacific Coast.

Faultless to Film Drury Lane Melodrama

Screen rights to "Good Luck," the Drury Lane melodrama, have been purchased by E. M, Asher of Faultless Pictures Corporation and Sol Lesser. The play will be filmed by the Faultless company in association with Lesser.

Al Santell will probably be named to direct the production. Asher is in New York to arrange for distribution of the picture.

Feld Named Paramount Production Manager

Milton Feld, managing director of the Newman and Royal theatres, Kansas City, will go to Los Angeles with Frank L. Newman, owner of the theatres, to become manager of productions for Paramount, Harold B. Franklin, managing director of Paramount theatres, said in Kansas City recently.

Franklin again confirmed the report that the Newman and Royal theatres were to be purchased by Paramount and that Mr. Newman would manage three Paramount houses in Los Angeles.

Associated Changes Title of Terris Feature

"His Buddy's Wife" has been definitely decided upon as the title of the Tom Terris feature production for Associated Exhibitors, which was made under the working title of "My Buddy's Wife." This is a picturization of the story by T. Howard Kelly, which was published in the Smart Set Magazine.

Glenn Hunter and Edna Murphy are the featured players in the production while the cast also includes Douglas Gilmore, Flora Finch and Marcia Harris.

Artclass Announces 24 Features for 1925-26

Weiss Brothers' Artclass Pictures Corporation announced twenty-four features for release next season.

The program will include two series of eight each starring Buddy Roosevelt; two series of eight each starring Buffalo Bill, Jr., and a series of eight starring Wally Wallace. All will be Western melodramas, produced by Action Pictures Corporation in Los Angeles.



Production stills from "The Manicure Girl,"

Elinor Glyn's "Only Thing" in Production

The cast has practically been completed and work is now under way on Elinor Glyn's new Metro-Goldwyn-Mayer production, "The Only Thing." Mrs. Glyn, who continuitized her own story, is also supervising the production, which is under the direction of Jack Conway.

Eleanor Boardman and Conrad Nagel have the leading roles in the picture, while in the cast so far selected are Edward Connelly, Louis Payne, Arthur Edmund Carewe, Vera Lewis, Carrie Clark, Mrs. C. E. Wylie, Dale Fuller, Ned Sparks, Mario Carillo, David Mir and Michael Pleschkoff.

Metro - Goldwyn - Mayer to Make Swedish Story

Metro-Goldwyn-Mayer are to present on the screen Selma Lagerlof's Swedish novel, "The Emperor of Portugallia." Agnes Christine Johnston has just completed the continuity for the production, which will be directed by Victor Seastrom under the title of "The Tower of Lies." Lon Chaney and Norma Shearer will have the featured roles.

The novel created a sensation when it was published in Sweden. It has recently been translated into English and has since been popular here.

"Keeper of Bees" Cast Being Selected

James Leo Meehan has started casting for the Gene Stratton Porter novel, "The Keeper of the Bees," which has been chosen for production ahead of "Her Father's Daughter" by F. B. O. Actual work on the picture will be started within a few days. The story is now running serially in McCall's Magazine and will be published in book form by Doubleday-Page



in which Bebe Daniels stars for Paramount.



Action stills from "The Light of Western Stars," a new Paramount feature recently completed.

F.B.O. At Work on New Program

Two Gold Bond Specials and Other Features for New Season Started

PRODUCTION work on the F. B. O. 1925-1926 schedule, which will comprise 64 features and 16 short subjects, has been started at the studios of the company in Hollywood. Among the first pictures to be put into production are "The Keeper of the Bees," an adaptation of Gene Stratton-Porter's story, and "The Last Edition," an Emory Johnson feature, both of which are to be offered in the group of F. B. O.'s "Gold Bond Specials."

James Leo Meehan, who directed "The Girl of the Limberlost," is filming "The Keeper of the Bees." Those selected for the principal roles cast up to the present include Robert Frazer, well known leading man who has appeared opposite Pola Negri, Gloria Swanson and other celebrated screen actresses; Gene Stratton, granddaughter of the novelist; Josef Swickard, and Martha Maddox. Mr. Frazer will play the role of hero, a world war veteran, and Miss Stratton will be seen as the Little Scout, a carefree, tom-boy sort of girl.

Emory Johnson and his mother, Mrs. Emilie Johnson, are whipping the continuity of "The Last Edition" into shape. The producer plans to complete his picture, which will have as its leading character an assistant foreman in the press of a metropolitan daily, in about six weeks. Upon completing the film he will sail for the Scandinavian countries where he will make another "Gold Bond Special" for F. B. O.

Fred Thomson has completed "The Bandit's Baby," the first of the new series of super-western productions in which he will be presented by F. B. O. next season. Thomson is supported by his famous horse, Silver King.

Among the productions which are in work at the Hollywood studios of this company are "Smooth As Satin," an Evelyn Brent starring vehicle based on Bayard Veiller's stage play, "The Chatterbox." Ralph Ince is directing the picture. The star will follow this with an original story written by Clifford Howard and Burke Jenkins and temporarily titled "Tizonia—The Firebrand."

Harry Garson is preparing to start filming "High and Handsome" with Lefty Flynn in the starred role. The story is by Gerald Beaumont and was published in a magazine. Kathlyn Myers has been cast to play the role opposite the star, and others in the cast are Lydia Knott, Tom Kennedy, Gene Perry and Marjorie Bonner. George Marion, Jr., has written several comedy sequences to be included in "High and Handsome."

Richard Talmadge is filming "Twenty After," in which he is being directed by Jack Nelson. Carmelita Geraghty and Duane Thompson, both well known as screen beauties, appear prominently in the cast.

Bob Custer has completely recovered from an attack of Kleig eyes, and has started work on "The Bloodhound," by H. H. Van Loan. The players include Mary Beth Milford, Ralph McCullough, Emily Barry and David Dunbar. William James Craft will direct.

Wesley Ruggles, who is directing the new H. C. Witwer two-reel series, "The Pacemakers," is at work on Chapter Ten, called "What Price Gloria?"

Paramount Renews Contract With Ernest Torrence

Famous Players-Lasky have renewed their contract with Ernest Torrence, who won fame as a screen character in "The Covered Wagon." The new agreement is for a number of years. Torrence's latest role is that of "Tola" in "The Wanderer."



Action stills showing production highlights in the F. B. O. picture, "The Bandit's Baby."

Independent Exchanges Buying

Chadwick Product Taken by Two Former Warner Franchise Holders—Brandt Reports Optimism

RECENT important trade developments have stimulated buying in the independent markets and are reflected in the note of optimism which features the present temper of leading distributors of state rights productions. Sales reported during the week are reported by several companies, many of whose officials are now on tours of the exchange centres.

The removal of the Warner Brothers' pictures to a national distribution agency has made room for much of the increased product which the state rights distributors are offering for next season. Among the earliest sales made to former Warner franchise holders are those which Chadwick Pictures Corporation has concluded with Specialty Film Company of Texas, and Independent Film Corporation of Philadelphia. Specialty, which distributes throughout Texas, Oklahoma and Arkansas, has taken the entire Chadwick line-up for next season. Independent, which covers the Eastern Pennsylvania, Delaware, Southern New Jersey, Maryland, Virginia and District of Columbia, has also contracted for all of Chadwick's pictures for next season.

Joe Brandt, completing a two-months' trip around the country, reports sales of the Columbia Pictures product to Greater Features, Inc., of Seattle, and All Star Features of San Francisco. Greater Features distribute throughout Alaska, Washington, Oregon and Idaho, while All Star Features cover the California territory. There are now twenty-four exchanges handling Columbia's 1925-1926 schedule of 18 features.

In a communication to the home office, Mr. Brandt states that he has found exchange men more optimistic this season than they were a year ago. "With the tendency of the independent exhibitor to assert himself and watch his play dates," he says, "they look forward to more business than ever before."

Lumas Film Corporation this week reported the sale of the twelve Gotham productions for next season to 20th Century Film Co., of Philadelphia.

B. Berger, general manager for Gerson Pictures, now touring the exchange cities, has closed deals with the following:

Celebrated Film Exchange, Minneapolis, for the North and South Dakota territories on the series of ten Richard Holt productions; Mid-West Film Exchange, Milwaukee, for the state of Wisconsin and the peninsular of Michigan, on the Richard Holt series; H. Lieber & Co., Indianapolis, for the state of Indiana, on the Holt series, and Renown Pictures, Chicago, for the Northern Illinois territory, on the Holt series.

Davis Distributing Division, Inc., concluded a sale with Standard Film Exchange, Pittsburgh, Pa., covering the two Ben Wilson serials, "The Mystery Box" and "The Power of God," and the 8 J. J. Fleming productions featuring Al Ferguson, for the Western Pennsylvania and West Virginia territories.

Contracts for the entire output of Ginsberg, which consists of six Banners and six Royals have been closed with the following:

A. Luchese of Philadelphia has the exclusive rights for Eastern Pennsylvania and Southern New Jersey, Edward Goldman, general manager of the Golden Distributing Corporation, has the output for all of the New England States; Joseph L. Friedman of the Celebrated Players Film Corporation has Illinois and Indiana; Lee Goldberg of the Big Feature Rights Corporation has Kentucky and Tennessee with headquarters at Louisville while Jack Grauman of the Celebrated Players Film Corporation of Milwaukee, has the rights for the state of Wisconsin.

With the exception of the southern territory covered by Lee Goldberg, the entire South has been contracted for by the Creole Enterprises Corporation with branches at New Orleans, Dallas and Atlanta.

M. H. Hoffman, vice president of Tiffany Productions, Inc., and Truart Film Corporation, announces that he has sold franchises for his Tiffany Big Twelve and Truart Blue Ribbon, Novelty and Cinemelodrama series for 1925-1926 to L. Berman of the Independ Film Exchange of Philadelphia and L. Hyman of All Star Features of California.

Lumas Film Corporation Signs Lon Young

Lon Young, widely known as a publicity, advertising and exploitation expert has been engaged to supervise those activities for Lumas Film Corporation. Young has been connected with the industry for the past fifteen years, and for the past five years was in charge of Warner Brothers publicity and advertising departments.

In addition to supervising advertising and publicity, Young will also act in a supervisory capacity on the production end. He will prepare treatments of all stories purchased, edit scenarios and take an active part in the actual production work of the new series of twelve Gotham productions. His first activities in his new connection started this week at the Tec-Art studios where he is engaged in work on a new production titled "The Fire Patrol."

Laemmle Signs Younger to Write Super-Jewels

Carl Laemmle has signed A. P. Younger to write and supervise all super-Jewel productions for Universal during the coming year. Younger started his career in the industry about ten years ago with Universal and eventuallv rose among the leading script writers. For Universal he did the script for "The Flirt" and "The Abysmal Brute," and for John Stahl he did "Why Men Leave Home" and "Husbands and Lovers!" For Lasky he wrote "The Devil's Cargo" and "Adventure."

Tom Terriss Made Head of Paramount School

Tom Terriss has been appointed head of the Paramount Picture School, Inc., which will train young men and women to act in pictures. The headquarters of the school are at the Paramount Long Island studio.

The selection of Terriss was made because of his success with others who have started under his guidance. Among those whom he picked out of the ranks and gave early instruction are Agnes Ayres, Ben Lyon, Percy Marmont, William Collier, Jr., Conrad Nagel and Alice Calhoun.

Two Added to Cast for "Rugged Water"

Irvin Willat has added Phyllis Haver and Dot Farley to the cast of "Rugged Water," the Joseph C. Lincoln story of the life saving service on Cape Cod, which he is directing for Paramount. Others featured in the production are Lois Wilson, Warner Baxter and Wallace Beery.

Fox Screen Version of "Havoc" Completed

Rowland V. Lee has completed the camera work on the Fox screen version of "Havoc," the English play dealing with events immediately following the World War and produced on the English and American stages.

A series of spectacular night battle scenes are among the leading features of the production, in which George O'Brien, Madge Bellamy, Walter McGrail, Eulalie Jensen, Margaret Livingston, Leslie Fenton, David Butler, Harvey Clark, Wade Boteler and Captain Calvert will appear in principal roles.

Vitagraph Fills Cast for "Happy Warrior"

Vitagraph has completed the cast for "The Happy Warrior", second of its A. S. M. Hutchinson stories, and J. Stuart Blackton has started work on the production. The complete cast includes, Malcolm MacGregor, Alice Calhoun, Mary Alden, Eulalie Jensen, Wilfrid North, Otto Matiesen, Anders Randolf, Gardener James, Phillippe de Lacy, Jack Herrick, Olive Borden, Andre Tournier and Bobby Gordon.

Wyndham Standing Cast for Chadwick Picture

I. E. Chadwick has engaged Wyndham Standing for an important role in "The Unchastened Woman," the Louis K. Anspacher play in which Theda Bara will return to the screen. The picture was started this week under the direction of James Young.



Richard Dix in scenes from "The Shock Punch," his new starring vehicle for Paramount.



Action stills from "The Fighting Demon," Richard T almadge's latest starring picture for F. B. O.

Metro, Gaumont Amalgamate

Negotiations Completed by Which Two Companies Join Forces Abroad

IN LINE with their expressed policy of cooperating abroad with native distributors and exhibitors wherever possible, Metro-Goldwyn has completed negotiations for the amalgamation of Metro-Goldwyn and Gaumont in France, Belgium, Switzerland, North Africa, Egypt, Syria and Palestine. The deal was arranged by Arthur Loew, manager of the foreign department, and Edgar Costil, managing director of the French Gaumont Company.

Leon Gaumont was a pioneer producer in the motion picture field. His company was the first to produce motion pictures on a commercial basis. The Gaumont Company is among the leaders in the producing, distributing and exhibiting field in France and other countries.

With regard to the amalgamation Managing Director Costil of the Gaumont Company said:

"Up to the present time we have distributed the Metro-Goldwyn pictures under contract. In the course of these contracts we recognized the high quality of the Metro-Goldwyn pictures and the directors of the two companies grew to understand and appreciate their respective methods and from the close cooperation between us arose the idea of associating our interests for a longer period.

"During Mr. Arthur Loew's recent trip to France and mine to America, this idea took definite form in the shape of the contract which has just been entered into, thereby bringing together Marcus Loew and Leon Gaumont, two of the industry's biggest figures.

"I believe that this contract has united the largest motion picture interests in France and America and I am confident that it will prove a benefit to the industry generally. International combinations such as this must create a better understanding between nations themselves."

C. B. De Mille Buys Screen Rights to "Silence"

Cecil B. De Mille has acquired the screen rights to "Silence," written by Max Marcin and produced at the National Theatre, New York, with H. B. Warner in the leading role, this season.

The play will be filmed under the direction of Rupert Julian and will be released next season by Producers Distributing Corporation.

The story concerns a notorious criminal who betrays a girl and later in life, while attempting a big blackmail, finds himself involved in a plot directed against his own daughter, who kills the pal of the criminal. The latter takes the blame for the killing. The play is scheduled for production on the stage in Chicago next season and will also be presented by four road companies.



Elsie Ferguson in scenes from Victor Hugo Halperin production for Vitagraph, "The Unknown Lover."

Lesser Asks Bankers' Support

Warns Coast Financiers That Production is Likely to Center in New York

IF Los Angeles is to continue to be the production center of the world for motion pictures, Los Angeles bankers will have to give more attention to the financing of the producers, according to Sol Lesser, who just returned to the coast from New York.

In a statement made upon his return to the coast Lesser said: "I have been asked many times recently as to the possibility of many of the larger producing companies centering the major part of their producing activities in and around New York city, and I am anxious to sound a warning to Southern Californians at this time that such moves are being seriously considered largely because the big companies want to produce near the financial centers.

"I see an urgent need for Southern California bankers to enter into the financing of motion picture production on a greater scale, thus making Los Angeles a great financial, as well as producing center, which will automatically keep these units and their producing activities here."

While in the East Lesser, who is the secretary of West Coast Theatres, Inc., attended the semi-annual meeting of First National Pictures, Inc., and was re-elected vice-president and director and named a member of the executive committee of that organization.

Thriller For John Barrymore

Warners Pick "Captain Alverez for Star; "College Widow" for Syd Chaplin

JOHN BARRYMORE in an outdoor thrill picture is the latest announcement from Warner Brothers. The star expressed a desire to do this type picture and Warners promptly selected for him "Captain Alverez," a well known stage play presented by Sanger and Jordan in 1914. It concerns the hero of a South American revolution and will be recalled as being replete with action.

"Captain Alverez" was the work of Harry S. Sheldon, who has since added to it "The Havoc" and other stage successes. It is likely that Harry Beaumont will direct the production, work on which will be started June 1st, when Barrymore is due to arrive on the west coast. The selection of a leading woman has not yet been announced.

Another starring vehicle selected by Warners during the week is "The College Widow" for Syd Chaplin. This George Ade stage success will be Chaplin's second starring picture for Warners. It will follow "The Man on the Box," in which Chaplin is now working.

"The College Widow" had a tremendous vogue as a stage play. Long before he started his screen career Thomas Meighan scored a hit in this stage presentation as leading man with Frances Ring, who is now Mrs. Meighan.

Fox Enlarges West Coast Publicity Staff

Fox has reorganized and enlarged its west coast publicity staff in preparation for the handling of the national campaigns on the product for the 1925-1926 season. Jack Hill will continue as western director and will have as his assistant Erle Hampton, who was sent to the coast from the home office.

Frank Murray, who was engaged to write special production publicity on "The Iron Horse" from location in Nevada, will have a permanent place on the reorganized staff. Others added to the department are Meredith Davis, former Sunday editor of the Los Angeles Times, and William Walling, Jr., son of the actor.

Hunt Stromberg Purchases "Shipwrecked"

Hunt Stromberg has purchased picture rights to "Shipwrecked," a melodramatic success of the speaking stage, and will produce it as a special for release by Producers Distributing Corporation some time during the coming year. The play was written by Langdon McCormick and first produced a few years ago at the Frazee Theatre, where it enjoyed a successful run.

Three Added to Cast for "Not So Long Ago"

Julia Swayne Gordon, Jacqueline Gadson and Don Crimmons have been added to the Paramount cast for "Not So Long Ago," which features Betty Bronson and Ricardo Cortez. It is a Sidney Olcott production.



Scenes from "The White Monkey," in which Barbara La Marr will be starred by First National.

Warners Signing Casts for Many Pictures

Warner Brothers have signed another director and made announcement of a number of assignments to casts for coming product. Earle C. Kenton will make his debut as a Warner director in one of the big outdoor stories of the company's enlarged program.

Charles (Heinie) Conklin has also been signed to a long term contract and has been assigned a role with Irene Rich in "The Pleasure Buyers." Others in the cast are Clive Brook, Gayne Whitman, June Marlowe, Frank Campeau, Edward Peil, Don Alvarado, Winter Hall and Frank Leigh.

James Flood has started the direction of "The Wife Who Wasn't Wanted," with a cast that includes Irene Rich, Huntly Gordon, John Harron, June Marlowe, George Pearce, Edward Peil, Gayne Whitman, George Kuwa, Wilfred Lucas, Gertrude Astor, Elinor Fair and Don Alvarado.

The cast being assembled for "Bobbed Hair" includes the following: Otto Hoffman, Francis J. McDonald and Pat Hartigan. Otis Harlan has been assigned the role of Mr. Joffrey in "The Limited Mail," with Monte Blue, and E. J. Ratcliffe will play Colonel Annesly in "The Man on the Box."

Additions to "Half-Way Girl" Cast

First National made several additions this week to the cast of "The Half-Way Girl," which features Doris Kenyon. Among those signed within the past few days were Teddy Sampson, Martha Madison, Harriet Sterling and Charles Wellesley.

Others in the company are Lloyd Hughes, leading man; Hobart Bosworth, Tully Marshall, Sam Hardy and Sally Crute. Director John Francis Dillon has been working on this production for two weeks and the studio reports excellent progress. Lloyd Sheldon wrote the story.

Al Lichtman is Recovering From Serious Illness

Al Lichtman, who has been seriously ill at the Hotel Alamac for several months, has fought his way back to recovery and is leaving for the Adirondacks to spend the Summer. Mr. Lichtman will return early in the Fall to complete arrangements for important production activities which he will direct.

"Iron Horse" Canadian Premiere Set

THE Canadian premiere of the Fox picture, "The Iron Horse" is scheduled for the Princess Theatre in Montreal, Quebec, May 30th. This will be the first picture ever to be shown in the Princess, which ordinarily, is a Keith vaudeville house. The Keith management has passed up the usual form of entertainment in order to show "The Iron Horse" for at least four weeks and probably longer.

The Canadian Pacific Railroad is lending its backing to the picture and will help in its exploitation in every way. The elaborate plans for exploitation are in the hands of W. W. Decker, veteran advance man, who is familiar with Montreal and the surrounding country.



Betty Compson, Jack Holt and William Collier, Jr., in scenes from "Eve's Secret," a Paramount production.

Lasky Completes Coast Work

Leaves for New York After Finishing the Paramount Production Details

HAVING completed all details in connection with the extensive production program mapped by Paramount, Jesse L. Lasky has departed Hollywood for New York. Just before his departure, Lasky held his last conference with directors, stars and writers and then made known the company's latest production plans.

Among the Lasky announcements was one that Betty Bronson will be starred in "The Golden Princess," based on Bret Harte's "Tennessee's Partner." Neil Hamilton will play opposite Miss Bronson and the production will be directed by Clarence Badger.

Zane Grey, author, and Lucien Hubbard, one of Paramount's production editors, rushed to Hollywood from Red Lake, Arizona, where "Wild Horse Mesa" is being produced, for a final conference with Lasky on the details of production for "The Vanishing American," which will be made as a big Paramount special.

Lasky also conferred with Pola Negri on her next production, "Flower of the Night," which will be made in Hollywood upon completion of "The Crossroads of the World." The story is by Joseph Hergesheimer and was written especially for Miss Negri.

Several pictures in the editing stage occupied Mr. Lasky's attention. Among them are "Light of the Western Stars," produced by William K. Howard; the James Cruze production, "Marry Me," and "Paths to Paradise," co-featuring Betty Compson and Raymond Griffith, which was directed by Clarence Badger. Upon Mr. Lasky's return to New York he will view "Lost—A Wife," which William de Mille brought to New York for final cutting and editing.

Mr. Lasky also found time to supervise filming scenes of several photoplays, including Raoul Walsh's lavish production, "The Wanderer," the screen version of famous Biblical story of "The Prodigal Son," Zane Grey's "Wild Horse Mesa," directed by George B. Seitz and co-featuring Jack Holt, Noah Beery, Billie Dove and Douglas Fairbanks, Jr.; "Not So Long Ago," a Sidney Olcott production with Betty Bronson and Ricardo Cortez in leads; "A Son of His Father," Victor Fleming's production of Harold Bell Wright's novel, featuring Warner Baxter, Bessie Love and Raymond Hatton; Gloria Swanson's "The Coast of Folly," which Allan Dwan is producing and "Rugged Water," Irvin Willet's production of Joseph Lincoln's story, with Lois Wilson, Warner Baxter and Wallace Beery in featured roles.

Buxbaum and Meighan Are A. M. P. A. Guests

H. H. Buxbaum, manager of the eastern division for First National Pictures, and Thomas Meighan were the guests of honor at the weekly luncheon on the A. M. P. A. in New York last week. Meighan in a brief address stressed the advantages of proper publicity over notoriety. Buxbaum talked on the selling end of the motion picture industry. President A. M. Botsford presided at the meeting.

J. B. Blystone to Direct Series of Urner Stories

J. C. Blystone has ben chosen to direct the series of eight two-reel pictures based on Mabel Hurber Urner's "The Married Life of Helen and Warren," to be released by Fox next season.

Exhibitors Service Bureau



Manager John B. Carroll of the Victory theatre, Tampa, devised a splendid selling lobby on "Excuse Me" (Metro-Goldwyn) with relatively simple and inexpensive means, as illustrated here. The railroad atmosphere of the picture was well established.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

Edward L. Hyman, Mark Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr., Finkelstein & Rubin, Minneapolis.

Leo A. Landau, Lyceum theatre, Minneapolis.

E. B. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Metropolitan theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines, theatre, Des Moines, Iowa.

W. C. Quimby, Managing Director, Strand Palace and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :
Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS.						
Dressmaker from Paris, The	—	3	3	5	75	6,186 ft.
New Lives for Old	—	1	5	3	77	6,796 ft.
Swan, The	1	5	3	1	53	5,889 ft.
FIRST NATIONAL.						
Enticement	1	1	9	—	63	6,407 ft.
New Toys	—	1	9	1	77	7,250 ft.
FOX.						
Dick Turpin	—	1	6	3	76	6,716 ft.
METRO-GOLDWYN.						
Cheaper to Marry	1	—	7	2	71	6,500 ft.

George E. Brown, Imperial theatre, Charlotte, N. C.

Louis E. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Manager Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Thomas D. Soriero, Supervisor of theatres, Universal Pictures Corp.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

See Complete "Check-up" June 13

Puzzle Contest is Aid to Run of "Monster"

Free passes to see "The Monster" at the Strand theatre in Evansville, Ind., each good for two tickets, were recently awarded for correct solutions of a cross word puzzle contest run by Charles Glickauf, Metro-Goldwyn exploiteer. This competition ran for three days in advance of the opening and attracted attention to the showing.

Announcements of the run were printed on the pay envelopes of all the leading Evansville factories, thereby popularizing the picture with thousands of employees and creating much word of mouth exploitation. Window displays helped exploit the engagement also, a leading jeweler contributing an exhibit of pearls and jewelry and a clothing store donating a display of smoking jackets. Art cards were featured in both these windows. In addition, 1,000 heralds were distributed, three slides and a trailer were used and there was a special lobby display. The town was lavishly posted as well, and the entire campaign was supported by a vigorous newspaper drive.

Varied Campaign Put Over for "Greed" Showing

"Greed" at the State theatre in Washington, Pa., recently was given a thorough going campaign waged by Norman W. Pyle, Metro-Goldwyn exploiteer. All street cars carried a half sheet card on the front and rear ends for a week in advance of the showing, and every taxi cab in the city bore a banner on the spare tire for three days in advance reading "Use This Cab to State Theatre to see 'Greed' ".

A street float carrying two 24-sheet cut-outs and two 2 by 12 banners on the sides, with a 2 by 7 banner on the rear paraded the streets for two days before the premiere, and 8,000 heralds were distributed both in Washington and in surrounding towns. A trailer was used in the theatre three days before the opening.



Highly ingenious lobby display piece on "Husbands and Lovers" (First Nat'l) by Manager F. J. Miller at the Modjeska theatre, Augusta, Ga.

A card with mounted stills in a bank window exploited the difference between "Thrift" and "Greed," and musical instruments were featured in the window of a prominent music store with the caption: "Musical Instruments Play a Big Part in 'Greed' at the State Theatre. We can supply your needs. Give us a trial." Newspapers cooperated effectively by donating plentiful space to special stories and cuts, a total of 262 inches of space being used. In addition the picture was advertised in the press for two weeks in advance of the opening. The billing consisted of ten 3-sheets, eleven 24-sheets, twelve 6-sheets and twenty 1-sheets. A 24-sheet cut-out was placed on the marquee and a 6-sheet cut-out in front of the box-office. Green lights were used on the marquee and stuffed money bags were hung from it. A varied display of photographs in frames were exhibited before the theatre.

Stages "Mad Whirl" Program With Film

A typical "Mad Whirl" program of film, music and exploitation was used recently in Seattle by Manager Robert W. Bender of the Columbia theatre to put over his engagement of "The Mad Whirl. " As the future of the week, Bender presented what he chose to call his "Triple Feature Bill." This was a program in which the feature, comedy and music were all equally billed.

Bender used "Now or Never" as his comedy, and for the musical attraction, arranged for the Columbia orchetsra to stage a special Jazz week. A feature of this was the appearance of "the world's largest saxophone"—an eight-foot instrument played by a five foot man, much to the merriment of the audiences. The entire program, as is quite evident, was one "mad whirl" of entertainment.

For his lobby display, Manager Bender arranged a circular display box in front of the box office with each feature of the program lettered on transparent paper. Behind this, electric lights were installed and by means of a revolving flasher system there was a constant "whirl" of different colors appearing behind the program. All cashiers, ushers and attendants of the theatre wore glassless horn rimmed spectacles "in honor" of the Lloyd film.

Bender's newspaper advertising carried out the spirt of the program. All ads were specially designed in a round shape to attract attention, and the entire program was featured as a "Mad Whirl" of continuous entertainment. Special window cards and billboards featured the same copy, and the exploitation for the week was further aided by tieups with Seattle radio broadcasting stations.



Effective miniature railroad display used in the lobby of Loew's Vendome theatre, Nashville, Tenn., to herald the coming of "Excuse Me" (Metro-Goldwyn). A tiny train, a tunnel, a railway station and a mountain curve were all built in miniature.

With First Run Theatres

NEW YORK CITY

Mark Strand Theatre—
Film Numbers—The Crackerjack (S. R.), Mark Strand Topical Review (Selected), Balto's Race to Nome (Educational).
Musical Program—"The Chocolate Soldier" (Overture), "My Hero" (Soprano solo), "Gypsy Love" (Soloist and Ensemble), "Your'e In Love" (Soloist and ensemble), "Gypsy Dance" (Dance number by ensemble).

Rialto Theatre—
Film Numbers—Baree, Son of Kazan (Vitagraph), Rialto Magazine (Selected), Sure Mike (Pathe).
Musical Program — "Zampa" (Overture), Reisenfeld's Classical Jazz, "You Are Free" from "Appleblossoms" (Mezzo Soprano solo), Dance solo.

Cameo Theatre—
Film Numbers—William Tell (S. R.), Pathe News, Aesop's Fables (Pathe).
Musical Program—"William Tell" (Overture), Organ solo.

Piccadilly Theatre—
Film Numbers—My Wife and I (Warner Bros.), Piccadilly Pictorial (Selected), Piccadilly Tabloid presentations (Specialty).
Musical Program — "Valse des Fleurs" (from the "Nut Cracker Suite"), "Woodland Sketches" (Organ) "Yearning" (Organ), Excerpts from "Faust" (Orchestra interlude), "La Donna e Mobile" (Lyric Tenor), "Nut Cracker Suite" selection (Organ postlude).

Rivoli Theatre—
Film Numbers—Welcome Home (Paramount), Only a Country Lass (Educational), Rivoli Pictorial (Educational), Alice's Egg Plant (S. R.).
Musical Program — "Thirteenth Hungarian Rhapsody" (Overture), Reisenfeld's Classical Jazz (Specialty), Katherina Everywhere (Specialty with Ensemble).

Capitol Theatre—
Film Numbers— Black Cyclone (Pathe), Capitol Magazine (Selected), Hold My Baby (Pathe).
Musical Program — "Pyramids" (Overture), "Moment Mozartesque" (Instrumental, vocal and dancing specialty), Potpourri of Canadian Folk Songs (Vocal numbers).

Central Theatre——
Film Numbers—The Fool (Fox).
Musical Program—Special score for feature.

Criterion Theatre—
Film Numbers—Grass (Paramount).
Musical Program—Special score for feature.



Newspaper ad with special artwork on "The Denial" (Metro Goldwyn) by the Apollo theatre, Indianapolis.



Three-column opening ad, hand drawn, used in Kansas City newspapers for the engagement at the Liberty theatre in that city of "On Thin Ice" (Warner Bros.).

BROOKLYN

Mark Strand Theatre—
Film Numbers—Soul Fire (First National), Song "Car-Tune," "Swanee River," Mark Strand Topical Review (selected).
Musical Program—"Rienzi" (overture), "Swear In This Hour" from "La Forza del Destino" (tenor and baritone duet), Neapolitan songs (tenor solo), "Light Opera Hits," "My Dream Girl" (baritone solo), "Waltz" (premiere danseuse), "Kiss Me Again" (soprano solo), Guilmont's "Grand Chorus in March Form" (organ recessional).

LOS ANGELES

Cameo Theatre—
Film Numbers—Tracked in the Snow Country (Warner Bros.), Fighting Ginger (Pathe), International News.
Musical Program—"No Wonder That I Love You" (Organ).

Criterion Theatre—
Film Numbers—Heart of a Siren (First National), The Amateur (Fox).
Musical Program — "Blossom Time" (Overture).

Forum Theatre—
Film Numbers—I'll Show You the Town (Universal), Scenic, International News and Kinograms.
Musical Program—Orchestra.

Hill Street Theatre—
Film Numbers — Those Who Judge (S. R.), Pathe News.
Musical Program—Vaudeville.

Loew's State Theatre—
Film Numbers—Proud Flesh (Metro-Goldwyn), King Cotton (Educational), Loew's State Pictorial News.

Metropolitan Theatre—
Film Numbers—Adventure (Paramount), Sure Mike (Comedy).
Musical Program—Classical Jazz and thirty girls in bathing beauty pageant.

Pantages Theatre—
Film Numbers — Alias Mary Flynn (F. B. O.), Pathe News.
Musical Program—Vaudeville.

Rialto Theatre—
Film Numbers—The Night Club (Paramount), The Lion's Whiskers (Pathe), Pathe News.
Musical Program—Orchestra.

Million Dollar Theatre—
Film Numbers — Madame Sans Gene (Paramount), Pathe News Scenic.
Musical Program — "Raymond" (Overture).

Egyptian Theatre—
Film Numbers—The Iron Horse (Fox).
Musical Program—Medley of old-time favorites and prologue to feature.

WASHINGTON

Metropolitan Theatre—
Film Numbers—Declasse (First National), Current Events (Pathe), Fares Please (Educational).
Musical Program—"Faust" selections (Overture).

Earle Theatre—
Film Numbers—Girl of Gold (Prod. Dist. Corp.), Current Events (Educational).

Palace Theatre—
Film Numbers—The Sporting Venus (Metro-Goldwyn), Current Events (Pathe), Topics of the Day (Pathe), Wide Awake (Educational).
Musical Program—"Echoes From Scotland" (Overture).

Columbia Theatre—
Film Numbers—A Kiss in the Dark (Paramount), Current Events (International), Crossword Puzzle.
Musical Program—"A Kiss in the Dark" (Overture).

Rialto Theatre—
Film Numbers—Friendly Enemies (Prod. Dist. Corp.), Current Events (Universal), Sundown Limited (Pathe).
Musical Program—"Opera Mirror" (Overture), Ted Snyder in person in repertoire.

INDIANAPOLIS

Circle Theatre—
Film Numbers—DeClasse (First National), Comedy (Educational), Newspaper Fun (F. B. O.), Animated News (International).
Musical Program — Illustrated Overture, "Prelude C Sharp Minor."

Colonial Theatre—
Film Numbers—The Mad Whirl (Universal), Nearly Rich (Universal), Pathe News Reel, Aesop's Fables (Pathe).
Musical Program—American Harmonists, Frank Owens (soloist), Virgil Monks (pianist), and Bob Jones (comedy songs).

Apollo Theatre—
Film Numbers—The Way of a Girl (Metro-Goldwyn), Comedy (Pathe), News Reel Weekly (Fox).
Musical Program—Emil Seidel orchestra and Earl Gordon, organist.



Three-column ad on the premiere of "The Phantom of the Opera" (Universal) at the Curran theatre, San Francisco.

ROCHESTER

Eastman Theatre—
Film Numbers — Madam Sans-Gene (Paramount), Eastman Theatre Current Events (Selected), Ko-Ko the Barber (S. R.).
Musical Program—"Robespierre" (Overture); "Monsieur Beaucaire" (Organ recital).

BOSTON

Fenway Theatre—
Film Numbers—Kiss Me Again (Warner Bros.), Fenway News (Selected), A Rarin' Romeo (Educational).
Musical Program — "Poet and Peasant" (Overture), "Anvil Chorus" from "Il Trovatore" (Organ solo), "A Day With the Gypsies" (Specialty), "Kiss Me Again" (Soprano solo).

SEATTLE

Blue Mouse Theatre—
Film Numbers—Confessions of a Queen (Metro-Goldwyn), The Fast Worker (Comedy), Welcome Danger (Educational), International News.
Musical Program—"Sunrise and You" (Overture), "Sob Sister Sadie" and "Don't Bring Lulu" (Jazz), "I Don't Want to Get Married" (Organ specialty).
Coliseum Theatre—
Film Numbers—Man and Maid (Metro-Goldwyn), The Cannon Ball Express (Pathe), Judge's Crossword Puzzle (Educational), Kinograms and Pathe News.
Musical Program — "Morning, Noon and Night" (Overture), "When My Sweetie Walks Down the Street," "Ukulele Lady" (Jazz Band), Saxaphone solo, "Take Them To the Door" (Vocal novelty).
Columbia Theatre—
Film Numbers—Men and Women (S. R.), Isle of Vanishing Men (S. R.), City Bound (Comedy), International News.



"Chickie" (First Nat'l) ad, three columns wide, run in Toledo papers on opening day by the Pantheon theatre.

Musical Program — "Raymond" (Overture), Selection of popular refrains (Orchestra).
Heilig Theatre—
Film Numbers — The Rainbow Trail (Fox), continued.
Liberty Theatre—
Film Numbers—Sally (First National), Pathe Review, International and Liberty News.
Musical Program — Selections from "Sally" (Overture), "Look for the Silver Lining," "Little Church Around the Corner," "Sally In Our Alley" (Vocal duet as prelude).
Pantages Theatre—
Film Numbers—The Virgin (S. R.), The Fast Worker (Comedy), Pathe News.
Musical Program—Vaudeville.
Strand Theatre—
Film Numbers — The Charmer (Paramount), Wild Goose Chase (Pathe), Pathe Review, Kinograms.
Musical Program — "Raymond" (Overture), "Lament" from "Pagliacci" (Vocal solo).
Winter Garden Theatre—
Film Numbers—Jimmie's Millions (F. B. O.), Screen Almanac (F. B. O.), Fox News.
Musical Program—Orchestral specialties.

PITTSBURGH

Loew's Aldine Theatre—
Film Numbers—Zander the Great (Metro-Goldwyn), Felix Pinches the Pole (S. R.), Studio Secrets (F. B. O.), Scenic Tours



The Pantheon's ad in Toledo on "His Supreme Moment" (First Nat'l).

(Educational), Crossword Puzzle (Educational), Pathe News.
Musical Program—Selections from "The Student Prince" (Overture), Special jazz orchestra, "Dear Old Backyard Days" (Organalogue).
Grand Theatre—
Film Numbers—K—the Unknown (Universal), A Spanish Romeo (Fox), Topics of the Day (Pathe), Pathe News.
Musical Program—Symphony orchestra, Vanity Fair orchestra.
Olympic Theatre—
Film Numbers — Any Woman (Paramount), All Under One Flag (Pathe), Line's Busy (S. R.), International News.
Musical Program—Orchestra, Vierra's Hawaiians (Specialty).
Ritz Theatre—
Film Numbers—The Chorus Lady (Prod. Dist. Corp.), He Who Gets Rapped (F. O. B.), Pathe News.
State Theater—
Film Numbers — Idle Tongues (First National), Every Man for Himself (Pathe), Kinograms.
Musical Program—Orchestra.
Blackstone Theatre—
Film Numbers—Riders of the Purple Sage (Fox), High Jinks (Fox), Aesop's Fables (Pathe) Fox News.
Musical Program—Jazz Orchestra.

DES MOINES

Capitol Theatre—
Film Numbers—Chickie (First



Two-column newspaper ad on "Head Winds" (Universal) for the engagement at the Rialto theatre, Washington, D. C., recently.

National), Fox News; West of the Great Divide (Educational), Don't Pinch (Educational).
Musical Program—"Co Letta" and "Jassmania River" (special dance and musical numbers).
DesMoines Theatre—
Film Numbers — Recompense (Warner Brothers), Universal Weekly, Raspberry Romance (Pathe).
Strand Theatre—
Film Numbers—The Way of A Girl (Metro-Goldwyn), Kinograms, Merton of the Goofies (F. B. O.).
Rialto Theatre—
Film Numbers—The Lost Lady (Warner Bros).
Palace Theatre—
Film Numbers—Riders of the Purple Sage (Fox).

SALT LAKE CITY

American Theatre—
Film Numbers—I Want My Man (First National), Now or Never



When "The Heart of a Siren" (First Nat'l) was shown at this Main street theatre, Kansas City, this opening ad was used.

(Pathe), International News.
Kinema Theatre—
Film Numbers—The Last Laugh (Universal), Tenting Out (Universal, International News.
Orpheum Theatre—
Film Numbers—Another Man's Wife (Prod. Dist. Corp.).
Pantages Theatre—
Film Numbers—Zander the Great (Metro-Goldwyn).
Paramount-Empress Theatre—
Film Numbers—The Charmer (Paramount), Poor Butterfly (Educational), Pathe News.
Victory Theatre—
Film Numbers—Eve's Secret (Paramount), The Cat's Meow (Pathe), Pathe News.

CINCINNATI

Capitol Theatre—
Film Numbers—Welcome Home (Paramount), Balto's Race to Nome (Educational), Capitol News (Selected).
Musical Program—Orchestra.
Walnut Theatre—
Film Numbers—My Son (First National), The Goat Getter (Comedy), Pathe News, Aesop's Fables (Pathe), Topics of the Day (Pathe).
Musical Program—Orchestra.
Strand Theatre—
Film Numbers—Charley's Aunt (Prod. Dist. Corp.), Felix the Cat (S. R.), Pathe News.
Lyric Theatre—
Film Numbers—The Night Club (Paramount), All Night Long (Comedy).
Musical Program—Orchestra.
Gifts Theatre—
Film Numbers—Chu Chin Chow (Metro-Goldwyn), Slick Artists (Universal).
Family Theatre—
Film Numbers—The Tornado (Universal), Sure Mike (Comedy), Fox News.
Keith Theatre—
Film Numbers—Hearts of Oak (Fox), Pathe News.



The American theatre, Denver, employed this ad recently for the run of "Head Winds" (Universal) at that house.

ST. PAUL

Capitol Theatre—
Film Numbers—Charley's Aunt (Prod. Dist. Corp.), Capitol Digest (Selected), Peeps Into Puzzle Land (Novelty reel), Hodge Podge (Educational), In Old Japan (Scenic).
Musical Program—Selections from "Kid Boots" (Overture), Organ Novelty (Specialty), Ossman and Schepp (Banjoists), "Will You Remember Me" (Organ).

CHICAGO

Chicago Theatre—
Film Numbers—Lady of the Night (Metro-Goldwyn), International News (Universal).
Musical Program—Overture (Selected), "The Butterfly" (Specialty), Louise Loring in a selection from "Aida" (Specialty), Rudy Wiedoft (Saxaphone Syncopation).
Tivoli Theatre—
Film Numbers—New Toys (First National), International News (Universal).
Musical Program—"Toy Shop Revue" (Specialty), "Handel" (Specialty), Popular Melodies (Organ Solo), Morton Downey (Tenor-Specialty).
Riviera Theatre—
Film Numbers—My Son (First National), News and Views, Cartoon.
Musical Program — "Martha" (Overture), Popular Selections (Organ Solo), "Cowboy Harmony" (Specialty), "The Glorias" from "The Rise of Rosie O'Reilly" (Stage Specialty).
McVickers Theatre—
Film Numbers—The Little French Girl (Paramount), Comedy (Educational), News (Pathe).
Musical Program—Paul Ash "In Paris" (Stage Specialty, Overture and Dancing Numbers combined), "Traviata" (Specialty).
Capitol Theatre—
Film Numbers—The Crimson Runner (Prod. Dist. Corp.), News and Views (Pathe and Universal), The Marriage Vow (Pathe).
Musical Program—"The Fortune Teller" (Overture), "Carmen" (Specialty), "Revue In Comics" (Stage Specialty), "Baseball" (Organ Solo), Priscilla Dean in person.
Stratford Theatre—
Film Numbers—The Dressmaker from Paris (Paramount), Stratford News, Scenic, Cartoon (S. R.).
Musical Program — "Yearning" (Overture), "Blue Bird Land" (Specialty), Triple Saxaphone Quartette (Specialty), "Weather, Whether Or Not" (Organ Solo).



Neat single column ad on "Introduce Me" (Assoc. Exhibs.) for the showing of that picture at the Granada theatre, San Francisco.

Senate Theatre—
Film Numbers—Kiss Me Again (Warner Bross.), News Weekly.
Musical Program—Cantor Josef Rosenblatt (Specialty), Preston Sellers (Organ Novelty), Helene Heller and George Riley—"Abbott Dancers" (Stage Presentation).
Roosevelt Theatre—
Film Numbers—The Lost World (First National).
Monroe Theatre—
Film Numbers—Gold and the Girl (Fox).
Orpheum Theatre—
Film Numbers — Introduce Me (Asso Exhib.).

NEWARK

Branford Theatre—
Film Numbers Sackcloth and Scarlet (Paramount), Branford Review of Events (Selected), Half a Hero (Educational).
Musical Program — "The Bat" (Overture), Special selections with Broadway star as banjo soloist.

SAN FRANCISCO

Loew's Warfield Theatre—
Film Numbers—Zander the Great (Metro-Goldwyn), The Dome Doctor (Educational), Love Story of Franz Schubert (S. R.), Kinograms.
Musical Program—"Ideas in Marble" (Fanchon and Marco idea with singing and dancing).
Imperial Theatre—
Film Numbers—Romola (Metro-Goldwyn), Felix Gets His Fill (S. R.), Fox News.
Musical Program — "Mignon" (Overture), "Moonlight and Roses" (Specialty).
California Theatre—
Film Numbers — The Price of Pleasure (Universal), The Lost Tribe (S. R.), International News.
Musical Program — "Southern Rhapsody" (Overture), "California March," "My Heart at Thy Sweet Voice" (Violin solos).
Granada Theatre—
Film Numbers—The Air Mail (Paramount), Felix Grabs His Grub (S. R.), Locked Out (Universal), Pathe News.
Musical Program—"Black and Tan Revue" (Company of fifty in songs and dances).
Beatty's Casino Theatre—
Film Numbers—The Boomerang (B. P. Schulberg-S. R.), Oh Teacher (Educational), A Bit of Heaven (Educational), Out of the Inkwell (S. R.).

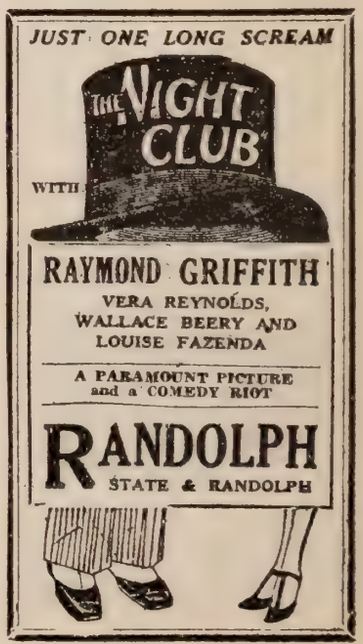


Ingenious single-column newspaper ad on "The Night Club" (Paramount) at the Randolph theatre, Chicago.

Musical Program — Jazzaphonic orchestra with stage presentations.
Cameo Theatre—
Film Numbers—The Mad Dancer (S. R.), Andy in Hollywood (Universal), Screen Snapshots (S. R.), International News.
Musical Program—"When You and I Were Seventeen" (Soprano solo).
Strand Theatre—
Film Numbers—Alias Mary Flynn (F. B. O.), What a Night (Educational), Kinograms.
Musical Progam—Five singing and dancing acts.
Curran Theatre—
Film Numbers—Phantom of the Opera (Universal), continued.
Wilkes Theatre—
Film Numbers—The Lost World (First National), continued.

OMAHA

Rialto Theatre—
Film Numbers—Adventure (Paramount), Tender Feet (Educacational), Lyman Howe's Hodge Podge (Educational), Kinograms, Hunting Kangaroos in Australia (Paramount).
Musical Program—"Orpheus in Hades" (Overture), "Sempre Fidelis" (Exit March), Music themes for feature picture, "Sweetheart of All My Dreams," "Dramatic Lamento," and "Dramatic Allegro," "Listening" (Organ).
Strand Theatre—
Film Numbers—The Night Club (Paramount), The Goat Getter (Educational), Newspaper Fun (F. B. O.), Fox News, Cross Word Puzzles (Liberty).
Musical Program — "Yearning" (Overture), The Piano Ensemble (special feature on stage).
World Theatre—
Film Numbers—Yolanda (Metro-Goldwyn).
Musical Program—Organ novelty. Six acts of vaudeville.
Empress Theatre—
Film Numbers—Laughing at Danger (F. B. O.), The Great Circus Mystery, third episode (Universal).
Musical Program—"Keep Smiling" (musical comedy).
Sun Theatre—
Film Numbers—Man and Maid (Metro-Goldwyn), The Wild Goose Chaser (Pathe), Pathe News.
Moon Theatre—
Film Numbers—On the Stroke of Three (F. B. O.).
Musical Program—Five acts of vaudeville.



Two-column newspaper ad for "Baree, Son of Kazan" (Vitagraph) at Pantages theatre, Kansas City.

CLEVELAND

Stillman Theatre—
Film Numbers- Zander the Great (Metro-Goldwyn)—Fares Please (Educational).
Musical Program—Selections from "The Firefly" (Overture), "When a Maid Comes Knocking at Your Heart" (Voal solo).

Allen Theatre—
Film Numbers — The Charmer (Paramount), Dragon Alley (Educational), Topics of the Day (Pathe), Pathe News.
Musical Program — "The Fire Bird" (Overture), Barcarolle from "Tales of Hoffman" (string orchestra).

State Theatre—
Film Numbers—Man and Maid (Metro-Goldwyn), High Jinx (S. R.), Hot Water (Educational), Fun from the Press (P. D. C.), International News (Universal).
Musical Program — Old Time American Melodies (organ overture with slides), Vaudeville.

Park Theatre—
Film Numbers — Any Woman (Paramount), Skinners Silk (Pathe), Felix has the Hippo (S. R.), Topics of the Day (Pathe), Kinograms (Educational).
Musical Program—"Il Guarany" (Overture), "The Only Only One," "Oh Susie," and "Alabamy Bound" (Jazz).

Circle Theatre—
Film Numbers — Charley's Aunt (Prod. Dist. Corp.), continued, Honeymoon Hardships (Pathe), Aesop's Fables (Pathe), International News (Universal).
Musical Program—Selections from Victor Herbert Hits (overture).

Reade's Hippodrome and Kieth's East 105th St.—
Film Numbers—Riders of the Purple Sage (Fox), Universal comedy, International News (Universal).
Musical Program—"Rose Marie" (overture), vaudeville.

KANSAS CITY

Newman Theatre—
Film Numbers — The Spaniard (Paramount), Newman News and Views (Pathe and Kinograms), Comedy (Educational), Newman Current Events (Local Photography).
Musical Program — "Espana" (Overture), Waring's Pennsylvanians (Novelty), Charles Bennett Gash in Atmospheric Prologue, Recessional (Organ solos).

Liberty Theatre—
Film Numbers — Head Winds (Universal), The Isle of Vanishing Men (S. R.), Aesop's Fables (Pathe), International News, Pictorial.
Musical Program — Atmospheric Selections (Overture), Recessional (Organ solos).

Royal Theatre—
Film Numbers — The Monster (Metro-Goldwyn), The Iron Mule (Educational), Royal Screen Magazine (Pathe and Kinograms), Royal Current Events (Local Photography).
Musical Program—Royal Syncopators on Stage (Overture), Recessional (Organ solos).

Pantages Theatre—
Film Numbers—The Hunted Woman (Fox), Fox News and Fox Short Subjects.



Hand drawn newspaper ad over three columns announcing the showing at the Liberty theatre in Kansas City of "The Price of Pleasure" (Universal).

Musical Program — Selections (Overture), Recessional (Organ solos).

Mainstreet Theatre—
Film Numbers—Quo Vadis (First National), Pathe News and Educational Short Subjects.
Musical Program—Popular Selections (Overture), Recessional (Organ solos).

ST. LOUIS

Delmonte Theatre—
Film Numbers — Gold Heels (Fox), The Scout (comedy), Delmonte News and Views.
Musical Program—Overture and popular numbers by orchestra. On stage song recital and musical novelties.

Lyric Skydome—
Film Numbers—Declasse (First National), Kinogram News and short subjects (Educational).
Musical Program—Band concert, Vocal selections.

Grand Central, Capitol and West End Lyric Theatres—
Film Numbers—Declasse (First National), Kinogram News and Views (Educational), At Capitol Comedy and Aesop Fable (Pathe).
Musical Program — Orchestral overture, Organ selections. At Grand Central only on stage. Ten English Rockets (Tiller girls), At Capitol only Henry Klotz (Tenor).

Loew's State Theatre—
Film Numbers—Adventure (Paramount), Sea Legs (Educational), News Views and Tours (Selected).
Musical Program—Overture and popular number (orchestra), organ solo. On stage, Pastelle Ballet, Brooks & Ross (Novelty singers).

Missouri Theatre—
Film Numbers — The Crowded Hour (Paramount), Skinners in Silk (Pathe), Missouri Magazine.
Musical Program — "Hungarian Fantasy" (orchestra), "Sextette from Lucia" (organ). On the stage, "Dreamy Spain" (Spanish musical revue), The Clavilux (Scientific novelty).

William Goldman's King and Rivoli Theatres—
Film Numbers — Idle Tongues (First National), Looking for Sally (Pathe), William Goldman's Magazine, Aesop Fable (Pathe).
Musical Program — Orchestral overture and popular numbers. At Kings only Baby Dorothy Johnson (saxaphone artiste).

DETROIT

Capitol Theatre—
Film Numbers—Men and Women (Paramount), Life of Frederic Chopin (S. R.), Detroit News Pictorial.
Musical Program — "Foxtrotting Around the World" (novelty orchestral overture), "Way Down Upon the Swaunee River" (orchestra and scenic film), "Jubilee Singers" (Songs of the South and Negro spirituals), organ recessional.

Madison Theatre—
Film Numbers—Seven Chances (Metro-Goldwyn), Aesop Fable (Pathe), Detroit News Pictorial.
Musical Program—"The Bingville Concert" (novelty orchestral overture), Highland Park Fireman's Trio (vocal selections), organ recessional.

Fox-Washington Theatre—
Film Numbers — She Wolves (Fox), Plain Clothes (Pathe), Felix the Cat (S. R.), travelogue (S. R.), news pictorial (Fox).
Musical Program — Orchestral overture, vocal selections (tenor), organ recessional.

Adams Theatre—
Film Numbers—Zander the Great (Metro-Goldwyn), The Iron Mule (S. R.), Newsreel (Pathe).
Musical Program — Orchestral overture, vocal selections (soprano), organ recessional.

Broadway-Strand Theatre—
Film Numbers—The Age of Innocence (Universal), travelogue (S. R.), Newsreel (International).
Musical Program — Orchestral overture, vocal selections (tenor), organ solo and recessional.

ATLANTA

Howard Theatre—
Film Numbers—Welcome Home (Paramount), Voice of the Nightingale (Educational), My Boy Friend (Vitagraph), International News reel.
Musical Program—Novelty slide of "O Katharina," from Chauver Souris, overture "Poet and Peasant" (overture), Anita Rosa, soprana, singing several selections, pianist accompanying, Frazer (pianist), solo.

Metropolitan Theatre—
Film Numbers—Learning to Love (First National), Good Morning, Nurse (Pathe), Fox News.
Musical Program—Excerpts from "The Mikado (Overture), "Just a Little Drink (Song slide), "Listening" (musical theme for feature).

Rialto Theatre—
Film Numbers — The Crowded Hour (Paramount), Love Goofy (Educational).

Loew's Grand Theatre—
Film Numbers—Zander the Great (Metro-Goldwyn), Pathe News reel, Timely Topics (Pathe), Aesop's Fables (Pathe), Educational comedy and Judge's Cross Word Puzzles, Pathe News.
Musical Program—Special Numbers, five acts Vaudeville.

Tudor Theatre—
Film Numbers—Up the Ladder (Universal), Shadows of the East (Fox), B-Eye, and Baby Peggy comedies (Universal).

Alamo No. 2 Theatre—
Film Numbers—Pampered Youth (Vitagraph), The Lure of the Yukon (S. R.), The Speed King (S. R.).

BUFFALO

Shea's Hippodrome —
Film Numbers—The Lady (First National), The Lion's Whiskers (Pathe), Current Events (Pathe and International News).
Musical Program—"The Poet and the Peasant" (Orchestra), Selections by Viennese pianist and tenor.

Loew's State Theatre—
Film Numbers—The Riders of the Purple Sage (Fox), Mysterious Mysteries (Pathe), Current Events (Pathe News).
Musical Program—Selections from "The Fortune Teller" (orchestra). Five acts of vaudeville.

Lafayette Square Theatre—
Film Numbers—Gerald Cranston's Lady (Fox), Pathe comedy, Current Events (Fox News).
Musical Program—Gems from the Metropolitan Opera (orchestra), organ selections, Five acts of vaudeville.

Olympic Theatre—
Film Numbers—Soiled (S. R.), Silent Sanderson (Prod. Dist. Corp.), Andy in Hollywood (Universal), Current Events (International News).
Musical Program—Medley of Popular Airs (Organ).

Shea's North Park Theatre—
Film Numbers—Her Night of Romance (First National), Giddap (Pathe), Current Events (Pathe and International News).
Musical Program—Selection from "Madame Butterfly" (Orchestra).

Palace Theatre—
Film Numbers—Breed of the Border (F. B. O.), She Who Gets Crowned (comedy), Current Events (International News).
Musical Program—Vocal selections by Dan Engel (radio broadcaster).

Col. Levy's Teaser Stunts on "If I Marry Again"

An unusually attractive teaser campaign was used by Col. Fred Levy in calling attention of residents of Lexington, Ky., to the showing of "If I Marry Again," at the Kentucky theatre.

The town was blanketed on the Friday and Saturday preceding the opening with 10,000 cards, printed in black carrying the title of the picture on both sides, with a question mark after, above and below the title.

This was followed by newspaper advertising teasers, one column wide and four inches deep: "There's a lot of them to pick from If I Marry Again," "I'll sure watch my step next time If I Marry Again," "It will be a blue-eyed, sweet child If I Marry Again," "I'll keep all the cash in the bank If I Marry Again." In each case the title was in large type in the centre of the adv. with white space below and between the title and the catchline.

White cards, with a lock of woman's' hair inserted in a slit and bearing the wording, "I am looking for a woman with this color hair If I Marry Again," were distributed over the town.

Three thousand imitation marriage licenses, advertising the picture on the inside, were distributed, as were fourteen gross of tags to which small imitation-gold wedding rings were attached. The wording on the tags was, "Wear this lucky ring and you'll never be confronted with the problem—what will I do If I Marry Again."

Buffalo Hunters Invited to "Thundering Herd"

Coincident with the showing of "The Thundering Herd" at the Majestic theatre, the Statesman published an invitation sponsored by Manager E. B. Roberts, inviting all the old buffalo hunters of Austin to be the playhouse's guests at a banquet. In addition each would receive a pass to see the photoplay at the Austin, Texas, playhouse.

Besides the five old hunters who were guests of honor, the press was well represented at the banquet. A picture of the banquet with special stories about the feast and write-ups on the various experiences of the hunters, appeared in all newspapers.

A striking feature of Manager Robert's campaign was the use of a 24-sheet on top of the marquee with a concealed thunder machine. The machine was operated by special motor and gave a vivid impression of thundering hoofs. Another strong unit was the advance lobby display consisting of a miniature desert scene with several cut-outs.

The standard campaign started a week in advance, was augmented by a private screening for 250 Boy Scouts, who later distributed rotos on the attraction throughout the city free of charge.

Ten days prior to opening a feature story on "The Thundering Herd" was run in the newspapers. Two special slides and a trailer carried the personal endorsement of the management, as well as all other advertising. All ads stressed the fact that this picture was in a class with "The Covered Wagon" and "North of 36".



What the critics said about "Smouldering Fires" (Universal), when it was shown at the Piccadilly theatre, New York, provided the basis for this lobby display.

Novelty Ballyhoo Devised to Aid "Oh, Doctor"

Manager Chris Behrens of the Family theatre , Davenort, Ia., and Jack Edwards. Universal exploiter, conceived an unusual ballyhoo for the engagement of "Oh Doctor!" A 1906 Cadillac roadster was secured from the local automobile agency and decorated with a beaverboard stork carrying a new arrival, a small baby carriage, and numerous signs. An ex-performer was engaged to make up as an old-time physician with a Prince Albert coat, high silk hat, striped trousers and carrying a dactor's bag.

The car drove through Davenport, Moline and Rock Island, which are just across the river, paying visits to newly married couples. A list of these was procured from the marriage license bureau. Instead of going directly to the young couple's house, however, he would stop a few doors away and inquire for them. Then after securing the desired information, he would depart leaving a prescription calling for a visit to the Family theatre.

Five thousand prescriptions reading "An Apple a Day Keeps the Doctor Away, But a Pretty Nurse, Oh, Doctor. Family Theatre, etc.," signed Reginald Denny, were distributed three days in advance.

Five hundred post cards were mailed to physicians and chiropracters in Davenport, Rock Island, and Moline calling their attention to engagement and suggesting they might want to prescribe "Oh, Doctor" to some of their patients.

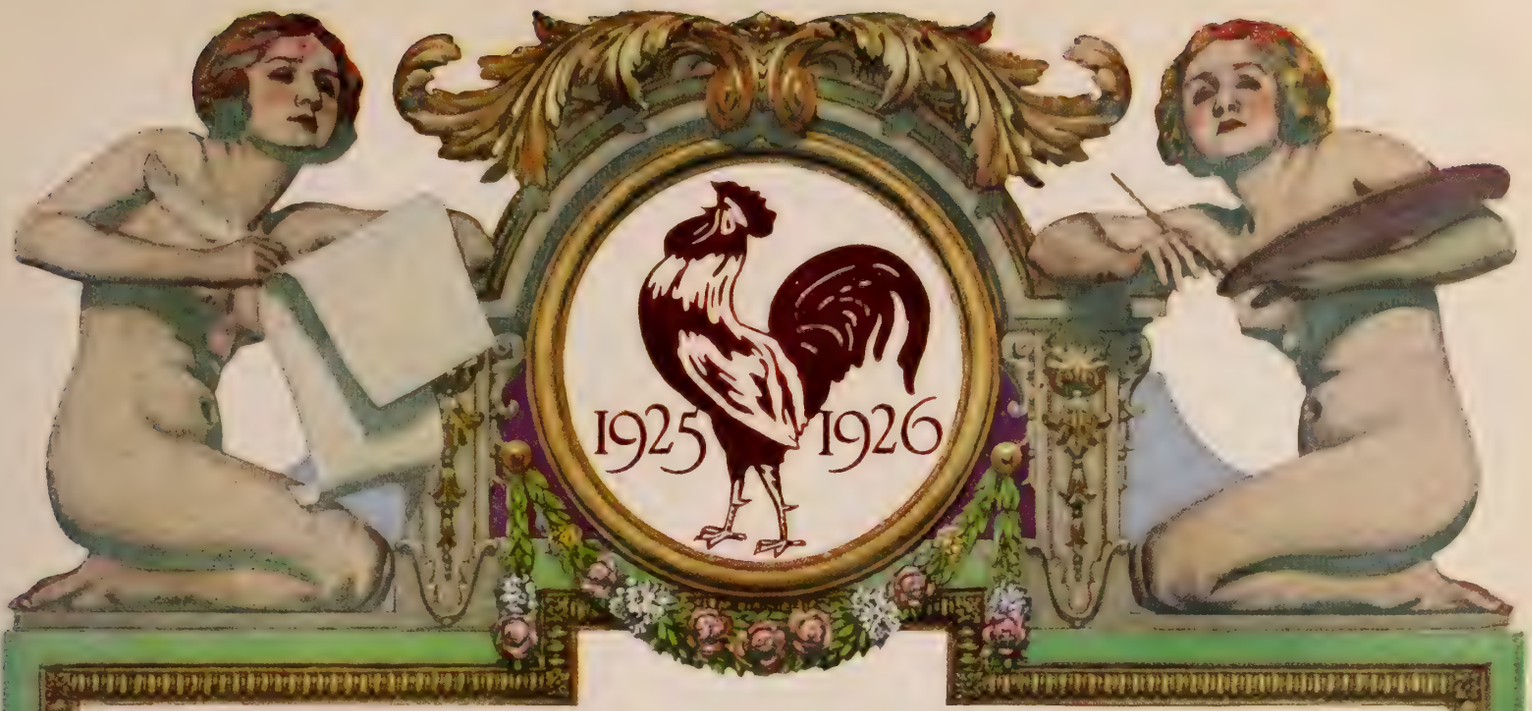
Reward Heralds Advertise "A Thief in Paradise"

Two thousand heralds, offering a reward for the capture of Ronald Colman, the "Thief In Paradise," were distributed by Manager E. D. Turner of the Imperial, Ashville.

The splendid herald carried two pictures of the star, together with special copy, title, cast and play dates. This was followed up in the newspaper by an ad campaign along similar lines with daily change of copy during the three days run.



To carry out the idea of the title, in building his lobby display on "Contraband" (Paramount), Manager H. C. Farley of the Strand theatre, Montgomery, Ala., borrowed a quantity of miscellaneous boxes, barrels and crates and pasted "Contraband" strips on them all. Piled up boxes framed the three-sheets at each side.



PATHÉ

We are positive that comedy and variety entertainment has a much stronger appeal to the picture loving public than has drama or tragedy, as evidenced by the program we have arranged for your approval.

When you share this opinion and evidence that fact by properly featuring your short subject selections in all your advertising, your weekly and monthly box-office statements will show a tremendous increase.

Our 1925-1926 output is costing about 30% more than last year's program, —the improvement is delightful.

We believe you will cheerfully pay more for a better product.

We know you can get more for it no matter how you present it, but if you refrain from booking inferior short subjects and really advertise well, people will very shortly be attending your theatre regularly regardless of their like or dislike of any particular dramatic offering.

Resolution; Pathe shall not release anything that is not the best of its kind on the market.

ELMER R. PEARSON,
Vice-President and General Manager
Pathe Exchange, Inc.
35 West 45th Street, New York

Harold Lloyd

In his Latest and Greatest Feature Comedy

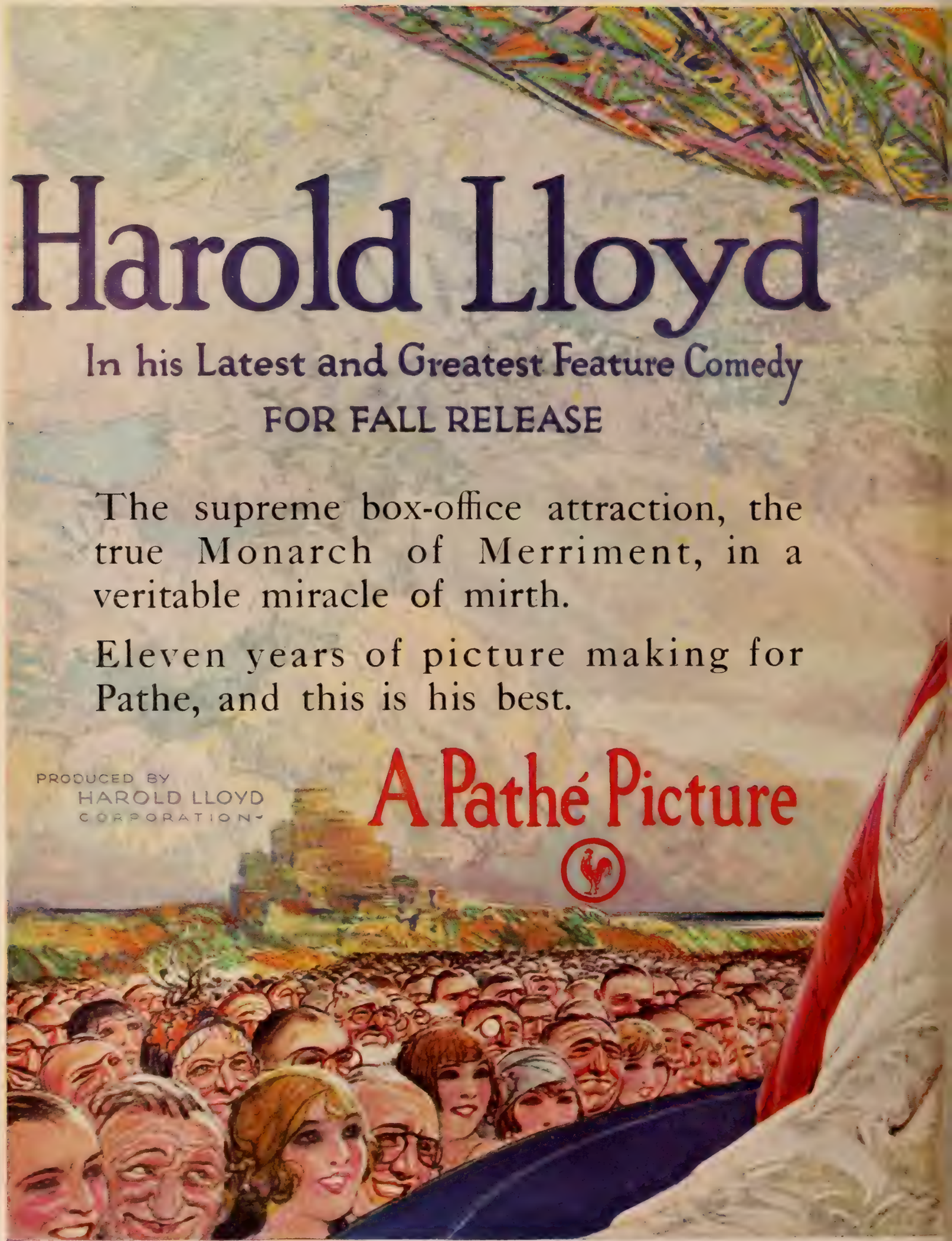
FOR FALL RELEASE

The supreme box-office attraction, the true Monarch of Merriment, in a veritable miracle of mirth.

Eleven years of picture making for Pathe, and this is his best.

PRODUCED BY
HAROLD LLOYD
CORPORATION

A Pathé Picture




MICHELSON

HAL ROACH PRESENTS

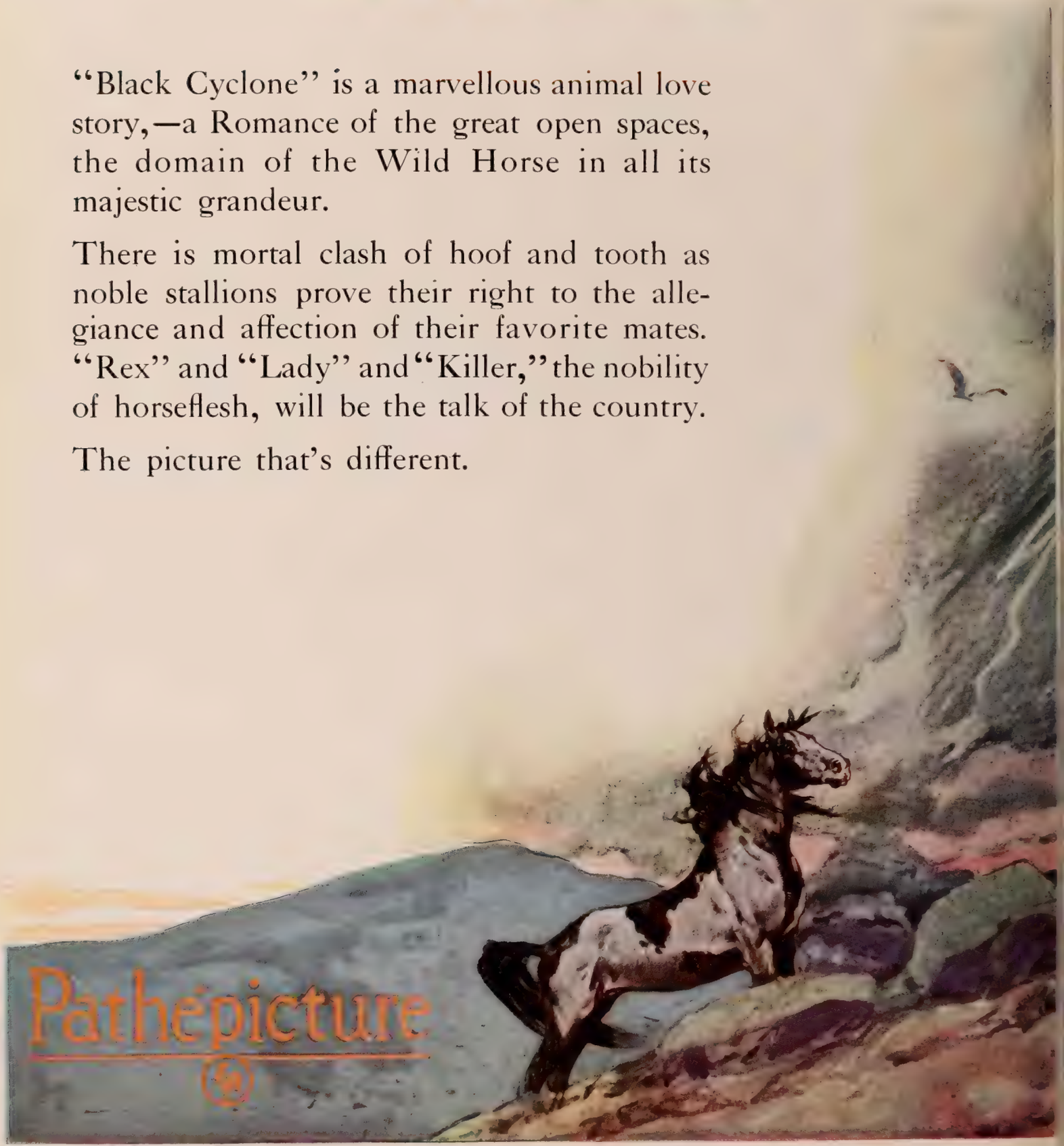
REX *in*

The King of Wild Horses

"Black Cyclone" is a marvellous animal love story,—a Romance of the great open spaces, the domain of the Wild Horse in all its majestic grandeur.

There is mortal clash of hoof and tooth as noble stallions prove their right to the allegiance and affection of their favorite mates. "Rex" and "Lady" and "Killer," the nobility of horseflesh, will be the talk of the country.

The picture that's different.



Pathépicture

Black Cyclone

A Feature





104 Reasons

Why you should

book 104 Pathé Comedies this year.

1– Mack Sennett.

2– Hal Roach.

3– Pathé guarantees them to be better than any equal number ever released.

4– Many of these comedies can be seen at any Pathé Exchange now.

You'll <u>see</u> the other 100 reasons when you count up at the close of playdates.

E.R.P.

"Our Gang" Comedies

Hal Roach presents

Two Reels

Mickey, Farina, Mary, Jackie,—

What family doesn't know them,—look for them on the screen?

More familiar, more popular, than princes and presidents; loved for their antics, their naturalness.



Shown to more audiences than any two reel comedies known; praised by more exhibitors, reported on more times in the trade papers.

Their quality is proven, their box office value is no experiment but a certainty.

ONE EVERY
FOUR WEEKS

HAL ROACH *says*: "On many an exhibitors' program the two-reel comedy is one-fifth the entire show in length, one-half the show in entertainment value, yet gets one-tenth of nothing in the advertising. *Tell 'em about it!*"

Pathécomedy


Hal Roach
PRESENTS
Charley Chase
Comedies
Two Reels
Pathécomedy
Before Chase was put into two reel comedies, he won his spurs in the one reel Hal Roach Comedies.
Exhibitors told us he was the best star those comedies had presented since the old days of Harold Lloyd.
You only have to see him to know why one reel comedies were too short for him.
ONE EVERY FOUR WEEKS
ELMER PEARSON *says;* "If you advertise only one feature of your entertainment, do not blame the public for coming or staying away in the ratio they happen to care for that one feature."

Hal Roach

presents

Clyde Cook Comedies

Two Reels



Clyde Cook - a real attraction on stage, screen, and in vaudeville.

Where could you find another of whom the same could be said?

Now signed by Hal Roach, who knows a comedian when he sees one, and presented in a new and shining series of two reel comedies with laughter the object and no expense barred.

ONE EVERY FOUR WEEKS

Pathécomedy

WM. A. JOHNSTON *says;* "The wise merchant puts his drawing card in the show window. The wise exhibitor features his comedy in his advertising. It's the one sure bet in his program."

MICHELSON

Hal Roach Two Reel Comedies

With Hal Roach's own name on these comedies they've *got* to be good.

In them will appear a very strong company of comedians with all of whom you are familiar—James Finlayson, Frank Butler of "The Spats Comedies," Noah Young, Martha Sleeper, Marjorie Whiteis, Lucien Littlefield and Blanche Mehaffey.

Roach promises lavish production, real comedy stories, lots of laughs. You can promise your patrons more than their money's worth on the comedy alone.

ONE EVERY FOUR WEEKS

WILLARD C. HOWE of the *"Trade Review"* says; "A lively two reel comedy is more of a feature than a lot of the "Features" on which we build our box office hopes. *Advertise the comedies.* The box-office will pay you back in cash."



Pathe comedy

Hal Roach *presents*
Glenn Tryon Comedies

Two Reels

Those of you who saw and played the Tryon comedies "A Haunted Honeymoon" and "Hold My Baby" know and appreciate what this young laugh-maker is capable of with the Hal Roach organization behind him.

He gets better and better. In this new series he will be supported by such players as Martha Sleeper, Fay Wray, Katherine Grant, Marjorie Whiteis, Blanche Mehaffey and the marvelous baby, "Husky" Hanes.

ONE EVERY
FOUR WEEKS



Pathécomedy

Hal Roach says, "If I had the agency for three or four fine cars and only advertised one, I wouldn't be surprised if I only sold one and missed the profits on the others. Advertise comedies and get all that's coming to you."



Mack Sennett Comedies

Two Reels

It is estimated that if the laughs created by Mack Sennett Comedies were placed end to end they would reach around the world several times.

When it is possible to get prettier girls, Mack Sennett will have them; when it is possible to think up more gags, the Sennetts will have them; when it is possible to make funnier comedies, Sennett will do it.

In the meantime, for beauty and mirth, Mack Sennetts every time and all the time.

ONE EVERY FOUR WEEKS

MACK SENNETT *says;* "There is no question but what the brightest spot on the program is frequently a two reel comedy. It's sound business to advertise a picture so important. It will make business better."

Pathécomedy



"We believe the greatest comedian on the screen today is Harry Langdon."—*The Film Mercury.*

"Harry Langdon is about right for big feature comedy successes."—*Wid's Weekly.*

"He gives every evidence of being the finest comedian that has flashed on the screen since Chaplin."—*Motion Picture Magazine.*

"He can get over more comedy with one small motion of an eyebrow than some comedians can with a whole outfit of gags."—*Los Angeles Times.*

"Harry Langdon is a howl."—*M. P. World.*

"We can recall no other comedian who does so little to express so much."—*Film Daily.*

THE MAN WHO'S MADE A SENSATION
IN A FEW SHORT MONTHS

ROBERT E. WELSH of the *M. P. World* says; *"A picture worth showing is worth advertising.'*



Alice Day, the sweet-faced charmer who has appeared in so many Sennett Comedies during the past year, now a comedy star in her own right.

When Sennett picks a star he picks one who has earned the name. Alice Day has.

As delightful a little lady as ever stepped before a camera, in real comedy stories, with first class casts, and oodles of gags.

You're picking peaches when you book the Alice Day Comedies.

ONE EVERY FOUR WEEKS

ELMER PEARSON *says*: "Vaudeville's headliner is rarely the longest feature. Why shouldn't we be just as truthful regarding pictures?"

Pathécomedy

Mack Sennett

presents



Ralph Graves Comedies

Last year Mr. Sennett announced a new star for two-reel comedies—Ralph Graves. The mere fact that Graves had been selected for the big part in a new series was significant. Mr. Sennett *knows comedy*.

The past year has justified the choice. The Graves comedies have definitely made good. The big, broad-shouldered, good-looking young star is no longer an experiment. He is a success. As such he is to be continued in a new series which is certain to be even better than the old.

ONE EVERY
FOUR WEEKS

Pathécomedy

ELMER PEARSON *says;* "Many patrons want to see *all* of some comedian's pictures. How can they do so without knowing when and where?"

Mack Sennett PRESENTS

Ben Turpin Comedies

Two Reels



MACK SENNETT *says;* "A department store that only advertised its dress-goods couldn't expect to compete with those stores that advertised everything. Exhibitors should spend a proportionate amount of their appropriations in advertising their comedies. *It will pay.*"

Turpin is Turpin, and there's no one like him.

Famed for years, always popular, always identified with comedies of high laugh-power.

Presented by the man who made him what he is today, Mack Sennett, in a series of comedies showing him in his best work.

No untried star here, but one who has *proven* his drawing power.

Pathécomedy

Mack Sennett Star Comedies

Two Reels

"Baby Stars" selected by Sennett himself, out of his vast experience, as sure to climb high.

Gathered together in all their youth, talent and beauty, under Sennett's own supervision, in comedies that sparkle and delight.

ROBERT E. WELSH *says*: "Short subjects are necessary as proper balance to a show. They offer insurance of 'satisfactory entertainment,' even when the feature falls down. I can't see why it should be necessary to argue the point of advertising them."

Pathécomedy

ONE EVERY FOUR WEEKS



Hal Roach One Reel Comedies



ELMER PEARSON *says;* "Attendance records at New York theatres show that the public rates comedy far above everything else. 'For Cash's Sake' tell 'em about the thing they like best."

Eleven years of uninterrupted success in producing one reel comedies! What producer can show a record like that of Hal Roach?

Despite longer features, despite more two reel comedies, the one reel comedies of the Hal Roach Studios are doing today a wider business than at any time during the past four years.

That's proof of sustained high quality, of a need fulfilled, of a demand for real laughter-getters in short length.

They're short in length but long in fun.

ONE EVERY OTHER WEEK

Pathécomedy

MICHELSON


Grantland Rice's
Sportlights
One Reel
Thrill, action, beauty, absorbing interest.
You demand those qualities in the finest features. You find them all in these remarkable one reel pictures edited by the country's most famous Sporting Editor—Grantland Rice.
No matter what your program, no matter what is the class of your audience, you will find the Sportlights one of the most popular releases you can show.
Produced by J. L. HAWKINSON
EVERY OTHER WEEK
Pathépicture

Pathé

The bigger and better Patheserial is playing the bigger and better houses. When theatres like the Missouri of St. Louis, Newman of Kansas City, Mo., Orpheum of Detroit, Crandall's Circuit of Washington, Loew's Circuit, and scores of others like them, play Patheserials, it shows that the Pathe policy of stories by well known authors, casts with names, and true feature production, is meeting with just appreciation.



A Patheserial is insurance for 10 Weeks' Good Business, not merely one.

serials

Current and Coming Patheserials;

"IDAHO!" with Mahlon Hamilton and Vivian Rich; from the novel by Theodore Burrell; produced by C. W. Patton; acclaimed by exhibitors, reviewers and public as one of the strongest Western dramas ever released; now showing

"WILD WEST" with Jack Mulhall, Helen Ferguson, Eddie Phillips and Virginia Warwick; now in production at the famous Miller Bros. 101 Ranch in Oklahoma

"SUNKEN SILVER" with Allene Ray, Walter Miller and Frank Lackteen; from the novel "Black Caesar's Clan" by Albert Payson Terhune; a drama of Florida; produced and directed by Geo. B. Seitz; now ready

"PLAY BALL!" story by John J. McGraw, manager of the N. Y. Giants; with Allene Ray, Walter Miller, J. Barney Sherry and Harry Semels; in production

"The Green Archer" from the exciting mystery novel by Edgar Wallace; for early production

"Janie and the Waning Glories" (*title subject to change*); from the novel by Raymond S. Spears



Fables Pictures Inc. *presents*

Aesop's Film Fables

Cartoonist Paul Terry



What the big showmen say:

S. L. ROTHAFEL, *Managing Director of the Capitol Theatre, New York,* says: "The humor and cleverness of Mr. Terry are perhaps the best we have in animated cartoons. I always welcome an opportunity to put them on my program."

JOSEPH PLUNKETT, *Managing Director of the Mark Strand Theatre, New York,* says: "Aesop's Film Fables have been very successful on our program. The audience enjoys them immensely, and I want to congratulate you on the splendid animation and humor that is put into these pictures."

ONE EVERY WEEK

Pathé Distributors

MARTIN J. QUIGLEY of *Exhibitors Herald* says; "Short subjects are truly great factors in affording the type of satisfaction to patrons that insures the success of a theatre. No exhibitor should jeopardize this success by failure to make known to his patrons, in an adequate way, just what short subjects he has in store for them."

Timely Films Inc.

presents

Topics of the Day



A short reel that "Saves the Show"

"Despite a long stage wait Monday night, caused by the lateness of the girl in James Barton's act, the Keith's Riverside bill (New York) played smoothly and to a healthy turn-out. The bill was considerably switched around after the matinee, the switches being responsible for the stage wait and also indirectly in giving *the laughing hit of the evening to 'Topics of the Day'*"—VARIETY.

"TOPICS OF THE DAY" is a bright spot on *any* bill. It's a headline act in pictures.

ONE EVERY WEEK

"DANNY" *says;* "The exhibitor who doesn't advertise short subjects and tell the world the story of his well balanced program, week in and week out, hasn't any more right to be in this business than the railroad president who has Pullman equipment and keeps his mouth shut tight as a clam."

Pathé Distributors

MICHELSON



It rivals the newspapers in its swift presentation of the news.

For many years the standard of film quality. Undoubtedly the best known motion picture in the world.

With it you buy prestige that means better business and more profits; and a service that is truly incomparable.

ONE REEL TWICE A WEEK



Pathé Review

The Magazine of the Screen

Three, or more, real "feature stories" in every issue.

Pictures such as you can get nowhere else, each "feature" presented in installments, each installment complete in itself.

For instance; "The Prettiest Girl I Know," presenting the beauty nominations of celebrated artists, theatrical producers, etc.; "Brides of all Lands"; sport and science in Mongolia, India, etc. with the American Museum of Natural History; with Count Byron de Prorok in ancient Carthage; the incomparable Pathecolor, etc. etc.

ONE REEL EVERY WEEK

Prospect Press, Inc., New York

Ives-Leventhal

Stereoscopiks

A super-novelty, an unexcelled attention-getter.

Positively startling effects, with the figures and objects on the screen fairly jumping out at the observer.

So novel, so unusual, that on any program they will vie with the best feature in point of interest. See one and you'll understand why.

A series of four short reels, released one every eight weeks.

Pathépicture

TRADE MARK



Give the Short-Subject Its Due

By Elmer R. Pearson

Vice-President and General Manager of Pathe Exchange, Inc.

TRADITION and custom are the unwritten laws born of experience. While they never, in themselves, get into the written record, yet they possess a degree of permanency far beyond that of the duly recorded government statute. Laws have been made and abrogated overnight without even jarring the observance of customs against which the laws were designed. The impetus to change or discard custom or tradition must come from within the group; from their recurrent experiences and the realization that past methods and time-honored ideas have outlived their time.

The motion picture industry is not so young that it has not acquired its own body of customs and traditions. Some have come to us as a heritage from the stage. Of these there can be no criticism; their survival is sufficient proof of their usefulness. A certain portion of our trade customs, however, came into being with the rise of the motion picture itself.

Program Tradition

There is the custom, for example, of regarding dramatic fare as necessarily the principal ingredient of any successful theatre program. This is due no doubt to the fact that the motion picture producer from the beginning has stressed the dramatic rather than the comedy theme. There are very definite reasons for this. In the first place, a comedy is harder to produce, foot for foot, than a dramatic subject. The comedy demands greater fertility of imagination, more painstaking takes and retakes of many details. The dramatic feature often gets over by reason of its elaborate properties, gorgeous backgrounds or costumes, or spectacular effects. It is not surprising, therefore, that the producer should have more frequently gone in for dramatic rather than comedy pictures. Nor is it surprising that bigger first-run theatres affiliated with producers of feature-length dramas should have nourished and sustained this standard by throwing the emphasis on the drama in their advertising and presentation.

The independent exhibitor has succumbed to the subtle example of the affiliated houses, and to his own disadvantage. By throwing the force of his advertising on the feature he has increased the rental prices of the feature production while reducing the prices on the short-subjects. Good short-subject stars and directors have been attracted into feature-length production in order that they may secure advertising recognition and financial returns denied them because so many theatres' advertising ignores them until they show up in a five-reeler.

Public's Preferences

But, now, let us look at the other side of this picture—at the public's side. The whole history of human kind proves that men are more disposed to laugh than to cry. The



Elmer R. Pearson, vice-president and general manager of Pathe Exchange, Inc.

greatest authors and playwrights of all time knew well this propensity of humankind to relish laughter above all else. Shakespeare, for instance, realized that both the gentry in the gallery and the fans in the pit demanded comedy in huge gobs, and he gave it to them not only in whole doses as in "A Midsummer Night's Dream" and "As You Like It," but also saw to it that both his straight dramas and even his tragedies were liberally sprinkled with the spice of comedy.

What the Stage Teaches

Showmen of the present day might well take a page from this master-showman's book and give the comedy the consideration it deserves when planning their programs. Look over the list of New York stage offerings for the past several years. There have been ten dramatic flops to every comedy failure; and while the dramatic offerings outnumber the comedies two to one the list of big successes contains two comedies for every one drama.

Every normal person wants to laugh. Let your advertising guarantee him a lot of laughs, and he will be there even though he cares not much for the rest of your bill.

Very many of the smaller theatres have already established "Comedy Nights," "Pathe Nights," "Short-Subject Nights," etc., with surprising increases in their box-office receipts.

Custom Impeding Progress

As we said at the beginning custom and tradition possess a permanence never enjoyed by written law. Here we face in an advanced stage of development a trade custom of centering nearly all our theatre advertising on only one unit of our program; even though most of us must realize upon deliberation that this procedure is dead wrong in the light of present short-subjects and the results obtained by those who have already made a partial correction.

Tracing this pernicious tradition to its source may help us realize the unfairness of its continuance. Most of us can remember the days when the five-reeler came into being as a complete program and competed with the short-subject program; we can also remember that the short-subject of that day, foot for foot, could not compete with the excellence of the feature-length picture. In fact, up until about four years ago the average short-subject had not improved to any great e tent, whereas the better feature-length pictures had improved manyfold in excellence. It is not be wondered that exhibitors acquired the habit of depending upon the feature-length dramatic picture for their drawing power.

Short Comedies Improved

Progress, however, will not be denied, and patron demand for better and better entertainment led to the necessity for more variety than the dramatic picture offered. Thus, exhibitors began adding an average of about four reels of short-subjects, which a few years ago were of such quality that the less said about them the better. But as short-subject producers and distributors saw a better market they set about to improve the quality of their product until today the actual average of all short-subjects is the equal of all feature-length subjects.

However, there are quite a number of feature-length pictures that cost upwards of $50,000. per reel, whereas the average cost of the best short-subjects is probably slightly under $25,000. per reel. Not that cost in dollars is a fair comparison of excellence because in comedy at least excellence is measured in ingenuity rather than by dollar-bought elaborateness.

Need Advertising Support

Film rentals for good short-subjects are slowly but gradually increasing, but in every instance only quite awhile after the producer and distributor have increased their cost. Short-subject rentals have not increased as rapidly as it has been necessary to increase the production cost. Thus, in the case of comedies, Mack Sennett, Hal Roach and Pathe have at this moment hundreds of thousands of dollars invested in the last two years' product that can never be gotten back from those particular pictures. We can only hope that the missionary and introductory work of those pictures together with the further increased cost and excellence of this year's product will result in the exhibitor according us more time on his screen and higher rentals; and above all else that he will tell the public about our excellent pictures in his advertising.

We stress this last point because we are certain the public will assert very positively its preference for comedy entertainment and for our comedy offerings once we break down this foolish tradition which threatens the exhibitors' independence as well as the biggest forward improvement ever made to place short-subjects out front where they can do this industry so much good.

Use of All-Short-Subject Program Increasing

By J. E. Storey

General Sales Manager of Pathe Exchange, Inc.

THE Short-Subject is rapidly coming into its own.

The season just closing has seen the Short-Subject in the ascendancy, and we confidently predict that the 1925-1926 term will witness even greater advances by the Short-Subject in popular prestige and usage by the exhibitor.

More than ever before the public is throwing its patronage to the Variety brand of entertainment. The increasing popularity of the vaudeville bill is one proof of this; the report by libraries of the tremendous demand for short stories, or for books embodying series of short stories, is another.

Many showmen have already heeded this demand and have increased their use of Short-Subjects within the past year to a notable extent. With each succeeding month we find increasing instances of this practice among first-run exhibitors. St. Louis recently witnessed day-and-date showings in every one of its first-run houses, except one, of thirty-three Pathe short-subject releases. Boston is another big city that has given the Pathe short-subject product one hundred per cent representation simultaneously in its first-run theatres.

New York is also on the roster of the big towns giving increased program space to the Short-Subject. Within the past year Broadway's first-run theatres have repeatedly shown four and five Pathe short-subject releases day-and-date. The Grand Opera House in New York City ran, with highly profitable box-office receipts, a Pathe two-reel comedy for practically every day of the month. Another remarkable instance of short-subject popularity is the booking arrangement made by the Stone theatre of Brooklyn whereby Pathe's short-subject product was signed for showing on forty days out of a period of fifty consecutive days.

Los Angeles recently put on a Pathe banner week during which four two-reel comedies appeared day-and-date at four prominent first-run theatres. Five of San Francisco's first-run houses presented during the same week four different Pathe comedy offerings, the New Fillmore and New Mission theatres doubling on one of the subjects day-and-date.



J. E. Storey, general sales manager, Pathe Exchange, Inc.

Perhaps the most important feature of this increasing prominence being given the Short-Subject is the ever-widening use of the All-Short-Subject Program.

Edward J. O'Keefe, operating the Criterion theatre in Atlantic City, N. J., has given his Short-Subject Programs an all-comedy cast. His report on the box-office reaction is typical.

"I am very glad to tell you that All Comedy Day never fails to do capacity business. When I first introduced this unique idea of a program consisting of nothing but comedies the general opinion of picturesmen whom I discussed the idea which was that it would never go over. However, I am very glad to say that with every recurring year if anything it grows even more popular."

That has been O'Keefe's experience on the East Coast, but the Western reports are just as enthusiastic. In fact, the Dreamland Theatre at Bandon, Ore., went the Atlantic City Exhibitor one better and extended the All-Comedy Program from one day to an entire week.

Within the past few weeks the West has added still further to the record of the All-Comedy Program's success. The Egyptian and the Aztec, two of San Francisco's prominent first-run houses, recently staged programs made up largely from comedy product appearing on the Pathe schedule. Max Graf, managing director of both houses, was so favorably impressed by the box-office returns that he declared his intention of repeating the plan in the near future.

"Chronicles" Offer Many Box-Office Tie-Ups

By Harry L. Knappen,

Sales Manager of "Chronicles of America" Department, Pathe Exchange, Inc.

The great headway made during the year by the "Chronicles of America" photoplays in establishing themselves as permanent screen fixtures in hundreds of theatres throughout the country marks a very definite and significant trend in the history of motion pictures.

The outstanding success of the "Chronicles" has been due in no small measure to the fact that both Pathe and the Yale University Press united in furnishing impressive publicity and exploitation aids.

In addition to the ordinary facilities of its branch offices, Pathe put specialty men in the field whose sole mission is to keep the daily papers and other public prints liberally supplied with reading matter and to effect social group organization, thus insuring liberal attendance. In many cities Better Film Committees have been interested to the point of giving the pictures the kind of box-office support which encouraged exhibitors to run the entire series.

By getting the cooperation of these organizations and individuals and aiming whenever practicable to show appropriate "Chronicles" on national and state holidays, exhibitors with the vision to book this product have been well rewarded for their efforts.



A group of Pathe stars. Glen Tryon, who will be seen in Hal Roach productions; Allene Ray, star of "Sunken Silver" and "Play Ball," Pathe serials; and Charley Chase, star of a series of two-reel comedies produced by Hal Roach.

Pathe's 1925-26 Schedule of Feature Releases

By Harry Scott

Feature Sales Manager of Pathe Exchange, Inc.

AT THE time of writing this announcement Pathe has definitely scheduled two feature productions for release during the early part of the 1925-1926 season. Additions will be made to the feature program and plans to this end are already under way. It is Pathe's plan, however, to build up a schedule of feature releases that will be notable for their quality entertainment rather than their mere numbers.

The two feature productions already assigned to the Pathe program for the new season are the Harold Lloyd feature comedy, as yet untitled, which is based on a highly diverting story of college life; and the Hal Roach feature, "Black Cyclone," in which "Rex," the Wild Horse, plays the title role.

Harold Lloyd's new comedy is a distinct departure from his more recent types of roles. The story deals with college life and presents Harold as an undergraduate with particular aspirations of becoming a football star.

The comedy is largely in the nature of a character study. A youngster sets out on a college career with the ambition of becoming the most popular man in the school. To achieve his purpose he resorts to all manners of ludicrous devices and situations with the result that he becomes the laughing stock of his associates. The crucial test comes in the football game when Harold is called into the contest by accident. Disillusioned at last and aware of his companion's real feelings towards him, the boy throws all artifices aside, becomes his real self, and by sheer grit wins his way to the popularity that he has so long sought for in vain.

In the matter of time consumed and money spent this production promises to be the most ambitious one ever undertaken by Lloyd. Some marvelous shots were obtained at the annual gridiron classic between the University of California and the Stanford University at Berkeley, while other football scenes were filmed at the Los Angeles Coliseum.



Paul Fuller, president of Pathe Exchange, Inc.

A high light of the action is a ninety-five yard run by Harold, said to be the funniest if not the most spectacular gridiron dash ever seen on or off the screen. While concerned with the football sport the picture has been so constructed that those not acquainted with the technique of the game will be able to follow the action with a maximum of interest.

Sam Taylor and Fred Newmyer are once more teamed in the direction of the production, while the cast includes Jobyna Ralston as Lloyd's leading woman, Brooks Benedict as the heavy, Hazel Keener, James Anderson, and Joe Harrington.

A number of preview showings have already been held on the West Coast. These showings have convinced the Harold Lloyd company that they have in the new feature production the funniest comedy that Harold Lloyd has yet been identified with. It is Pathe's plan to release the new picture in the fall so that the exhibitor may capitalize on the widespread interest in the gridiron sport with which the comedy directly ties up.

"Black Cyclone" is the successor to "Rex, King of Wild Horses," which proved one of the screen's sensations during the past season. The new Hal Roach feature, starring Rex, is hailed by all those who have seen it as decidedly superior to the first "Rex" picture in point of story values, thrilling action, and the individual performance of the equine star. The story of "Black Cyclone" is a romance of the plains in which the major roles are carried by animal actors, the human characters being relegated for the most part to subordinate parts in the action. Between the great Morgan thoroughbred "Rex" and an equally powerful Pinto stallion, known as "The Killer," is waged one of the most thrilling contests ever seen on the screen. The picture was staged in the Nevada desert under the direction of Fred Jackman.

Preceding the national release of the picture, "Black Cyclone" will be given a series of key-city exploitation runs, the first of these to be staged was at the Capitol Theatre, New York, where the world premiere was held, opening Sunday, May 17th. Following the Capitol engagement, "Black Cyclone" will be shown over the Loew Circuit, having been engaged for the maximum, or 120 days.

S. L. Rothafel, in speaking on Sunday evening, May 10th, through Station WEAF and six allied radio stations throughout the country, announced that "Black Cyclone" was the best picture that he had seen in five years and urged all his listeners to view "Black Cyclone" at their earliest opportunity.

Another striking evidence of the unusual merit of "Black Cyclone" is seen in the remarkable report just handed down by the General Committee of the National Board of Review who viewed the production.

"This is a remarkably interesting photoplay, with horses in a wild state on the range for its principal actors. It has thrill, love, adventure—all the qualities of intense dramatic action. Pictorially, it is often superb."



Stars of Pathe releases. Harold Lloyd, whose new feature will be issued in the fall; Clyde Cook, to be starred in a series of Hal Roach comedies; and Harry Langdon, who will be seen in Mack Sennett productions.

Pathe's Two Reel Comedy Hits for 1925-26

By Stanley B. Waite

Sales Manager of Two-Reel Comedies Department, Pathe Exchange, Inc.

MACK SENNETT and Hal Roach Studios have outlined a program of comedy production for the season of 1925-26, to be distributed by Pathe Exchange, Inc., that will outdo anything these two leading comedy producers have ever attempted in the past.

The 1925-26 season finds this policy continued on an even more elaborate scale. The schedules laid down for the Hal Roach and Mack Sennett organization call for the delivery of 104 two-reel comedies for the coming season.

On the making of these comedies both Hal Roach and Mack Sennett will employ five units each. Four of the companies from each studio will be headed by individual stars, while one company from each of the producers will make comedies in which various members of both stock companies will be featured.

Three of the Mack Sennett companies will be headed by Harry Langdon, Alice Day, and Ralph Graves respectively. In addition, there will be a Mack Sennett Comedies series in which various members of the Mack Sennett stock company will be featured, including such prominent comedy players as Madeline Hurlock, Raymond McKee, Natalie Kingston, Billy Bevan, Thelma Parr, Sid Smith, Vernon Dent, Jack Richardson, Kewpie Morgan, and Andy Clyde.

In addition to the above named stars Mack Sennett's organization has added many new names and faces to its producing staff. Six leaders in their field are represented in the Mack Sennett directorial lineup. These include Eddie Cline, Harry Edwards, Del Lord, Ralph Ceder, Reggie Morris and Lloyd Bacon. Harry Edwards, who is responsible for the direction of Langdon's past screen hits, will continue to wield the megaphone for this Mack Sennett star. Lloyd Bacon handled the direction of Lloyd Hamilton prior to his coming to the Mack Sennett lot, Del Lord is one of the tried and proven directors on the pioneer lot, comedy-producer's lot, having made twenty-five pictures for



Mack Sennett, Pathe Comedy producer.

Mack Sennett. Eddie Cline will direct Ralph Graves in his new series of comedies.

For the coming season John Waldron, General Production Manager of the Mack Sennett Studios, has enlarged his scenario staff to nine people who will work under the supervision of Arthur Ripley while a large staff of "gag" men have been recruited to work with Felix Adler.

In addition to the regular lineup of the far famed Bathing Beauties the stock company at the Mack Sennett Studios includes Sid Smith, Vernon Dent, Madeline Hurlock, Natalie Kingston, Thelma Parr, Virginia Gilbert, Billy Bevan, Jack Richardson, Kewpie Morgan and Andy Clyde.

Early this Spring Pathe and the Hal Roach Studios signed a new contract which calls for the delivery during the coming season of a minimum of 48 and a maximum of 52 two-reel comedies. This represents by far the most formidable lineup of two-reel comedy product ever planned for the short-subject market, the production costs alone on the comedies for one season aggregating over $4,000,000.

To take care of this huge production program, Hal Roach has added extensiely to his studio personnel. The staff of directors works under the supervision of F. Richard Jones, who has been identified with the direction of comedies since the days of the Keystone Comedies.

"Bob" McGowan, the "Our Gang" director, is the dean of the Hal Roach directorial staff. The marvelous success of this series of comedies is due in large measure to the skilled and sympathetic handling of the troupe of youngsters by McGowan. James W. Horne, known for a long time as a successful director of feature-length productions, is handling the megaphone for the Glenn Tryon two-reel comedies. The two-reel series of comedies featuring Charley Chase will be made under the direction of Leo McCarey. This director is accredited to a large degree with the development of Chase during the past season.

Clyde Cook, the newly signed Hal Roach-Pathe star will be directed by Lloyd Buckingham. Buckingham has established an international reputation as a comedy director. Mr. Buckingham has directed the majority of productions made by Clyde Cook since his entrance into the motion picture comedy field. Fred Guiol will direct the Hal Roach Two-Reel Comedies Series.

Among those to be co-featured in this series are several names that have already made their mark as stars of wellknown comedy brands. Reference is made especially to Al St. John, Lige Conley, Dot Farley, and Lucien Littlefield. Among the other prominent members of the Hal Roach company are Katherine Grant, Jimmy Finlayson, Martha Sleeper, Blanche Mehaffey, Fay Wray, and Kathleen Collins.

Other departments of the Hal Roach organization have also been added to. Many new title writers and film editors are now at work under the direction of H. M. Walker, while F. Richard Jones has increased his "gag men" staff to six headed by the well-known author Rob Wagner.



Stars and featured players in Pathe pictures: Alice Day, Mack Sennett's new star; Jobyna Ralston, leading lady for Harold Lloyd in his new feature for Pathe; and Ralph Graves, featured in Mack Sennett's comedies.

Forthcoming Patheserials, Season 1925-26

By E. Oswald Brooks

Sales Manager of Serial Dept., of Pathe Exchange, Inc.

EMBOLDENED by the great success of the "greater and better" Patheserial plan, our lineup for serials during the forthcoming season of 1925-1926 is necessarily even more ambitious than any introduced since this policy was put into effect.

On May 10th we released an Albert Payson Terhune story of the Florida Everglades under the title of "Sunken Silver." This is a direct picturization in Patheserial form of Mr. Terhune's very successful novel "Black Caesar's Clan." The featured players in "Sunken Silver" are Allene Ray and Walter Miller. By this time Miss Ray has gained a very favorable reputation as a Pathe serial heroine. Her work in "The Way Of a Man," "The Fortieth Door" and "Galloping Hoofs" has endeared her to millions of serial fans throughout the country, who now look forward with keen anticipation to her next starring vehicle. Walter Miller is a new recruit to the Patheserial fold. In the opinion of many he is about the best leading man we have ever had.

Following "Sunken Silver" we shall release a tremendously interesting serial or Western import, entitled "Wild West." This is being produced by C. W. Patton at the Miller Bros. 101 ranch in Oklahoma. It will carry all of the allure of a Wild West show, the circus atmosphere, and in retrospect the great Oklahoma land rush of 1889. "Wild West" is not a period story. It is an excellent, up to date, thrilling and romantic narrative of life "on the show." For this production Helen Ferguson has been selected as the leading woman and Jack Mulhall as the hero. Mr. Mulhall's work in "Into The Net" was to a large extent responsible for the enormous success of Mr. Enright's story.

To follow "Wild West," none other than John J. McGraw himself has written for us a very thrilling story which has the great national game of baseball as its atmospheric background. John J. McGraw and most of the stars of the Giants team will appear personally in various sequences of "Play Ball" —the title of the John J. McGraw serial.



Hal E. Roach, Pathe comedy producer.

The leads will be played by Allene Ray and Walter Miller, with magnificent support from such well known artists as J. Barney Sherry, Harry Semels and others of equal prominence.

In order to give our exhibitors and public the necessary variety which is essential in a succession of Patheserials, the production to follow "Play Ball" will be of a Western nature. The story for this originally appeared in the All Story Magazine under the title of "Janie and the Waning Glories." It is a splendidly written narrative of the modern West with ample excitement and action from the start to the finish.

As a successor to that Western serial, we have already selected a story written by the famous English author, Edgar Wallace, entitled "The Green Archer." This is a mystery story with its locale in and around New York and the eastern United States.

That schedule carries us up to the Summer of 1926. From then onward plans have already been laid for a continuance of Pathe serials of high quality, big box office attractiveness and infinite variety.

The "greater and better" Pathe serial has already, by sheer merit, forced itself upon the attention of literally thousands of the higher class theatres which heretofore have not looked upon serials as being suitable attractions for their type of audiences. It would be tedious to enumerate a long list of such houses which now regularly play Patheserials, but as an indication of their calibre we might mention such theatres as the Newman, Kansas City, the Missouri, St. Louis, the Hoblitzel houses in Dallas, San Antonio, Fort Worth and Houston, the Southern Enterprises Circuit, the West Coast Theatres Circuit, the Pacific Theatres Circuit, the T. & D. Jr. Circuit, the Saenger Circuit, the Stanley Circuit, the Comerford Circuit, the Gordon Circuit, etc., ad infinitum.

The "greater and better" type of Patheserial has infused such a tremendous amount of new life into the serial proposition that we confidently look forward to the day, in the not far distant future, when a Pathe serial will form a regular part of the program in at least 50% of American theatres —and in this 50% we include theatres of every class, from the biggest first run houses to the small one night a week shows.

To Continue Roach Single Reel Comedies

The Hal Roach brand of single-reel comedies will continue to be an important feature of Pathe's program of short subject releases during 1925-1926 season.

As heretofore, the Hal Roach single-reelers will comprise featured players selected from the Roach stock company at the Culver City Studios. The comedies in this series will be released at the rate of one every two weeks. One of the players who will appear in the featured roles in this series will be Martha Sleeper, whose work as an eccentric comedian in the Hal Roach comedies has commanded much favorable comment during the past season.



F. Richard Jones, supervisor of productions for Hal Roach; Martha Sleeper and Frank Butler, who will be featured in Hal Roach comedies, and Eugenia Gilbert, a Mack Sennett featured player.

Pathe Review's Features Will Continue

PATHE REVIEW'S comprehensive production program for the 1925-1926 season assures its continued leadership in the "screen magazine" field. An outstanding feature of the new season's plans will be the continuance of the feature series recently inaugurated by Editor Emmanuel Cohen.

In line with the very successful Pathe Review release of the Andrews-American Museum Expedition into Mongolia, under the title, "The Origin of Man," there will be released shortly the film story of Count de Prorok's Expeditions in Northern Africa.

Another feature series now in production for fall and winter release is a series of new-type microscopic films, made by Louis H. Tolhurst. Mr. Tolhurst's work on short length subjects will appear exclusively in Pathe Review.

Color novelties in production include a brand-new series by Arthur C. Pillsbury, of Yosemite National Park. Mr. Pillsbury has taken the "Life of American Wild Flowers" as his subject, and by "time-lapse" photography has produced a startlingly beautiful series in which the life of each flower is shown.

The new "multiple-image" camera invented by Staff Cameraman Alvin C. Knechtel—the sensation of the past few months in technical circles—has been improved, and additional "mystery-pictures" will shortly be available.

Willard Vander Veer, whose "Prettiest Girl I Know" series proved one of the most successful features of the past season's program, is preparing a schedule of subjects designed to appeal especially to the feminine portion of motion picture audiences. "The Brides of All Lands," just finishing in production, will be released through the summer to fall; and another "girl" series, featuring the beauties of Broadway, will follow.

The helpful side of short-subjects—the sort of picture that *gives* you something more than entertainment—will be represented by a series now in production by Staff Cameraman Charles Charlton. It will be called "Everyman's Home."

The Pathecolor section of the reel, a never-failing standard since Pathe Review was begun five years ago, will be continued during the 1925-1926 season.

"Aesop's Film Fables" Made by Latest Methods

"AESOP'S FILM FABLES," the popular animated cartoon subject produced by Fables Pictures, Inc., which has now passed its two hundredth release by Pathe, is made with even greater care than the average film comedy enacted by human actors.

Cartoonist Paul Terry is assisted by a staff of eighteen artists who are daily engaged in making little drawings of Farmer Al Falfa, cats, dogs, dinosaurs, elephants, and scores of other animals.

After preparing a regular 'script with all its details of situations and gags, the backgrounds are drawn, both exterior and interior.

Working drawings are made upon translucent tissue paper. On a new tissue, he creates just those portions of the character's body which must "move." So, each time a body-member is drawn in a slightly different position. This system reduces the work to a minimum.

The tracers use the drawings on tissue paper as blueprints. Each tissue sketch is traced or transferred to a sheet of clear celluloid of corresponding size.

All the sheets of paper and celluloid are punched and placed upon pegs, like loose-leaf ledger sheets. Thereby, they are kept within register of proper alignment.

Following the completion of the actual cartooning, or animating, the drawings are handed to the cameraman who follows the instructions on the exposure sheet.

Such is the story of the making of the "Fables." Newspaper reviewers single out these animated cartoons repeatedly for special comment in their photoplay departments, and quite a number have compared them favorably with the feature-length subjects on the programs.

"Topics of the Day" Is a Popular Attraction

"TOPICS OF THE DAY," the weekly humor film produced by Timely Films, Inc., for release through Pathe Exchanges, qualifies for the tried and proved class of screen entertainment. Each issue of the film is comprised of jokes and witticisms which have already been tried out upon the readers of the respective publications from which the editorial staff of "Topics" select their candidates.

It requires the combined efforts of an editorial staff of twenty-one people to carefully peruse the several thousand magazines and newspapers which arrive in the daily mail.

The selection of humor for "Topics" involves considerable work not apparent to the layman. Not only must the candidate qualify from a timely and humorous standpoint but there is a limit to the number of words in each one. Oftentimes, it is necessary to cut down the story. This means that the general atmosphere surrounding the original story must either be changed, eliminated or boiled down to its very meat.

Particular care is taken that no joke bears even the slightest suggestion of ridicule toward race, color or creed; also any political reference must be absolutely impartial. This care is taken with the object of not only satisfying one hundred per cent of an audience but also not to offend even one-half of one per cent of that same audience.

Not only are "Topics of the Day" a standby with thousands of motion picture theatres but they register equally as well in vaudeville houses, including the theatres of the Keith-Albee, Orpheum, and other big time circuits.



Players to be featured in forthcoming Pathe releases: Madeline Hurlock, Ruth Taylor, who will be seen in Mack Sennett comedies, Walter Miller, appearing opposite Allene Ray in Pathe Serials, and Helen Ferguson and Jack Mulhall, co-featured in "Wild West," a new serial.

Pathe News Continues Brilliant Record

THE opening of the 1925-1926 season will find Pathe News more firmly entrenched than ever before as a leader in the field of screen journalism. This place of honor has been securely maintained by Pathe News throughout the season just closing both by reason of its marvelous record in the covering of news events at home and abroad and by virtue of its consistent service to its exhibitor patrons throughout the country. A partial list of the special features in Pathe News during the 1924-1925 season follows:

Pathe News secured a feature in being the first to bring to America views of the Funeral of Lenin, the late Russian dictator.

Running the Rum Blockade, an exclusive and impartial camera investigation released in May of 1924, provided a series of sensational scenes, including closeup views of operations taken from specially chartered ships.

The Nomination of Calvin Coolidge as Presidential candidate was not only completely covered but Pathe is credited with having the first pictures of this notable occasion shown in New York and Chicago theatres.

The pictures secured of the Round the World Fliers were of particular interest, exclusive pictures being taken at Port Moller, Alaska, at the Aleutian Islands, and at Shanghai, China,

Striking pictures were presented of the Middle West Tornado Disaster, in less than twenty-four hours following the catastrophe.

Films of the Inauguration of President Coolidge were secured in record time. For the very first time in history people living in New York and other Eastern Cities were able to see pictures of the Presidential Inauguration the same day it happened.

Another outstanding Pathe News special was the exclusive pictures of the Funeral of Sun-Yat-Sen. Sensationally dramatic views of the new Bulgarian Revolution, were a feature of recent Pathe News issues.

In addition to pictures of news nature, Pathe News has shown a striking list of spectacular scenes of interesting current events.

Among these are views of the aerial maneuvers of the Aircraft Squadrons at San Diego; Kilauea in eruption was filmed in both day and night scenes; colorful sea views of the Japanese Naval Ship "Kwanto" Pounding To Pieces on a Reef.

Death-defying Air Stunts undertaken by Aviator E. S. Daughterty furnished spectacular thrills in several issues of Pathe News; while marvelous underground scenes were revealed in the Torchlight Exploration of the Hans-sur-Lesse Grottoes.

Exceedingly entertaining thrills were provided in such scenes as those included in Painting the Eifel Tower, Cameraman Speeds Down A Chute On Lumber, and A Girl Looping the Loop Atop a Plane.

Plan "Sportlight" Films For New Program

ONE of the most notable box-office successes on the Pathe program during the past season has been the series of single-reel sport pictures, known as Grantland Rice "Sportlights." These pictures are produced by J. H. Hawkinson from stories written by Grantland Rice.

These sport pictures were first placed on the Pathe schedule of releases in the fall of 1923 and have been released since at the rate of one every two weeks. Their success was remarkable from the first and the close of the 1924-25 season finds them a permanent feature of hundreds of programs throughout the country.

A production schedule commensurate with this tremendous interest in sport has been adopted by Messrs. Rice and Hawkinson for the season of 1925-1926. Among the highlights of this program will be the filming of a series of reels, each devoted to some special sport.

Other interesting highlights of the program follow:

A reel devoted to the "pro and con" presentation of similar sports. For example, who has a better chance of winning in a rough-and-tumble match—the boxer or the wrestler?

A "Sportlight" devoted to "Nervous Moments" in sport—the baseball thriller of three men on base in the ninth inning with two men out and two strikes and three balls on the batter; the final putt in the golf championship match, and similar situations.

A reel devoted to various kinds of recreation—the family type of picnic; the holiday at the amusement park, with all its thrills; the vacation in the mountains; the seaside resort with its attendant water sports and sunburns; and the "wonderbus" version of vacationing, the "wonderbus" being a sort of house-on-wheels peculiar to Arizona and having a cruising radius of about 1,200 miles.

Another "sportlight" devoted to the "Rising Generation" and showing how the idea of sport has taken universal hold at the present day extending almost to the cradle.

"Stereoscopiks" Feature New Schedule

A SERIES of remarkable novelty reels that were added just recently to the Pathe program and will continue as one of the features of Pathe's lineup of short-subject releases for 1925-1926, is the group of third-dimension pictures known as "Stereoscopiks." There are four subjects in the "Stereoscopiks" series, which will be made available at the rate of one release every eight weeks.

Among the prominent first-run theatres that have already introduced "Stereoscopiks" on their screens are the Rialto, New York; the Fenway, Boston; the Missouri, St. Louis; the Rialto, Denver; McVickers, Chicago; the Howard, Atlanta; the Metropolitan, Los Angeles; the Palace, Ft. Worth; and the Palace at Dallas. Some of the first-run engagements have been marked by special presentation effects built around the "Stereoscopik" shown. When the "Runaway Taxi" showed recently at the Rivoli theatre, New York, it was preceded by a specially staged prologue. "Variety," one of the theatrical weeklies, singled the presentation out for particular comment.

The second subject titled "Luna-cy" takes the audience on a highly enjoyable tour of the famous Luna Park at Coney Island. Due to the stereoscopic effect of the picture the audience experiences all the thrills of the scenic railway and toboggan slide as if actually riding on these devices of the amusement park.

One of the breath-taking incidents of "Ouch," the third of the series, takes place when a fierce looking pirate slowly points his pistol at the heads of the audience and pulls the trigger.



Three highly important elements of the Pathe comedy program. Left, the Hal Roach "Our Gang" comedians. Center, The beauty sextette appearing in Hal Roach pictures. Right, a group of the famous Mack Sennett Bathing Beauties.

YOUR IDEA

MOTHER'S DAY

IN celebration of Mother's Day, the Howard theatre, Atlanta, co-operating with the Atlanta *Constitution* in whose columns all publicity was conducted, arranged a special showing of the week's program on Monday morning at 10 o'clock, to which were invited free of charge all mothers over forty years old. When the doors of the theatre opened Monday morning over three thousand women poured in and packed the house.

The program was beautifully appropriate. As a special feature, Alex Keese, director of the Howard orchestra, and Howard Price Kingsmore, manager, presented a living portrait of Whistler's mother, with the addition of the son, in the person of Charles Winn, tenor, who sang "Mother O'Mine." The feature picture delighted the audience, and the Home Town String Band of Georgia, featuring Clayton McMichen, brought forth tremendous applause.

The orchestra offered as the Overture "When Mother Was A Girl," a medley of popular hits of forty or fifty years ago. The regular news reel and a beautiful scenic completed the program. Special guests of honor at the Monday morning matinee were the members of the Old Ladies home, who were brought to the theatre in Yellow Cabs, and taken home after the performance, with every thought of their comfort and every attention paid them that would increase their enjoyment.

EFFECTIVE MUSICAL PROLOGUE

THE presentation given "Sally" by the Saenger Amusement Company at the Strand, New Orleans, was a tabloid musical comedy, featuring every song that Sally was ever associated with from the time she lived down in our alley until she reached the rose tinted clouds with the silver lining.

The overture was styled "A Sally of Sally Songs" beginning with "My Gal Sal" "She Lived Down in Our Alley," "I Wonder What's



Prologue to "Sally" (First National) at Saenger's Strand theatre, New Orleans, with a setting which would not be difficult to duplicate elsehere.

Become of Sally," "Sally's In The Movies Now," and the best remembered hits from the Ziegfeld-Kearn musical show. A dancing team came on as the first curtains parted in a waltz tempo, making an exit at one crossing of the stage. The house blackened out and a transparent drop, done in a monster fan design, ornated with two symbolic floral urns at each side of stage, showed a man and girl at the left of stage. Rappaport, the tenor, then sang "Sally, Won't You Come Back Home" from the Ziegfeld Follies 1921 as an encore; leaving the stage to the girl dancers for a whirlwind clog finale, finishing on their toes—back to back—in a posed position for the final curtain. Tumultuous applause greeted every presentation and Maurice F. Barr who staged this prologue has been the recipient of much congratulation upon its effectiveness.

TRUCK SPEEDS AD SALES

THE service of the Paramount Ad-Sales department in San Francisco has been remarkably accelerated by the use of a two ton truck with a special body equipped to carry a complete line of paper and ad-sales material on fifty pictures.

Credit for the idea goes to Herman Wobber, Paramount district manager, and his so-called "gang." Six months of experimenting to perfect the right type of "sales-wagon" resulted in the model shown here which has earned the praise of exhibitors in northern California. The Paramount Ad-Sales car is not designed simply for the delivery of ad-sales. The actual purpose is to bring a complete line of ad-sales to the exhibitor's door and to permit the ad-sales manager to survey the theatre requirements and assist, if desired, in the ordering of paper, heralds and novelties. If an emergency requires an ex-



It's some time since we reproduced any Australian advertising, but here is a typical example of the wash drawings used there in preference to line drawings or half-tone photos—a two-page spread in the Sun by the Crystal Palace, Sydney, on "The Sea Hawk" (First Nat'l).

hibitor being supplied immediately with ad-sales material the automobile carries sufficient stock to make a spot transaction possible without breaking up the complete line carried for display purposes.

Oscar Kantner, exploitation representative, Jimmy Myers, ad-sales manager, and Myron Shellman, assistant ad-sales manager are the men who have "stepped on the gas," and are continuing to do so in piloting the truck to exhibitors in California.

The interior of the truck is fitted with specially designed bins so that each ad-sales item fits snugly into its own compartment. Leather straps from the tops of the bins to the floor of the car hold the stock tightly in place and prevent any possible injury from the movement or vibration of the machine.

Results have been so satisfactory that during the recent Paramount International convention held in Los Angeles, where the truck was on display, J. B. Dugger, Paramount Dallas branch manager, requested and received an exact duplicate of the truck for the use of M. J. Helms, the ad-sales manager in that city.

SEEING 'EM FIRST

MANAGER T. F. McCOY of the Florence theatre at Pasadena, Calif., sends us a description of the pre-views held at that theatre by Los Angeles producers, and while it isn't exploitation, strictly speaking, we are running it here because we believe other exhibitors will find it interesting reading. Manager McCoy says:

"Out on east Colorado street in 'The Rose City of California,' otherwise known as Pasadena, West Coast-Langley's Florence theatre is located. The Florence theatre is a neighborhood house and the decorations and lighting are about the same as in any other high class family theatre, but, there the sameness ends, for in this cozy little theatre some of the world's greatest pictures have had their first introduction to the public in what is known in southern California as a pre-view showing, or in other words, after the director of a picture has completed his production, his staff, his cast,

AND OURS



Emil E. Shauer, manager of Paramount foreign department, and his son, Mel Shauer, manager of ad sales department, with the ad sales automobile in the background.

and himself drive over to Pasadena, and sit with the audience, which is judge and jury. If a picture goes over with the audience at the Florence, it's a hundred to one shot it will go over when it's released.

"Many a director gets his dreams smashed in this little theatre when the audience sits in silence or begins to walk out on his picture. Also many a director and star is made happy when they see the audience at the Florence break into cheers and applause.

"One director, Mal St. Clair, pre-viewed his latest picture 'Are Parents People?' at the Florence a few nights ago. Mal St. Clair remarked to the writer after the pre-view was over, 'Boy, my picture is clean.' It gave me a thrill when Mal St. Clair stressed the fact that 'Are Parents People?' was a clean picture and the time is coming when directors will turn out clean entertainment or they will be lost in the dust kicked up by the directors who's motto is 'If it's not a clean picture I didn't direct it.' The day of the filth and sex pictures is gone forever and from the number of clean pictures I have pre-viewed lately, I believe the industry is entering a new era.

"Among the pictures that have been pre-viewed in Pasadena in the last few weeks are 'The Phantom Of The Opera,' 'Are Parents People?,' 'Rah, Rah, Rah,' 'I'll Show You The Town,' 'The Teaser,' 'Zander The Great,' 'Spook Ranch' and 'How Baxter Butted In.'

"The Florence has a big battleship searchlight mounted on top of the theatre and it is used only on pre-view nights, therefore when the people of Pasadena see the monster beam of light sweeping the sky they know there's a big pre-view at the Florence and they begin to flock to the theatre like moths to a light. When the searchlight is turned on we get out the S. R. O. sign for the people are always waiting for the sign in the sky and if there is no pre-view showing for three or four days they begin to call up the theatre and inquire as to when we are going to have a pre-view. They like to have the honor of being among the first audience in the world to see the picture; also they enjoy seeing the stars and directors.

"Some weeks we only have one pre-view and others we have as many as five.

"The word pre-view to most exhibitors means little, but to the manager of the Florence and the people of Pasadena it means one glorious night, also to the director and the cast it means either happiness or it means the picture has flopped, for the great American theatre going public never bothers about the feelings of any one man or group of men. If they like the picture they let it be known and if they don't like it they walk out on it, or they sit in silence, as I said when I started this; the Florence theatre, is just like any other high class theatre, except on pre-view nights, then it is in a class by itself."

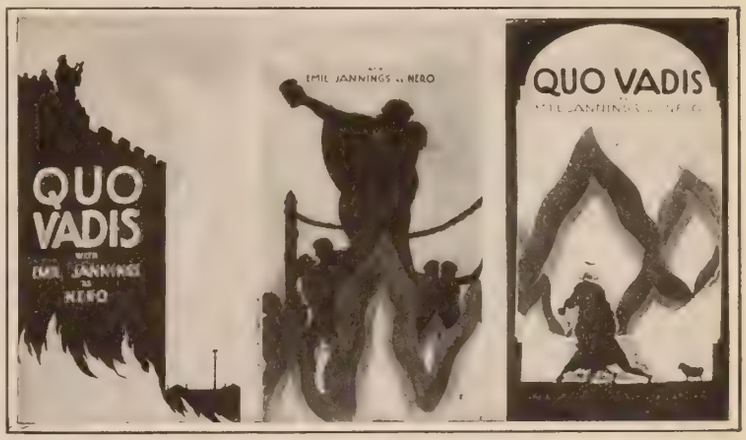
DOING IT RIGHT

AN excellent example of how to do a fashion show "up brown" without tremendous expense is furnished by that put over by Manager John J. Friedl of the Palace theatre, Dallas, under the title "The Seven Ages of Fashion." With the cooperation of Neiman-Marcus, the South's most exclusive dealers, the offering proved a most elaborate affair with 42 people in the show displaying 68 garments and wraps and settings of huge dimensions.

The style Show opened in film, the idea being based on Shakespear's "The Seven Ages of Man," from the babe in her nurse's arms to the bride just before the ceremony. The film ended with the title—"Thus ends—yet begins this strange eventful history." Here the film faded out—the curtain closed—screen taken up and curtain opened on an elaborate nursery scene. A colored mammy was in attendance at the crib. The orchestra accompaniment opened with "Rock-a-Bye Baby." Six poseurs came on—admired the baby and to the accompaniment of a fox trot modeled down the runway. After the sixth girl had cleared the curtain line the curtain closed for Scene 2.

The curtain opened for the second scene on "A Parasian Flower Market in Springtime," the opening in this scene being thirty-eight feet wide by raising the two tab drops on either side of the screen. This scene was a reproduction of the Famed Fashion Promenade along the Champs de Elyees in Paris. The poseurs in the scene represented in following order—The School Girl, College Girl, Sub-Deb, Debutant and The Age of Travel. After the College Girls had modeled, lights came down and a Polka-Dot effect in film was run off on the set introducing the Polka-Dot Girls. This scene closed with the entrance of six girls dressed as school girls who offered a novelty dance on the runway.

After the six dancing girls had made their exit the overhead lights on the orchestra were dimed to a deep blue and the orchestra bathed in pink from overhead spots began playing "Lady Of The Evening" from the "Music Box Revue," and as poseurs modeled the evening gowns and wraps the stage was set for the final episode. As the last evening wrap was shown and the model made her exit, the curtain opened on a film episode showing the bride leaving her home and entering the church. Just as she entered the church a spot from the balcony picked up the ring bearer coming in from the entrance on the right of the screen. He started up the runway and was followed by flower girls, maids of honor and finally the bride and train bearers. These all modeled to the organ accompaniment of "Lohengrin's Wedding March," until the bride entered. At this point the ring bearer was just returning from the runway and going up to the stage—the orchestra picking up the chorus from "The Rose Maid" and the curtain opening on the church scene—full big opening—dim lights with catherdral glass windows predominating. Choir on stage—groom and best man entering from side, crossing stage and joining bride after she and train bearers had completed runway. As she reached stage full lights came on, minister raised his hands in blessing—and as choir and orchestra finished full—the grand drapery slowly closed on finale.



These art panels on "Quo Vadis" (First National) were designed and executed by Batiste Madalena, chief of the art staff of the Eastman theatre, Rochester, N. Y. They were done in brilliant colors, including yellow, orange and red, and in some, various tones of purple.

Exhibitors Box-Office Reports

FIRST NATIONAL

Declasse—
Drew packed houses for the week. Star well thought of in this town. (Middle West.)

Sally—
One of Colleen Moore's best to date. It drew them in. (West.)
Continues to pull 'em in on the second wheel of the run. Think Moore is great. (Middle West.)

Heart of a Siren—
While not as good as some of this star's previous efforts still it did well owing to her popularity here. (West.)

Chickie—
Cashed in on extra publicity obtained through publication of story in local newspaper. Pleased generally. (Middle West.)

My Son—
Attendance for the week good. Title drew them. (Middle West.)
A good picture with a crackerjack vaudeville bill with it but the gross was not more than average. The public was asking a lot for their money on this week and slow to come in anyway. (Middle West.)
This one is quite entertaining. Nazimova has cut out her extreme mannerisms and does splendid character work. Business was good in the evenings, but rather weak during matinees. (Middle West.)
Did not draw big crowds. All who saw it were pleased. (Middle West.)

Learning to Love—
A charming picture that is like a refreshing breath. (East.)

F. B. O.

Jimmie's Millions—
An entertaining production that did well at the box office. (West.)

FOX FILM CORP.

The Hunted Woman—
Curwood's pictures always pull. (East.)

She Wolves—
Not overly interesting production. Depends upon scenes of Paris night life for its appeal. (Middle West.)



Frank Newman's Royal theatre, Kansas City, Mo., used this ad on "Charley's Aunt" (Prod. Dist. Corp.)



Using stock material, the Garden theatre, Baltimore, arranged this neat newspaper ad in connection with its engagement of "Gold Heels" (Fox) recently.

The Man From Beyond—
Did fairly well for the week. Not much of a story. (Middle West.)

UNIVERSAL

The Price of Pleasure—
Stereotyped story which nevertheless pleased the public. Good business. (Middle West)

Up the Ladder—
Virginia Valli a favorite with audiences at this house. An entertaining feature. Well acted. Business good. (East.)
A delightful Virginia Valli offering that was a business getter. (East.)

ASSOC. EXHIB.

School for Wives—
An average production of its type. Business averaged up. (Middle West).

Introduce Me—
Real fun picture. Great stuff Fair business. (Middle West.)

STATE RIGHTS

The Virgin—
This one did well with a strong vaudeville bill. (West.)

Secrets of the Night—
A bad picture and business was the same. (Middle West.)

PARAMOUNT

Men and Women—
A swift moving picture that takes. (East.)
An ordinary picture with an overworked plot. Business fair. (Middle West.)
William De Mille handled a hackneyed plot in a courageous manner. Competent cast contributes greatly to film's success. (Middle West.)
This one did a fair business for the week. (West.)

The Charmer—
Pola Negri gives a good performance as the charmer. Patrons were pleased. (West.)

Eve's Secret—
A fair story with good acting and settings. Business was satisfactory. (Middle West.)

Sackcloth and Scarlet—
This is one for sophisticated audiences. An elaborate production and some good acting. Business fair. (East.)
A film with a scarlet thread woven through it that is unpleasant to many. (East.)

The Devil's Cargo—
The work of a fine cast is the highlight of this offering which also possesses a red blooded story packed with action. Business excellent. (East.)

Adventure—
Good entertainment. Drew fair crowds. (Middle West.)

The Little French Girl—
This picture suffers from an overdose of censorship. Doesn't bear much resemblance to the original story, and is disappointing to those who have read the book. Alice Joyce and Neil Hamilton save it. Business good. (Middle West.)

Code of the West—
Fell a bit under the usual average. Not strong on westerns here. (Middle West.)

UNITED ARTISTS

Isn't Life Wonderful—
An exalting picture that gains impressiveness through its extreme simplicity. It had only a moderate appeal, and business was fair. (Middle West.)

PROD. DIST. CORP.

Friendly Enemies
Did good business but the war episodes in it weren't taken so well. (West.)

Charley's Aunt—
This was the first up-town run of this picture following a four-weeks' down-town run, and it played to very big business. Holding it another week. (Middle West.)

WARNER BROS.

On Thin Ice—
Drew big all week, pleasing most of patrons. (Middle West.)
Just a program picture that did a poor business. There's nothing much to it. (West.)

Eve's Lover—
A good story but the title is misleading. Business good. (Middle West.)

A Kiss in the Dark—
Didn't do as well as was expected of it. Business was off for the week. (West.)

VITAGRAPH

Greater Than Marriage—
Not much of a story but production is good. Business was poor. (West.)
A good week's business with this one. (Middle West.)

METRO-GOLDWYN

Man and Maid—
A well-produced picture with some thrilling moments. Good business. (West.)

Confessions of a Queen—
A good story and cast make this an interesting picture. It drew well. (West.)

Zander the Great—
A fair picture which failed to hold up, so was pulled off in middle of week. (East.)
Generally regarded as Marion Davies' best vehicle. Backed by publicity campaign in local Hearst paper, it did a better than average business, playing for two weeks in a run house. (Middle West.)

Seven Chances—
Buster Keaton improves upon stage version by use of many funny gags. Excellent patronage throughout engagement. (Middle West.)

The Way of a Girl—
An excellent picture. Good entertainment. Fine business. (Middle West.)

Cheaper to Marry—
Just another picture. Patrons failed to show much interest. Good cast and fair acting. (East.)

The Sporting Venus—
In the opinion of the manager this was a good feature and a picture which should have played up a nice week. It averaged just fair with no theatres in town doing any big business. (Middle West.)

Lady of the Night—
Attendance with this one about up to the usual standard. (Middle West.)
This is the best picture that Norma Shearer has done. A good film. It did not average high here on a week when no houses did much. (Middle West.)

Greed—
A pretty good picture for a program run but it did not average high for the week. The picture public seems to be turning fickle. (Middle West.)

Short Subjects and Serials

Roach Forces Busy on Films for New Season

The Hal Roach comedy forces are engaged on productions which Pathe will offer on the release schedule for next year. Four of the Roach units are now doing camera work for the new program.

The Clyde Cook company is being directed by Jess Robbins in a two-reeler in which the star will be supported by Martha Sleeper, Noah Young and Fay Holderness. Charlie Chase is being directed by Leo McCarey in a comedy entitled "Isn't Life Terrible," in which Katherine Grant will appear as leading lady. Robert McGowan is making an "Our Gang" comedy with the famous juvenile troupers appearing in a back yard "Coney Island" of their own design; and Jay Howe is directing a Hal Roach all-star two-reeler with Martha Sleeper, Al St. John, Lucien Littlefield, Jimmy Finlayson, Lige Conley, Dot Farley, Marjorie Whities and other well known comedians.

New Dinky Doodle Cartoon is Completed

The Bray Dinky Doodle Cartoon No. 10 has been completed by Walter Lanz, cartoonist, for Standard Cinema Corporation and released through F. B. O. It is titled "Dinky Doodle and Robinson Crusoe." It will be released on June 21st.



A trio of comedy moments from "Skinners In Silk," a Mack Sennett production with an all-star cast for Pathe.



Larry Semon in a scene from "The Cloudhopper," his latest Special Comedy distributed by Educational Film Exchanges, Inc.

Educational to Release Eight

Five Two-Reel Comedies and Four Single Reelers in Schedule for June

FIVE two-reel comedies and four single-reelers are on the release schedule for Educational Film Exchanges, Inc., during the month of June. These will start the Summer season off with a bang for this organization. The five two-reelers will introduce two new faces to comedy loving fans.

Eddie Nelson, formerly in vaudeville on the Orpheum circuit, in the west, will make his first appearance in Mermaid comedies in "Going Great". Juvenile Comedies will introduce young Mickey Bennett in the first of his starring series during the month of June.

Larry Semon will be seen in the third of the two-reel releases. It is titled "The Cloudhopper", and is said to be a thriller in which Larry does some hazardous stunts in aeroplanes.

Bobby Vernon will be seen in the last of his present series of Bobby Vernon Comedies under the title of "Air Tight". It is said to be replete with the usual number of humorous incidents.

The Mickey Bennett vehicle of the Juvenile Comedy series will be "Baby Blues". The other of the two-reelers will be the Christie comedy, "Call a Cop", with Neal Burns in the leading role.

The single-reel releases will consist of "Fun's Fun", a Cameo comedy with Cliff Bowes and Virginia Vance; "Wake Up", with the same pair in the leading roles; a release of the Lyman H. Howe "Hodge Podge" series, as yet untitled; and "Prop's Dash for Cash", from the Earl Hurd Pen and Ink Vaudeville series.

International to Shoot Milk Fund Bouts

International Newsreel will make exclusive pictures of the New York Milk Fund boxing bouts to be held at the Yankee stadium Friday evening, May 29th, and they will be distributed by Universal, according to an agreement signed between E. B. Hatrick, general manager of International, and Carl Laemmle.

The Milk Fund is one of the biggest of New York's annual sporting events. They are staged by the Free Milk Fund for Babies, of which Mrs. William Randolph Hearst is chairman. As soon as the bouts are over prints of the pictures will be rushed to all parts of New York state by aeroplane and fast mail. The proceeds derived from the motion and still pictures will be devoted entirely to the Free Milk Fund.

Resume of News Weeklies

KINOGRAMS NO. 5083. Glasgow, Scotland—Prince Henry, King's third son, visits Empire's second city; Wrexham, Wales—Isabel McDonald, former premier's daughter, attends Labor Day rally; Wellesley—Wellesley college girls hold regatta; New York—Thousands gather for wedding of Abby Rockefeller to David Milton; Jefferson Barracks, Mo.—War veterans observe national hospital day; Ruth, Nev.—Copper is taken from world's largest open mine; New York—Old time ball players join Giants in observing Golden anniversary of National League; Paris—Mohammedans build mosque in French capital and allow Christians to visit it; San Jose, Ill—Their seventeen children help them observe twenty-sixth wedding anniversary; Brooklyn—Mounted policemen learn how to have lives.

KINOGRAMS NO. 5084. Berlin—Hindenburg is inaugurated head of German Republic as thousands look on; Louisville—Flying Ebony, with Sande up, wins Kentucky Derby and is cheered by crowd of 80,000; Orleans, France—French pay homage to Joan of Arc on the 496th anniversary of her deliverance of the city; New York—John D. Rockefeller Jr. and his wife see their daughter and her husband, David Milton, off on honeymoon; Salina, Kan.—G. A. R. veterans march again to end their encampment; Derby, Conn.—Yale oarsmen defeat Princeton and Cornell; London—King George goes in state with Queen Mary to open new Wembley; Lakehurst, N. J.—Los Angeles carries millionaires on seven-hour flight (except Chicago, Albany, Boston, Buffalo, New Haven, Philadelphia and Washington) Los Angeles—New skyscraper gas tank is erected (except Albany, Boton, Buffalo, New Haven, Philadelphia and Washington) Wynnewood, Pa.—Dogs and ponies seek prize for children (Philadelphia only); Chicago—High School cadets hold drill (Chicago only).

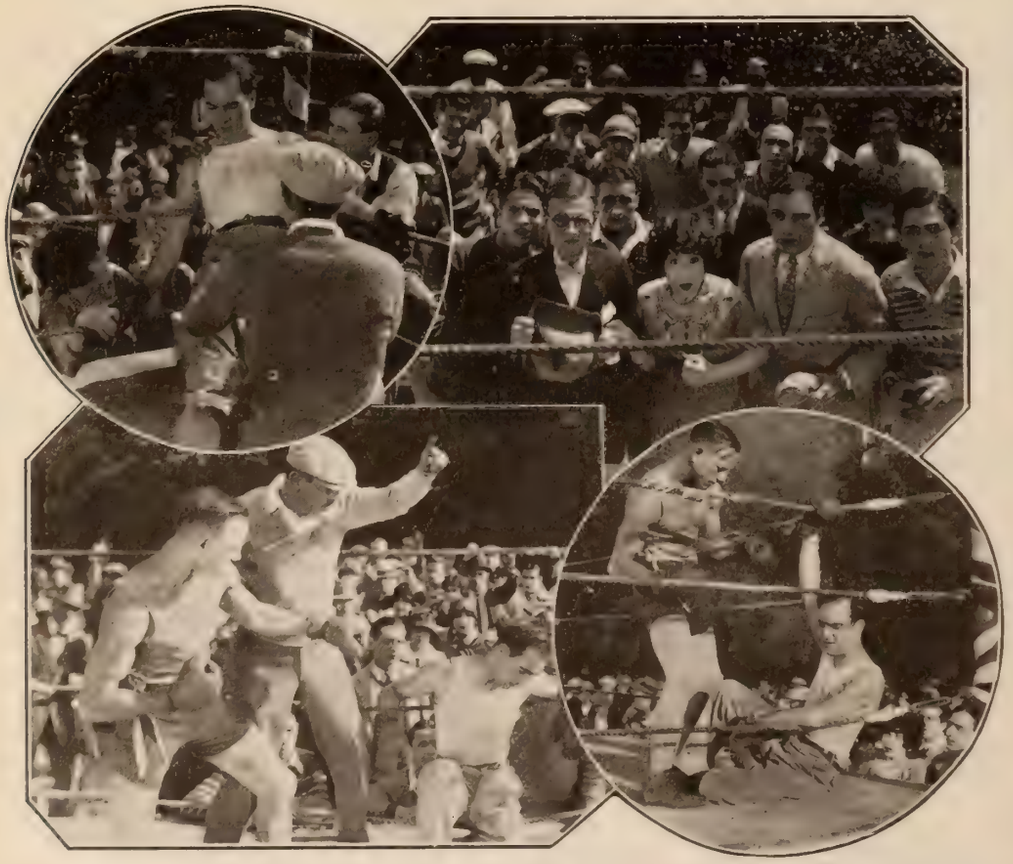
INTERNATIONAL NEWS NO. 42: Berkeley, Cal.—University of California students in amazing experiments with deadly million-volt "lightning" flashes; Bellingham, Wash.—Children's revels echo springtime joys; Towson, Md. (Baltimore only)—Future teachers stage gorgeous May fete; Bellingham, Wash. (Portland & Seattle only—Gorgeous tulip parade cheered by thousands; Berlin, Germany—Communists stage anti-royalist demonstration; Yellowtone Park, Wyoming—Yellowstone buffaloes trek to new grazing grounds; Los Angeles, Cal.—Little Norma Dunton, 17 months old, claims baby championship of U. S.; Charlotte, N. C.—Huge crowds thrilled as speed demons race; Porto Rico to Lakehurst, N. J.—Views taken from aboard the Los Angeles on record flight; Alwar, India—Giant elephants battle for Indian royalty.

PATHE NEWS NO 41: Charlotte, N. C.—Cooper wins Memorial auto race on Charlotte Speedway; N. Y. City—School children welcome merry month of May; Milan, Italy—Milan honors Italian monarch in 25th year of his reign; N. Y. City—Heavyweight stars to clash for chance at Dempsey; Wakamba, British E. Africa—Africa has its own style of marathon dances; Moscow, Russia—Leon Trotsky again a leader in Soviet affairs; N. Y. City—Fifty gold star mothers will visit battlefields; Fairlee, Vermont—Seek famous bird of prey in annual hunt; Plymouth, Vt. (Boston only)—Kiwanians visit Col. Coolidge; Kirkwood, Mo. (St. Louis only)—Kirkwood High School girls stage fashion show; Pittsburgh, Pa. (Pittsburgh only)—Dedicate new Salvation Army headquarters building; Indianapolis, Ind. (Indianapolis only)—Knights Templar stage grand parade.

FOX NEWS VOL. 6 NO. 65: Cairo, Egypt Native mounted police are expert in spearing tent pegs while riding at top speed; N. Y. City—Frederic Fradkin, noted musician, uses $25,000 Stradivarius; Boston, Mass.—Tom Mix acclaimed on his arrival in Boston; Tallahassee, Fla.—Florida College women hold Maytime celebration; Brooklyn, N. Y.—Coast Guard captures $125,000 worth of liquor; Figures in the News Of The Day—King George returns home after health trip; Vollendam, Holland—Famed tulip fields in full bloom; N. Y. City—Moss and Fontana Broadway favorites pose on France before sailing for Continent; In The Pacific—Hawaii is "captured" in war games; N. Y. City—Champion police dog plays nurse to infant; Pimlico, Md.—35,000 enthusiasts see Coventry, a 29 to 1 shot, win his first big race, the $50,000 Preakness.



Scenes from "Sure Mike," a Hal Roach comedy in which Martha Sleeper and James Finlayson are featured. A. Pathe release.



"The Merry Kiddo" is the title of the ninth episode of "The Pacemakers" series of two-reel offerings from F. B. O. These scenes are taken from the production.

FOX NEWS VOL. 6 NO. 66: New York City—Miss Abby Rockefeller, heiress to a vast fortune, weds David M. Milton; Mexico City—Vast throng witnesses school children's national festival day; Dalonhaga, Ga.—Picturesque as well as useful are the falls in Cane Creek; A Glimpse into Life of a Famous Artist—Henry Clive, at work in his N. Y. Studio; Osaka, Japan—The cherry trees of Nippon are in bloom; Rome, Italy—Government consigns half billion lires in paper money to flames; Berlin—Communists stage protest against election of Hindenburg; Here's the Latest Fad in Stocking Designs—Little embroidered signs and figures will soon be worn just below knees; Annnapolis, Md.—Spike Webb, Academy coach, has a promising boxing class, made up of sons of naval officers; Boston Mass.—Having no mother but an incubator, 18 chicks are out of luck until Puff the Poodle adopts them.

PATHE NEWS NO. 42: Louisville, Ky.—Flying Ebony, Sande up, wins the Kentucky Derby, America's greatest turf classic; London, England King George opens Wembley Exhibition; N. Y. City—David M. Milton and bride, former Abby Rockefeller, sail for honeymoon abroad; Pawhuska, Okla.—Cardinal Hayes guest of Osage Indians; Accra, West Africa—African natives honor Prince of Wales; Off the Atlantic Coast—Rum fleet shattered by new dry blockade; Berlin, Germany—Hindenberg acclaimed the new President of Germany; Omaha, Neb. (Omaha only)—American Legion post holds annual rodeo; Monterey, Mexico (Dallas & Mexican copies only)—Pres. Calles' son marries sister of For-

eign Minister Saenz; Detroit, Mich. (Detroit & Buffalo only)—World's largest side-wheel passenger steamer on maiden trip; Atlanta, Ga. (Atlanta only)—Society girls dance at school benefit; Jefferson Barracks, Mo.—War heroes stage wheel-chair parade; Derby, Conn. (New Haven only)—Yale scores victory in crew race.

INTERNATIONAL NEWS NO. 43: Off New London, Conn.—Coast Guard Inspector finds rum row deserted; Paris, France—Moroccan horsemen thrill Paris society; Spokane, Wash. (Seattle & Portland only)—Unique ceremonies honor "mother;" Derby, Conn.—Yale crews triumph in rowing classic; Lakehurst, N. Y. (Phila. only)—Nated Philadelphians fly aboard Los Angeles; N. Y. City—Abby Rockefeller and her husband, David M. Milton, sail on honeymoon trip; Los Angeles, Cal.—Army of men needed to place flooring for biggest gas tank; Orleans, France—Thousands pay tribute to Joan of Arc; Summit, N. Y. (New York only)—Mike McTigue trains for bout with Berlenbach; Chicago, Ill. (Chicago only)—Chicago's reserve officers in review; Houston, Tex. (Dallas only)—Advertising clubs of world hold convention; Charleston Navy Yard, Mass. (Boton only)—Military memorial mass honors departed of army, navy and marine corps; Wash., D. C.—Pres. Coolidge presents Roosevelt medals for civic service; Wembley, England—King George opens Empire Exposition; N. Haven, Conn.—Governor's foot guard celebrates 150th birthday; Churchill Downs, Ky.—Huge crowds see Flying Ebony, Sande up, win great American turf classic.

Frank Adams to Write for Douglas MacLean

Douglas MacLean has signed Frank R. Adams as a member of the scenario department which will be responsible for the story material for the forthcoming Douglas MacLean comedies to be released by Paramount.



Scenes from "Sit Tight," an Educational-Christie comedy with Jimmy Adams.



Release Stills from "Tell It To A Policeman," a Pathe two-reel comedy presenting Glenn Tryon and Blanche Mehaffey. It is a Hal Roach production.

Pathe Program Well Balanced

Comedies and Serial Chapter Feature Releases for the Week of May 31st

A NUMBER of comedies, together with a serial chapter and the usual features will make a diversified program of releases for the Pathe program during the week of May 31st. The comedies include Ralph Graves in a Sennett Star Comedy and "Our Gang" in a Hal Roach production. "Fangs" is the fourth chapter serial title in "Sunken Silver."

Ralph Graves is featured in "Good Morning, Nurse." Jefferson Moffitt and Frank Capra are responsible for the story and Lloyd Bacon for the direction. Olive Borden and Marvin Lobach are in the supporting cast.

The "Our Gang" comedy is titled "Ask Grandma," and all of the youngsters contribute to the fun. The picture was directed by Robert McGowan.

A number of thrills are said to be offered in "Fangs," fourth chapter of the "Sunken Silver" serial, in which Alene Ray and Walter Miller are the featured players. Also in this chapter are Albert Roccardi, Frank Wunderlee, Frank Lackteen, Ivan Linow and Gordon Bennett.

"Dude Ranch Days," the latest Grantland Rice "Sportlight," shows the modern-day treatment of the tenderfoot who goes West. This "Sportlight" which was secured by J. L. Hawkinson on his recent trip West shows activities upon a ranch that is run largely to accommodate tourists from the East.

Pathe Review No. 22 continues the series "American Cities in Pathecolor," showing views of Richmond, Virginia, the Pride of the Dominion. The other features of this Review are "The Sweetheart of Hawaii," giving glimpses of America's colonial sugar industry, and "The House of Mercy," revealing the Hospice of St. Bernard in the Pennine Alps.

"Hot Times in Iceland" is the title of the latest of the "Aesop's Film Fables," animated under the direction of Cartoonist Paul Terry. "Topics of the Day," the reel of newspaper humor, and Pathe News Nos. 46 and 47 complete the Pathe program available on May 31st.

Harry Langdon Completes Feature Comedy

Harry Langdon has completed work in his first feature length comedy for Pathe titled "His First Flame." Langdon, with Director Harry Edwards and Scenarist Arthur Ripley is now cutting and editing the picture, which will be ready for distribution in about three weeks.

The picture was produced under the Mack Sennett banner and the comedian has in the supporting cast Natalie Kingston and Ruth Hiatt, who divide the feminine honors, and Vernon Dent.

Trio of Leading Ladies for Glenn Tryon

Glenn Tryon will have three leading ladies supporting him in the latest of his two-reel comedies for Pathe release which are now in the course of production. They are Blanche Mehaffey, Katherine Grant and Jane Sherman, all of whom has appeared to advantage in Hal Roach comedies. Chester Conklin and James Finlayson will have the "heavy" roles.

Opinions on Current Short Subjects

Good Morning, Nurse!
(Pathe—Two Reels)

RALPH GRAVES is featured here as a hypochondriac, fearing germs and scared to death of injury to his precious person. A camping trip, on which he is accompanied by his nurse and her mother and father proves the means of curing our hero of his timidity and supplying as well the material for the comedy gags.

"Good Morning, Nurse!" is not much, so far as story goes, but there are several highly effective laugh situations which the confirmed picture patrons will find greatly to their liking. There are, in fact, enough of these "gags" to make the majority in any given audience pronounce the picture a pleasing and satisfactory one.

Olive Borden supplies a good deal of the good-looks to be found in the film. She appears as the nurse, with whom the hero is in love. Marvin Lobach, is also prominent, as one of his ample proportions and acting skill is bound to be. The direction is by Lloyd Bacon, who has evolved some fast action to bring a speedy finish and whose handling of the gags appears to be thoroughly efficient.—T. C. KENNEDY.

Hello Goodby
(Educational-Mermaid—Two Reels)

THERE is rather a good story in this one, in which Lige Conley is featured. By a series of double exposure shots Lige is the customs inspector and the Alphine Prince, whom the Wellingtons would lionize on his arrival. The real Prince is informed just before his arrival that if he lands he would be assasinated by three mysterious envoys from his native land.

Lige is induced to impersonate the Prince and is invited to the grand reception at the Wellingtons. The three mysterious envoys are also there. The unmasking comes and the chase begins. It is the typical chase that continues all too long, but it has its humorous incidents and will be amusing in some houses.—CHESTER J. SMITH.

Pathe Review No. 22
(One Reel)

SCENES of the Hospice of St. Bernard in the Pennine Alps, with due recognition to those remarkable animals, the St. Bernard dogs, appear to win the leading place in this interesting number of Pathe Review. With much beautiful Alpine scenery, and a little "scenario" to make realistic the relation of how the St. Bernard dogs effect rescues of people lost in the big snows, the pictures afford considerable entertainment. There are some especially well-done color views of Richmond, Va., and scenes of the sugar plantations of Hawaii included in this issue.—T. C. KENNEDY.

Locked Out
(Universal—One Reel)

MORE of the trials and tribulations of an ardent young suitor of the sweet sixteen variety are revealed in this one reeler which features Arthur Lake and Olive Hasbrouck. The story is an improvement over recent ones of the series and the picture a fairly pleasing one.

Arthur and Olive contrive to keep an engagement at Olive's house against parental objections and Arthur accomplishes his purpose even though he has to steal his father's clothing to make his getaway. In climbing to Olive's window Arthur tears father's best suit and at the same time is taken for a burglar. The torn portion of the garment is revealed as a clue to the burglary and Arthur's father is unceremoniously jailed as the offender. Olive's father with Olive and Arthur go to identify the suspect and matters are terminated with the young couple sprawled over the knees of their respective parents. This series is a mighty attractive one and should go well in almost any house.—CHESTER J. SMITH

Ask Grandma
(Pathe—Two Reels)

WHILE the "Our Gang" troupers are the stars of this new Hal Roach comedy, it is a "fighting" grandma who makes the greatest impression. Bob McGowan, director of these pictures, has invented a rather novel idea to build his action upon. This shows Mickey Daniels being surrepticiously trained in the manly arts, including boxing, by a grandmother who is opposed to the rather effeminate style of education advocated and practiced upon him by his mother.

Mickey rebels at dancing school and such-like "sissy" doings. He carries a list of "Don'ts" written for him by his mother, so when another boy whacks him, Mickey fails to return the blow, until his grandma urges him on, and there is a battle royal.

The "Gang" aids Mickey admirably in making this offering one which will receive a warm reception in the picture houses of the land.—T. C. KENNEDY.

Rolling Stones
(Universal—One Reel)

THIS is Charles Puffy, the rotund comedian's first effort for Universal and he gives indications that he will provide many laughs on the short subject output of the company. A better vehicle could be had for him than this, but he gets as much as possible out of the comedy situations.

Puffy has the role of a hobo. In the park he rescues the pet dog of a wealthy dowager which is in the keeping of the maid. The maid assumes the role of mistress and invites Charley to dinner. He accepts, gets a job with a tailor as sandwich man; dolls himself in the new suit from which he tears the advertising sign and Charley and the maid proceed to carry out the deceptions, which are revealed with the return of the mistress. There are quite a few comedy touches in the reel, but better things may be expected of Puffy in the future.—CHESTER J. SMITH

Two Poor Fish
(Educational—One Reel)

THIS is an Earl Hurd comedy of the Pen and Ink Vaudeville series, in which Props is delegated to take the trained seal out and catch it some fish. Props has all sorts of difficulties and finally lands with his charge on a bombing target which is blown up and the pair are literally deluged with fish. The cartooning is good, the situation humorous and the film should be good for a number of laughs.—CHESTER J. SMITH.

Dude Ranch Days
(Pathe—One Reel)

THE exhibition of horsemanship, broncho busting and roping which are offered for the entertainment and recreation of the guests at the well-known "Seven Dash" ranch in Arizona, feature this Grantland Rice "Sportlight" Film, produced under the direction of J. L. Hawkinson. There are some lively moments and the reel is interesting, though it lacks the dash and variety of the majority of the "Sportlight" films.—T. C. KENNEDY.

Sleeping Sickness
(Universal—One Reel)

AN all night poker session rather than a prevalent malady brings all the troubles in this picture upon Neely Edwards, who with Berg Roach is featured. Wifie reads of the sleeping sickness epidemic brought on by flies and becomes alarmed when hubby falls asleep at the breakfast table.

Neely is rushed off to the doctors and upon arrival there falls asleep in a baby carriage which promptly runs away down hill. He successfully evades the heavy traffic only to finally roll off the edge of a high cliff. He crashes through a tent into a soft bed and is found asleep there by the butler and his wife. The doctor is again called and the real cause of his drowsiness is revealed when the M.D. tells of the poker session of the previous night. Wifie then administers a real sleeping potion. There is all the usual gag stuff that abounds in these Neely Edwards and Bert Roach comedies with a few more real laughs in this one than in the usual run.—CHESTER J. SMITH

Sit Tight
(Educational-Christie—Two Reels)

JIMMY ADAMS is featured in this story, which has been told many times on the screen. Kathleen Myers plays opposite him. Jimmy gets a wire from his uncle that the latter is about to present him with a new aunt and will also donate to him $10,000 if Jimmy will bring his fiancee and make it a double wedding. It is stipulated however, that Jimmy must have the girl on hand within a half hour.

Jimmy, the girl and the girl's parents hustle into an auto and proceed to break all speed records until they are humbled by a trio of motorcycle cops. By a ruse they get possession of the motor cycles and the chase starts all over again. Twice they step into the wrong wedding ceremony, but eventually land right, only to run into a melee from which they are all sentenced to do thirty days, with the double wedding scheduled to follow. There is nothing new in either story or comedy situations.—CHESTER J. SMITH.

Slick Articles
(Universal-Century—Two Reels)

THIS is a hodge-podge of slapstick comedy and hokum with a brand of comedy that might be good for a few laughs in certain classes of houses. Hillard Karr and Billy Engle are the featured players.

This pair of comedians have the roles of destitute artists, in arrears in their rent and bound by necessity to get themselves out of hock. They endeavor to accomplish this indirectly through the rescue of a maiden from a bunch of villains on her father's yacht. She poses for them and father becomes interested in a number of pictures they have "borrowed." The rightful owner puts in an appearence just at the wrong time and the pair are captured after the characteristic chase of the short comedy. This one cannot be very highly recommended.—CHESTER J. SMITH.

"Balto's Race to Nome" at New York Strand

"Balto's Race to Nome", the Educational Pictures Special, with Gunnar Kasson and Balto is having its premiere in New York showing at the Mark Strand Theatre, this week. This will be followed by a week at the Brooklyn Strand.

Pre-release Reviews of Features

The Fighting Sheriff

(Independent Pictures—Five Reels)

(Reviewed by Laurence Reid)

YOU can put this down as the regulation western—one which concerns a favorite formula—the "framing" of the hero by the villain—and his winning of the girl in a last-minute punch scene after the culprit is captured. It's what is generally catalogued as an "average western" and should attract its clientele in the small downtown and neighborhood houses which play this type of picture. The spectator will see nothing out of the ordinary. Every incident, every character, every detail—these are in their familiar places running true to form. And the form follows the customary plan of making the hero carry a shady reputation for the better part of the action while the bad man is riding high and handsome.

Even though the continuity may be packed with too much hurry-skurry incident so that it appears sacrificed for the sake of action, it won't be hard to discover what it is all about. The formula takes care of that. But it would have been a better western had the director not strained so hard to keep it moving. There are several scenes which are so choppy that the characterization is spoiled—and the suspense becomes obvious.

The action lovers will enjoy it if they don't care particularly about the plot—so long as it moves at high tension. The speed even affects the work of the players as they are unable to appear natural through being rushed in their activities.

The plot reveals the hero as a sheriff who is framed by the arch-villain for interfering with his plot to win the girl and steal the platinum from the mine. The framing is logical enough for when the man of the badge fails to return with the posse he is naturally suspected of the crime. He has been beaten by one of the bad men and suffers loss of memory. His mind returns when he is brought back to camp—and after a series of hectic chases and fights the villains are routed and the romance triumphs. The star plays his role adequately enough without giving a colorful performance. The photography is not very good. Aside from its speed it does not register as one of the better westerns.

THEME. Western melodrama revolving around the theft of ore from a mine and framing the sheriff so that he will fail to win the heroine. The villain is foiled.

PRODUCTION HIGHLIGHTS. The action. The fights between hero and villain. The performance by Bill Cody. The first rate incident and atmosphere.

DIRECTION. Sacrifices continuity to put over the action. Fails to tie the threads together in his ambition to keep story moving. Obvious plot—with nothing new in treatment. Adequate enough for average western.

EXPLOITATION ANGLES. If your crowd happens to enjoy Bill Cody, here is your chance to exploit him in a western which certainly keeps on the move all the way. There are no other names in the cast to attract the patrons. Bill it along the usual lines, featuring trailers

DRAWING POWER. For small downtown, neighborhood and community theatres. Strictly a western which will doubtless attract its clientele.

SUMMARY. Just a regulation western which presents nothing out of the ordinary. Plot is obvious and concerns the old quarrel between hero and villain—the robbing of a mine, the framing of the hero, etc. The continuity is jumpy and none of the scenes are well tied together.

THE CAST

Madge Blair	Hazel Holt
Jeff Bains	Frank Ellis
G. Smiley	Walter Shumway
Larry O'Donnell	Bill Cody

By George W. Pyper. Directed by J. P. McGowan. Photographed by Al Zeigler.

SYNOPSIS. Young sheriff loves pretty postmistress. He has rival in leader of bandit gang. When word reaches sheriff that the platinum mine has been robbed of its ore he organizes a posse and pursues the gang. In a fight with one of the bandits the sheriff loses his memory and wanders to a hut where he is cared for by an old hermit. The latter brings him to town and his memory returns after a vicious fight with one of the gang. Eventually he captures the ringleader and wins the girl.

Alias Mary Flynn

(F. B. O.—Six Reels)

(Reviewed by Frank Elliott)

EXHIBITORS looking for good program pictures will make no mistake in booking the Evelyn Brent series, of which "Alias Mary Flynn," is the latest. This picture comes in the class of crook stories and here we have a female Raffles being regenerated and finding her way up out of the dark into the light through a series of quick-moving episodes culminating in a climax of real power.

Miss Brent has an appealing role—that of a girl crook who has never had a chance or a friend—until she is saved from capture by the police when John Reagan, citizen of prominence and warm of heart, allows her to ride away from the cordon of officers in his limousine and enter his home, where she is permited to remain as an "adopted daughter." The picture starts off with action and there is a "punch" in each reel.

There is an exciting chase between the girl in a fast auto and three motorcycle cops in the opening reel in which Mary's car is wrecked and she is wounded in the arm. There is appeal in the following sequences in which John Reagan's kindness breaks down the girl's "hard boiled" manner. There is drama in the scene in which the reformed young lady pulls one of her old tricks and "lays low" her benefactor to keep him from going into a dangerous district and then goes herself, meeting with adventures galore. Miss Brent's quick work in donning the makeup of an aged underworld habitue and making her getaway through lines of police, will arouse the fans to enthusiasm.

The production is attractively mounted, while the supporting cast is one of the best seen to date in this series. Malcolm MacGregor as Reagon's son is convincing and a good selection for the lover of Mary. William V. Mong does exceptionally well as Reagan, Sr. Gladden James look the part of the yegg and John Gough injects some good comedy moments.

THEME. Crook melodrama showing how a feminine second story worker gets her chance to reform and then repays the man who aided her by saving him from the electric chair when she runs down the real murderer of a wealthy jewel collector.

PRODUCTION HIGHLIGHTS. The auto-motorcycle chase, the wrecking of the car and the wounding of Mary. The murder of Forbes and the arrest of Reagan Sr., for the "job."

DIRECTION. Ralph Ince has turned out a very good little picture here in which the star gives a fine account of herself. There is action right through and an adequate mounting.

EXPLOITATION ANGLES. Tie-ups with jewelry stores. Tie-up with police, etc. Play up Evelyn Brent's name and promise your audience lots of action.

DRAWING POWER. A safe bet for the average houses and one which should do business with a little exploitation support.

SUMMARY. An entertaining feature showing Evelyn Brent, at her best in a story that boasts much action. Well mounted, acceptably directed and interpreted by a personnel of talented players.

THE CAST

Mary Flynn	Evelyn Brent
Tim Reagan	Malcolm MacGregor
John Reagan	William V. Mong
Picadilly Charlie	Gladden James
Jason Forbes	Lou Payne
Maurice Dupre	Wilson Benge
Mickey	John Gough
Chief of Crooks	Jacques D'Auray

By Frederick Kennedy Myton. Directed by Ralph Ince. Scenario by Mr. Myton. Photographed by Silvano Balboni.

SYNOPSIS. Mary Flynn, girl crook, after having been saved from capture following a "job" is "adopted" by John Reagan, who reforms her and starts her on the "straight and narrow." Forbes, a jewel collector, threatens to expose an episode in Reagan's past if he does not aid him get a valuable gem. Mary steps in, gets the jewel herself, and helps capture the real culprit who murdered Forbes and for which Reagan was held. Mary then weds Reagan's son, an assistant district attorney.

Drusilla With a Million

(Associated Arts Corp.-F. B. O.—Seven Reels)

(Reviewed by Frank Elliott)

IT looks to us as though another "Over the Hill" has hit the screen. And "Drusilla With a Million" is the picture which has all the heart appeal, human interest and wonderful acting of the former success. And this later offering is more artistic and just as well acted by a superfine dramatic personel. You hear of pictures with souls, but seldom see them. Well, here is one and it is a photoplay that is going to reach for the hearts of the nation with its human, colorful, clean, dramatic story. And we'll wager the women everywhere will be aroused to heights of enthusiasm over this one.

Mary Carr, who won fame over night through her work in "Over the Hill," again leads the cast and in a role that has just as much pulling power on the emotions. Miss Carr as Drusilla, an aged inmate of a charity institution, who suddenly finds herself with one million dollars and who forthwith dedicates her fortune to caring for babies abandoned on the doorstep of her palatial residence, contributes to screen literature one of the finest character paintings of many years and one which is going to be remembered. And right here we want to tell the world that Priscilla Bonner reaches the heights with a magnificent performance.

Folks will not soon forget the entrance of Drusilla into her new mansion, the antics of her baby charges, the scene in which Collin wrecks his car to save the life of Sally May, whom he soon marries; the episode in which Daphne persuades Sally to leave Collin so that he may have his chance in life, the birth of Sally's baby and so on and so forth through a long sries of wonderful moments that lead up to the powerful court room sequence which is going to raise patrons out of their seats as if they had a hoisting machine pulling them up. Everyone is going to like Drusilla. We recommend it to exhibitors everywhere.

THEME. A society drama in which a charming old lady, inheriting a million, devotes her fortune to caring for abandoned tots and is hailed into court when she takes in the baby of the wife of the son whose father disinherited him.

PRODUCTION HIGHLIGHTS. The scene in which Collin wrecks his car and injures himself in order to avoid hitting Sally May. The sequence in which Drusilla is informed of her million dollar inheritance. The scenes showing Drusilla and her baby charges. The court room scene. The leave-taking of Sally from her husband's home.

DIRECTION. F. Harmon Weight may well be proud of his accomplishment. He has brought out the highlights of the story in an understanding way. He has packed the tale with heart appeal.

EXPLOITATION ANGLES. Displays of the book. The names of the cast, playing up Mary Carr in another "Over the Hill," kind of role. Put on a show for the orphans of the town in co-operation with your newspaper.

DRAWING POWER. The finest houses in the land should be proud to show entertainment of this type. For any type of house.

SUMMARY. A distinct relief from the usual run of screen offerings. A different kind of story, a cast of real brilliance in which Mary Carr again triumphs and in which a new star is made in the person of Priscilla Bonner. A picture with which to win new patrons for your house. A self-made box office success.

THE CAST

Drusilla Doane ..... Mary Carr
Collin Arnold ..... Kenneth Harlan
Elias Arnold ..... Henry Barrows
John Thornton ..... William Humphreys
Daphne Thornton ..... Claire Du Brey
Sally May Ferris ..... Priscilla Bonner

Adapted from Elizabeth Cooper's book. Scenario by Lois Zellner. Directed by F. Harmon Weight. Photographed by Lyman Broening.

SYNOPSIS. Drusilla Doane, the only charity patient at the Cliftondale Home for Old Ladies, is left $1,000,000 by Elias Arnold, who disinherited his son, following a quarrel. Drusilla's mansion becomes the "dropping off place" for abandoned babies, one of whom belongs to Sally May Ferris, a former inmate of an orphan home, who weds Collin Arnold, Elias' son. The neighbors protest Drusilla's act in making a home for the castoff babes and she is haled into court when she takes in the baby of Sally May, who is also arrested. Sally has left Collin because his former fiancee has influenced her to do so. However the court rules in favor of Drusilla and Sally May and Collin are reunited.

Welcome Home

(Paramount—5909 Feet)

(Reviewed by Laurence Reid)

WITH the opportunity here to extract sympathy and pathos for the central figure—a lovable old man who wishes himself upon his son and daughter-in-law as their guest, it would seem that James Cruze could not fail to take advantage of these precious elements. Let it be understood that he has concocted a fairly human—a fairly humorous slice of life—which would have been far more interesting had he not sketched it at such a halting pace. The piece lacks spontaneity and instead of developing it to show the old man's humiliation and the half-sincere toleration by the young people, the director and adaptor have capitalized upon the comedy values. Thus, they have worked it out according to a series of gags and incidents.

It's a slight plot at best—one that calls for the best kind of character acting. But Luke Cosgrave, who flashed a real comedy characterization in "Hollywood" seems to be lost here. It is as if he was obeying orders instead of enacting the part of his own inspiration. No attention is paid to build the pathos—and the piece fairly cried for it. The old man comes into the house and proceeds to upset the orderly arrangement of things. He will argue with the young folks and the servants when they refuse to entertain his ideas. He never seems to appreciate that he is a meddler.

Of course there are several moments which are amusing. But it would have hit the bulls-eye had the old fellow realized that he was only in the way. It isn't until he joins some cronies at an Old Men's Home that he decides to live his own life without being reprimanded or ordered about.

Cosgrave makes a fairly picturesque figure and scores some points with his comedy—but had he balanced the humor with flashes of pathos in appreciating the disparity between youth and old age the picture would have come closer to the truth. There is nothing to keep it going except the incident and the atmosphere. As a result the action sags and the interest wanders. It is adequately played by the other members of the cast.

THEME. Character study of conflict of age and youth, showing how a meddlesome old man nearly destroys the happiness of his son and daughter-in-law. He leaves them to join the Old Men's Home.

PRODUCTION HIGHLIGHTS. The subtitles. The sets and atmosphere. The incident. The scene when the old man upsets the young couple's home. The moment when he realizes he belongs in the Old Men's Home. The comedy moments.

DIRECTION. Fails to extract the pathos and make the central figure real. Relies too much upon comedy incident. Shows good reaction of young folks toward the old man, but misses with the latter. Good staging and atmosphere.

EXPLOITATION ANGLES. Play up as a conflict between youth and old age. Feature title and use it for teaser campaign. If there are any festivities occurring in your town tie up with them through the title. Place sign featuring title in lobby. Play up director.

DRAWING POWER. For better class neighborhoods and small towns. Title should attract—as well as exploitation of director.

SUMMARY. Does not come up to expectations through failure to capitalize the pathos. Too much dependence upon gags and incident Great opportunity to build a heart interest story, but humor is too dominant. Leading role miscast. O. K. with atmosphere and settings.

THE CAST

Old Man Prouty ..... Luke Cosgrave
Fred Prouty ..... Warner Baxter
Nettie Prouty ..... Lois Wilson
Jim Corey ..... Ben Hendricks
Lil Corey ..... Margaret Morrie
Miss Pringle ..... Josephine Crowell
Annie ..... Adele Watson

From "Minick" by George S. Kaufman and Edna Ferber. Scenario by Walter Woods. Directed by James Cruze.

SYNOPSIS. Old man wishes himself upon his son and daughter-in-law. Visits them and makes himself at home, thus upsetting their carefully arranged plans. Embarrasses the young wife and quarrels with the servants. Becomes friendly with some old men who urge him to join Old Men's Home. In the end he leaves the young people upon discovering that he is in the way.

Raffles

(Universal—5557 Feet)

(Reviewed by Laurence Reid)

A NEW film version has been built around E. W. Hornung's celebrated character, Raffles—a character that became immensely popular with fiction readers and playgoers over a decade ago. The polished crook's adventures are a trifle old-fashioned as visualized now and the director found no opportunity to enliven the story with crackling incident. Consequently it makes a listless picture—one which builds in a laboriously slow fashion without offering any compensating highlights of surprise and suspense.

The film becomes interesting only in spots. For one thing House Peters is miscast in the title role. He doesn't make the famous thief the suave, resourceful, polished figure of the story, nor does he even approach Kryle Bellew's memorable performance on the stage. He strives hard enough—too hard in fact in a role which is more suitable for a Barrymore or a Menjou. Had the director shot his action to indicate something of careless abandon the film would have been more in atmosphere. In other words he has failed to appreciate its possibilities for reckless adventure and a conflict of wits.

The picture has been given an elaborate production. Technically, there is nothing the matter with it. The cracksman gets in and out of a few scrapes, but his escapades lack sparkle. It is as if such a type of story had been filmed too often to register any suspense at this late day. As the plot is sketchy and repetitious naturally very little could be made from it. Raffles has two conspicuous escapades—one aboard ship where a necklace is stolen and the other at a country home where he steals a string of pearls under the very eyes of a detective and wins the love of the owner's daughter. The play of wits is mostly carried on in the subtitles—which are more in character than the situations.

The picture lacks punch—which will disappoint those who were charmed by the book. As a result it fails to come up to expectations. The supporting cast is adequate.

THEME. Crook melodrama revolving around escapades of polished cracksman who evades the law at every turn. Reforms by meeting the right girl.

PRODUCTION HIGHLIGHTS. Settings and atmosphere. The subtitles. The scene aboard ship when a necklace is stolen. The situation in the country home where the crook steals a string of pearls and wins the love of the heroine.

DIRECTION. Has slight, sketchy scenario and naturally fails to make much out of it. Fails to inject any punch and incident lacks action. Points the interest too much on conflict of wits.

EXPLOITATION ANGLES. You have the famous novel by E. W. Hornung—and the fact that nearly everybody has either read it or seen the play in stock or otherwise. Play up House Peters

DRAWING POWER. The title has pulling power—and so has House Peters. Should do business in average houses. Suitable for downtown, community and small town houses.

SUMMARY. Fails to come up to expectations as plot is slight and sketchy and lacks incident and action. More might have been made from the melodrama which could have been treated with a splash of humor. House Peters not the type for title role. Acting is adequate without being inspired.

THE CAST

Raffles	House Peters
Gwendelyn Amersteth	Miss Du Pont
Mrs. Clarice Vidal	Hedda Hopper
Capt. Bedford	Frederick Esmelton
Crawshay	Walter Long
Lord Amersteth	Winter Hall
Lady Amersteth	Kate Lester
Bunny Manners	Freeman Wood
Lord Crowley	Roland Bottomley

Adopted to the screen by Harvey Thew from E. W. Hornung's novel and play by E. W. Presbrey. Directed by King Baggot.

SYNOPSIS. Excitement is created aboard a ship bound from India to London that the famous cracksman, Raffles, is aboard. He warns one of the passengers to look after her necklace, but it is eventually stolen. The necklace is returned in a box of cigarettes. Raffles bobs up at a country home and encounters a criminologist who guarantees a string of pearls cannot be stolen. But the pearls disappear. The cracksman is cornered, but makes his escape with the daughter of the house—with whom he has fallen in love. The pearls are returned and Raffles reforms.

Black Cyclone

(Hal Roach-Pathe—Six Reels)

(Reviewed by Frank Elliott)

WE doff our sombrero to Hal Roach. He has come out with "something new under the sun." And what a relief it is. We believe "Black Cyclone," to be one of the finest bits of screen entertainment released in many moons. It is different and one need not hesitate in recommending it for the finest houses in the land. Here is a picture that is nothing short of a directorial achievement. While there are a few humans in the story, most of the "characters" are "portrayed" by animals, principally horses. Fred Jackson who presided at the small end of the megaphone is to be congratulated on his work which evidently must have exercised one's patience to the Nth degree.

"Black Cyclone," is 50 percent. better than "King of the Wild Horses," Mr. Roach's former release. There is more "class" to this production, more of a story, more novelties, more selling points and more beautiful backgrounds. In fact the outdoor mountain exteriors at times approach resemblance to paintings by the masters. Rex, the horse, is again the star and he is "supported" by Lady, a beautiful white thoroughbred and The Killer, a handsome piece of horseflesh that is just about as wicked a four-footed battler as we've ever come across. Then there are mountain lions and wolves and a donkey that is sure to arouse the risibilities of the fans.

The plot has to do with Rex's efforts to protect Lady from the vicious Killer and in his effort to do so puts over some remarkable battles with the equine Dempsey. There are also some fights between Rex and a puma as well as with a pack of wolves. We are sure any audience will be aroused to enthusisam when Guinn Williams, praying for the fastest horse in the world to ride to the rescue of his sweetheart, finds Rex at his side and jumps upon the animal using neither bridle or saddle and stages one of the most exciting rides ever screened. There are also some great shots showing Guinn helping Rex out of quicksands and more views of the animal trying to tell his man-friend that Lady is in need of aid. "Black Cyclone," is a picture that every exhibitor should show his patrons.

THEME. Animal picture in which Rex, the horse, being saved by a man, aids the latter in saving his sweetheart. He triumphs over The Killer, villain of the horse world, and rescues Lady, his mate.

PRODUCTION HIGHLIGHTS. The battles between Rex and The Killer as well as with the mountain lion and the wolves. The rescue of Rex from the quicksands. The wild ride of Quinn Williams on Rex. The climax in which Rex wins a great fight with The Killer.

DIRECTION. A very skillful and patient bit of direction. Has made animals put forth almost human efforts. Has injected some whirlwind riding and a goodly quota of dynamic episodes. Has given the picture a setting of pictorial grandeur.

EXPLOITATION ANGLES. Have a man in cowboy attire lead a black horse about the streets with suitable advertising. Get co-operation of local riding clubs. Play up the fact that the principal characters are horses in the wild state on the range. Promise patrons one of the treats of the year.

DRAWING POWER. Should be shown by the best houses because of its novelty. Everyone should enjoy it and it should do business if you get behind it.

SUMMARY. Intense action, thrills, romance, in fact all the qualities of good screencraft are possessed by this unusual filmplay which we believe has real entertainment value. There is some wonderful work offered by horse players and a climax that will pull 'em out of the seats. The mounting is immense.

THE CAST

The Horses	Rex, Lady and the Killer
The Players	Guinn Williams, Kathleen Collins, Christian Frank
Unidentified	The Pest

By Hal Roach. Directed by Fred Jackman. Photographed by Floyd Jackman and George Stevens.

SYNOPSIS. Having led Lady out of a trap in which they were driven by their men enemies, Rex crosses the line into The Killer's territory. There, following a fight The Killer drives off Rex and keeps Lady. Jim Lawson, forced to flee to escape a charge of murder, is discovered by Rex. Man and horse make friends. Rex saves Jim from a mountain lion and then Jim saves Rex from quicksands. Then Rex carries Jim after the villain who has Jim's sweetheart and incidentally "beats up," The Killer and is reunited with Lady.

The Teaser

(Universal-Jewel—6800 Feet)

(Reviewed by Laurence Reid)

A COMEDY-DRAMA of good and bad manners is on display here—with enough romance, divorce complications and conflict of wits to make it a well-balanced picture—one which is thoroughly diverting even if it is a reel too long. What transpires could reasonably happen if you care to stretch a situation or two. At times it develops a farcical flavor in the way the feminine characters try to fool one another; but it never gets out of its element in order to depend upon farcical speed—with the usual farcical trimmings.

William A. Seiter, the director, has handled his scenes in the correct tempo and he has uncovered some delightfully amusing episodes and bits of business which punctuate the romance and make it breezy. His characters act as if they belong to the social circles they represent. His settings are in good taste—unmarred by any bizarre atmosphere.

The story gets off to a good start and is more amusing in its early scenes than when it develops the complications. We have the fair scion of a wealthy family who gives up a cigar-counter in a commercial hotel to become the ward of her society aunt in New York. She is betrothed to a flashy cigar salesman whose manners are too boorish to be accepted by the girl's guardian. Even the girl is sent away to a finishing school to learn etiquette. It is the comedy flourish of contrasts that keep it sustained with humor here. The highlight of mirth comes when the salesman attends his sweetheart's coming-out party—in a hired dress suit.

Meanwhile the girl, deprived of her boy friend, proceeds to flirt with all of the men—married and unmarried—in her new social set in order to get even with her aunt. Of course it is innocent play which is taken too seriously to ring true. The climax shows all the misunderstandings swept away and the romantic triumph of the young people. It is smartly played by Pat O'Malley, Laura La Plante, Hedda Hopper, Walter McGrail and Frank Finch Smiles—who makes a rich sketch of the butler whose diplomacy runs amuck in his effort to be loyal to his master.

THEME. Comedy-drama of girl who becomes ward of society woman—the latter depriving her of her uncouth fiance. The girl gets even by compromising herself and her aunt. In the end she has her way.

PRODUCTION HIGHLIGHTS. The many deft comedy touches. The scene when boorish salesman is introduced to Park Avenue. The debut of the girl—and the uncouth antics of hero.

DIRECTION. Keeps it at fine tempo and never gets out of touch with his story and characters. Develops a neat thread of comedy and refrains from spoiling it with melodrama and farcial trimmings. Handles players and situations to make them real.

EXPLOITATION ANGLES. You can spread the campaign on this one and feature it as an exceptionally bright and amusing comedy-romance. Play up the society angle and put on prologue featuring society dances, etc. Tease the title.

DRAWING POWER. O. K. for first run and houses catering to select clientele.

SUMMARY. A bright and entertaining comedy-drama is flashed here—one in harmony with its story, sets and characters. The tempo is keyed at the correct pitch—the action is punctuated with deft humor—and it is played with good sparkle.

THE CAST

Ann Barton	Laura La Plante
James McDonald	Pat O'Malley
Margaret Wyndham	Hedda Hopper
Roderick Caswell	Walter McGrail
Perry Grayle	Byron Munson
Lois Caswell	Vivian Oakland
Jeffry Loring	Wyndham Standing
Janet Comstock	Margaret Quimby
Jenkins	Frank Finch Smiles

By Adelaide Matthews and Martha Stanley. Scenario by Edward T. Lowe, Jr., and Lewis Milestone. Directed by William A. Seiter.

SYNOPSIS. Wealthy society woman adopts her niece who has been clerking at cigar-counter of small city hotel. The girl comes to New York, but embarrasses her aunt and her social set with her bad manners and the fact that she is engaged to flashy salesman. The aunt embarrasses the salesman who gives up the girl to learn etiquette. The girl gets even by compromising herself and her aunt. In the end she has her way in romance.

Speed

(Ben Verschleiser Production-Banner—Six Reels)

(Reviewed by Frank Elliott)

HERE is still another "jazz" picture for those houses that cater to patrons desiring this type of film. It is an adaptation of Grace Sartwell Mason's *Saturday Evening Post* story and is decidedly modern in theme.

Sam and Mary Whipple are quiet, easy-going town folk who are perfectly satisfied with their old fashioned way of living until their children tell them they are out of date. Then pa and ma determine to show the young folks some "speed." They go to the city, buy a big motor car and lots of "glad rags." Their return is quite a surprise and more so when they announce plans for a cross country tour. This trip gets the personnel into the mountainous part of the west where an attempt is made to swindle the Whipples in a gold mine scheme which fails, but the climax shows a hold-up and a mad dash down a treacherous road by two autos, one without brakes. The car containing the bandits go over the cliff, but not until the hero has climbed from one machine to the other to grab the heroine therefrom. Then the brakeless car ends up safely in a hay mow. These sequences are packed with pep and will keep most audiences on edge.

Betty Blythe, Pauline Garon and the Duchess Stella di Lanti have the principal feminine roles. Miss Blythe, of course, has an opportunity to display some elaborate gowns and Miss Garon again flaps her flapperest. William V. Mong, Arthur Rankin, Robert Ellis and Eddie Phillips are seen in the leading male parts. The remainder of the cast is good. The picture is attractively mounted and affords opportunity for some snappy musical settings. It is good, light, airy stuff for summer consumption because it won't call for much work on the part of the grey matter.

THEME. A modern society drama of the well known "jazz" type in which the parents of two products of the "saxophone age," decide to show their offspring some fast stepping themselves.

PRODUCTION HIGHLIGHTS. The return of Mr. and Mrs. Whipple outfitted for their "jazz" adventure. The dancing parties. The holdup at the mountain lodge. The dash of the two autos down the mountain road.

DIRECTION. Edward LeSaint has accomplished what he started out to make—a fast moving picture. He has tacked on a climax that carries a punch and has given the production a satisfactory mounting.

EXPLOITATION ANGLES. Arrange to have a wrecked auto towed about town with sign on it "This is one result of 'Speed,' see the others at the Strand." Promote a cross country run with your local Y. M. C. A or other athletic organization, offering prizes.

DRAWING POWER. Suitable for houses catering to the folks that like the flapper stuff. Has some popular stars in the cast which should help greatly in selling it to the public.

SUMMARY. There seems to be some demand even at this late date for the tales of flapper doings and here's one that is a bit off the beaten path in that it shows the parents also deciding to try the jazz life themselves as an example for their children.

THE CAST

Mary Whipple	Betty Blythe
Wiletta Whipple	Pauline Garon
Sam Whipple	William V. Mong
Dick Whipple	Arthur Rankin
Nat Armstrong	Alfred Allan
Nat Armstrong, Jr.	Robert Ellis
Jack Cartwright	Eddie Phillips
Senor Querino	Fred Becker
Senorita Querino	Duchess Stella di Lanti

By Grace Sartwell Mason. Directed by Edward Le Saint. Scenario by Lois Zellner. Photographed by King Glenn and Ora Jackson.

SYNOPSIS. Called old fashioned by their children, Sam and Mary Whipple, parents, decide to "step out" and jazz things up a bit themselves. They go to town, buy a car, sport clothes and announce a motor trip 'cross country. Wiletta, daughter leaves her sheik behind, so that when they arrive in the west Nat Armstrong, Jr., another suitor, has the field to himself. Nat, aided by the children, save the old folks from being swindled in a gold mine deal. Then there is a hold-up and a mad chase down the mountain side to save Wiletta who has been kidnaped. All decide to give up "speed" and "jazz."

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

CLASSIFIED SERVICE

A classified ad in MOTION PICTURE NEWS offers the full resources and circulation of the NEWS to the advertiser at a ridiculously low figure.

Whether you want to reach executives, branch managers, salesmen, or theatre managers, you can accomplish this quickly and economically through the NEWS Classified Columns.

Wanted

MANAGING DIRECTOR, available about June 1st, desires to negotiate with a theatre owner requiring the services of a capable manager thoroughly versed in the technique of modern theatre management; have had 17 years' experience in Chicago and Illinois; am 37 years old and married; prefer to locate in Indiana, Ohio, or Western Pennsylvania; write or wire full particulars. Address, Box 260, Motion Picture News, New York City.

WANTED. — Good used features, 5–7 reel dramas for Japan; reasonable prices. Give full details in letter. Kamoi, 49 Prospect Place, New York City.

MUSIC ROLLS EXCHANGED.— Exhibitors in any part of this country who operate Wurlitzer Electric Pianos or Motion Picture Orchestras by music rolls can exchange rolls with us regularly at either 75 cents or $1 per roll and postage. Write us for full details, stating what style you have. D. L. Whittle Music Co., Dallas, Texas.

MOTION PICTURE OPERATOR. — Fifteen years' experience; would like to locate where real projection is appreciated. My reference: "Birth of a Naton," "Way Down East" and other Broadway productions. A. Barney, Fulton Hotel, 46 Eighth Ave., New York.

ART DIRECTOR, scenic artist of established reputation, solicits engagement with organization who demand high class scenic prologues. Will go anywhere. Milo B. Denny, "Den," 5701 Cherokee Ave., Tampa, Fla.

PRINTS

Bids for prints for Department films will be opened June 8. Proposals may be secured from Division Purchases and Sales, Department of Agriculture, Washington, D. C.

EXPERIENCED ORGANIST and piano orchestra leader wishes engagement. Has large modern library and ten years' picture experience. Can coach singers and choruses. Has business ability. Box 990, Motion Picture News, New York City.

Personal

ED A. WESTCOTT — get in touch with me at once. Big opportunity. W. A. Humphrey, 507 Glenn Bldg., Atlanta, Ga.

For Sale

FOR SALE. — Modern movie; priced for quick sale account of illness; wonderful bargain; county seat of 10,000. Box 240, Motion Picture News, New York.

FOR SALE.— Poster Exchange and Theatre Supplies; in midwestern city; good location and now on a paying basis. Write C. A. B., Motion Picture News, Chicago, Ill.

FOR SALE OR LEASE.— Washburn Theatre, Chester, Pa.; seating capacity, 1,500; big stage; plenty scenery; Kimball Organ; two picture machines. For particulars, address Leon Washburn, 131 Newbury Street, Boston, Mass.

FOR SALE.— Two Fulco arc controllers, used 1 month; $175 for the two. W. H Heffley, Duncannon, Pa.



Though all but two of these eleven ads on "Seven Chances" (Metro-Goldwyn) employ stock material in some measure, htey represent a wide variety and treatment and style. The theatres included in the lay-out, which may be easily identified, are: McVicker's theatre, Chicago; Loew's Dayton theatre, Dayton; Palace theatre, New Haven; Loew's Palace theatre, Washington, D. C.; Stanley theatre, Philadelphia; James' Broadway, Columbus, Ohio; Strand theatre, Cincinnati; Alhambra, Milwaukee; Main Street theatre, Kansas City; New, Baltimore; Madison, Detroit.

Regional News from Correspondents

Canada

THE Duchess Theatre, Queen Street, Sault Ste., Marie, Ontario, has been purchased by the Algoma Steel Corporation, whose property the theatre adjoins, the price paid being $10,000. The theatre is to be rejuvenated and the building used for the many employes.

Manager H. N. Jernberg of the Province Theatre, Winnipeg, one of the big downtown theatres in the Manitoba Capital, reduced prices of admission for the summer months, starting May 11 but made it plain that the reduction was only for the hot weather. Incidentally, Mr. Jernberg put an idea into effect whereby a special added feature is presented at the matinee performances only as an extra inducement for matinee patronage. Top price is now 25 cents.

For some time the Hillcrest Theatre, Toronto, Ontario, had been bothered by rowdies and Manager Many Bergman tried various methods to deal with the problem without resorting to the assistance of the Toronto Police. All is now rosy at the theatre, however, because Manager Bergman had two roughnecks hauled up with the result that one was fined $50 and costs and the other was sentenced to pay $25 and costs. Disorderly conduct was the charge.

Buffalo

THAT a west side motion picture house is to be built in Rochester, is a rumor strongly current in Kodak Town. Financial backing has been obtained, according to the report, and negotiations started for a site in Main street west, beyond the Buffalo, Rochester and Pittsburgh office building at South Washington street. Although the names of Chester and Paul Fenyvessy, owners of the Strand theatre, and William A. Calihan, manager of the Regent, have been linked with the plan, these men have denied any connection with it. The proposed theatre will have a seating capacity of 3000. Several weeks ago the Fenyvessy interests announced a plan to erect a large theatre in William street, Rochester.

Al Teschemacher, former booker at the Buffalo Pathe exchange, and now owner of the Casino theatre in the same city, has been appointed keeper of the exchequer at Crystal Beach this summer. Now how's that for a soft life? Al's brother will operate the Casino during his absence at the Canadian shore resort.

Sid Horen has been assigned to the Rochester territory as Fox representative. Manager Bill Rowell reports much interest among exhibitors in the new product announced by the company. He anticipates a busy season at the Fox office.

Earl Kramer, Universal branch manager, has returned from the company's convention, all pepped up over the new White List. The Buffalo "U" office is going "on high!"

A special committee of the Rochester Parent-Teacher association is acting as an advisory committee in reviewing the picture programs for the Eastman Saturday morning performances for boys and girls. Although these programs are first scrutinized carefully in New York by representatives, they are gone over once more before being presented in Rochester.

It is reported that the Schine interests have taken over the Dellinger Opera House in Batavia from Houghton & Crosby of Buffalo and will run it as a daily picture house. The house has been offering legitimate attractions.

The new house which Simon Wertheimer will build in Hertel avenue, Buffalo, will be called the Parkview theatre. A large sign has been placed in front of the property declaring the theatre will be one of the most magnificent community houses in the country.

Harry Dixon, Buffalo F.B.O. manager, as usual, opened the straw hat season along film row, when he came forth on May 15 resplendent in latest style panama kelly. Harry is soon to introduce also some new shirts that are sure to knock his colleagues for a row of film cases.

Members of the Rochester Exhibitors League staged a big Movie Ball last Wednesday evening in the Kodak Town convention hall. George Caffery of the Clinton theatre, Frank J. Koch of the Lyndhurst and Jules Greenstone, president of the Rochester league, attended the convention in Milwaukee.

Stockholders of the Border Amusement company held a meeting in the Hotel Statler, Buffalo, the other evening and authorized the directors to accept a deposit of $5000 from an unknown client who is seeking the Star, Ellen Terry and Marlowe, the three houses in the chain.

Joseph A. Schuchert, owner of the Columbia and Colonial and interested in several other Buffalo houses, is now mingling with the joys of "that so beautiful Paree." Joe, Jr., is hoping to make a similar tour to the French capital this summer. When Joe, Jr., arrives those French flappers are going to have a lot of heavy dates.

George Eastman of Rochester has announced that as a result of letters received from Martin Johnson, noted explorer, he will visit British East Africa in the fall of 1926, his objective being the camp which Mr. and Mrs. Johnson have established in the wilds of North Kenya on Paradise Lake.

E. G. Dodds, former manager of the State theatre in Corning, N. Y., has gone to East Rochester where he has taken charge of the Rialto. He has been succeeded in Corning by Walter H. Smith of Hornell. Charles J. Rose, manager of the Princess, Corning, has been made district manager of the Schine theatre corporation.

Cincinnati

THE Metro-Goldwyn exchange has moved to the new offices on the sixth floor of the Broadway Film Building. The entire suite has been newly refurnished and looks spick and span. The office force is much elated with their new quarters and declare them to be far superior to the ones they had on the third floor.

Bob Burns, office manager for Standard, who has been ill at home for a week has taken a turn for the worse and had to be taken to the Good Samaritan Hospital. It is hoped however that with proper care he will soon return to health and his desk in the film building.

Arthur Kaspar, formerly with the Universal Office at Charleston W. Va. has joined the forces of the Ideal Standard office as booker. Johnny Eifert who has been filling in this capacity for some time will assume the position of special representative for the firm.

R. M. Lauer, is a newcomer to the Universal offices in the capacity of salesman.

Fred Strief and Charles Lowenburg, Universal Manager and Exploiteer respectively have returned from a three days stay at Chicago and a similar length of time at Milwaukee. They were both much elated with their sojourn and think that there is nothing on the market like the big U product.

Ed. Booth, manager for F.B.O., returned from the managers convention at Chicago all enthused over the firm's new product.

E. D. Byron, of the Columbia Theatre, Athens, O., spent several days in the city last week.

Andy Hettesheimer, manager of the Orpheum Theatre and one of the most popular exhibitors in the territory, who has been ill for some time has had a relapse and was forced to go back to the hospital for further treatment. It is hoped by all that Andy will recover at a rapid rate for he is more than missed from film row.

C. H. Groves of the Palace Theater, Columbus, O., is ill in the hospital with pneumonia.

Mark Horwitz, manager for the local Lande Film Office, returned from a week end trip to the home office at Pittsburgh, where he spent some time renewing old acquaintances.

Max Greenwald has been transferred to Pittsburgh to assume the branch managership of the Famous Players Exchange in that city. He was formerly in the same capacity in this town. His place here will be taken by C. E. Peppiatt, former branch manager for Paramount at Memphis.

Billy Bein, former branch manager for United Artists, and Lou Perlman, also a film man, have opened the Cincinnati Theatre Poster Company and bill themselves as The Poster Kings.

Ben Strasser, of The Ben Strasser Productions Company returned from New York much elated with the success he attained placing his new comedies.

Ben. Wheeler, of the Ideal Theater, Dayton, O., spent several days in the city visiting various exchanges.

Jules Frankel, returned from his vacation in Quebec and New York looking much better and feeling the same way.

A rare visitor in the city was Dick Anderson, owner of the Edale Theatre, Edale, W. Va.

Wm. Combs, of Sassafras, Ky., has taken over the Gay Theatre at Jeff, Ky., from Troy Combs, who has owned it for some time.



Albany



WHEN Leon Medem entered his office the other morning, upon being appointed manager of the Pathe exchange in this city, he first thought he had made a mistake and entered a florist shop. Upon his desk reposed a huge basket of flowers from the film salesmen of Albany while on a nearby table was another bouquet from the office employees. Charles Stombaugh, who had been handling the office for the past year and who has just been transferred to the management of the Newark, N. J. branch, was the guest of honor at a dinner given by the office at the Hotel Kenmore, one night last week. At the conclusion of the dinner, Mr. Stombaugh, was presented with a traveling bag, Frank Harris making the presentation speech.

Sam Burns, local manager for Vitagraph, is now on the West Coast, having left on the "Wolverine" last week, for Frisco, where he will attend a convention.

Judging from the expressions heard from several of the exhibitors who attended the Milwaukee gathering, "a good time was had by all." This section of the state sent five exhibitors including William Benton, of Saratoga Springs; Meyer and Louis Schine, of Gloversville; William Shirley, of Schenectady, and William Smalley, of Cooperstown.

O. R. Reiffel, manager of the Fox exchange in this city, is now enjoying a three weeks' vacation, and incidentally recuperating from the effects of a recent operation.

Things are running so smoothly these days between the exhibitors and the exchange managers, that the meetings of the Arbitration Board are becoming shorter and shorter. The one last week lasted only about thirty minutes. The exhibitors were represented by Uly S. Hill, of Troy; Abe Stone, of Albany, and Louis Buettner, of Cohoes.

William C. Allen, who runs the Casino, in Antwerp, and likewise runs it well, was in Albany for several days last week, handling a crew of salesmen in connection with a selling drive on cheese. Along with running a theatre, Mr. Allen sells cheese which is quite natural in view of the fact that his home section is one of the greatest cheese-producing areas in the country.

The film salesmen of Albany are getting all spruced up these days in anticipation of the dance which they will hold at the Hotel Ten Eyck, Monday night, May 25. Exhibitors throughout the entire section are invited to the affair.

A new publicity committee for the Albany Film Board of Trade is to be named at once. It will be rather a hard matter to find one who can fill the place of Charles Stombaugh, who has been chairman of the committee, but who has been transferred to Newark. Mr. Stombaugh has a natural bent for news and has been keeping the Board before the people in an excellent way.

Harry Buxbaum, district manager for First National, was in Albany one day last week, meeting Al Herman, and then journeying on for the purpose of meeting some of the larger chain exhibitors in this territory.

John Mattice, who runs the Novelty, in Middleburg, but picks up many a stray dollar on the side with his "hot dog" stands at county fairs and other gatherings, was in town the other day and declared that he never knew a spring to drag so as the present one. He can hardly wait until the people begin to demand his "hot dogs."

There were few exhibitors along Film Row during the past week the majority apparently deciding to wait until after the Milwaukee convention and to see what action might be taken relative to block booking.

Jacob Golden, manager of Harmanus-Bleecker Hall in Albany, set a new house record the past week, when he was obliged to turn hundreds away that could not be accommodated even though the house seats 2,000, or more. Along with double features, Mr. Golden put on an excellent program of home talent entitled "Albany Vanities."

Robert Mochrie, manager of the Producers' Distributing Corporation, in Albany, was called to New York city on a sad mission last week, through the death of his father.

Mr. and Mrs. Harry Hellman, of the Royal theatre in Albany, were in New York a portion of last week. Mr. Hellman keeps his theatre spick and span and the house has long proved a veritable mint for the owner.

In order to brace up his matinees on Tuesday and Thursday, Walter Suckno, handling the Regent theatre in Albany, is presenting souvenirs to patrons. Mr. Suckno is a great believer in exploitation and his lobbies, for he has the Albany theatre as well, attract a great deal of attention and also patronage.

Oscar Perrin is further improving both the Leland and the Clinton Square theatres in Albany, by carpeting the same. The carpets at the Leland have long been threadbare; but apparently the patrons cared nothing about this, for the house has been playing to capacity business for so many months that a dull night is practically unknown.

The Mark Strand theatre, in Albany, through the use of a handsome lobby frame placed near the sidewalk, is attracting attention these days to coming attractions.

The combined orchestras of the Olympic and Avon theatres in Watertown, both owned by Nate Robbins of Utica, gave a morning concert last Friday that attracted a large audience. It is the intention to run these concerts quite frequently during the coming summer.

Vic Bendell, who has been a film salesman in Albany for the past twelve years or so, is now engaged in selling advertising, and "doing quite well," thank you.

Ray Smith and L. A. Herman have joined the sales force of the local Universal exchange. Mr. Herman is a brother of Alec Herman, local manager for First National.

E. J. Wolfe, owner of the Bijou theatre in Lowville, added another plume to his cap last week when one of his Great Dane dogs carried off all the honors at a Buffalo dog show. The same animal duplicated the feat at the Pittsburg show the week before. Mr. Wolfe was at the Buffalo show and upon returning home was as pleased with the blue ribbons as a child with a new toy.

The Strand theatre in Carthage has a new orchestra leader in the person of Joseph LaFara, who succeeds Wilbur Bardo, leader for the past ten months, who will devote his time to study in New York and Europe.

There is some speculation in Albany these days as to whether or not the city is to have a new motion picture theatre in the near future. A report to that effect spread about town last week following the securing of options on the Belvidere Hotel and adjoining property by persons who refused to divulge their future plans.

Harry Berinstein, of Elmira, was in town during the week. While here he stated that the work of remodeling the Regent, in Elmira, would get under way at once in order that the theatre which is the only one on Main street, might be in a position to accommodate the crowds in the early fall.

The motion picture theatre in Lake George, belonging to Mrs. William Carpenter, opened for the season last Saturday evening with Mr. Wills, of Warrensburg handling the projection machine.

George Roberts, of the Colonial in Albany, but who also handles the entire Berinstein circuit, motored last week to Elmira, and then on to New York. In connection with the Colonial theatre, Mr. Roberts stated that along with the recent decision of the Film Board of Trade to the effect that the theatre would be obliged to pay for film stolen, some months ago, that he was wondering if the Film Board of Trade was to become a collecting agency for the exchanges.

Stock at the Capitol, in Albany, is apparently doing well this season and there will be no attempt to inaugurate it at any of the theatres now given over to motion pictures. It is said that the stock company in Albany is faring better than the one in Syracuse.

Gypping the Exhibitor

with Inferior Prints is not necessary with Exchanges who faithfully use

Liquefied Film Waxing Process

Corrects Brittle and Foul Film Stock

Exhibitors should not be held responsible for Film Damages, if new prints are just merely waxed at the sprocket holes. Emulsion Deposits will scratch any print and Lack of Moisture, caused by High Amperage, Hot Operating Booths, Hot Climates, will rob a print of the strength necessary to withstand the strain of the Projector. The results are Ripped and Torn Sprocket Holes.

Put the blame upon unprotected prints for Film Damages and not upon the Operator, the Projector, or Poor Film Stock.
Exhibitors—Insist upon your film being processed with Liquefied Film Wax.

MANUFACTURED BY

The Rex Film Renovator Mfg. Co.
73 E. Naghten Street **Columbus, Ohio**



San Francisco



CHARLIE THALL, well-known in San Francisco theatricals, has been promoted by A. M. Bowles, general manager of West Coast Theatres, Inc., to the position of assistant general manager. Charlie Thall, has spent his entire life in the theatrical business and comes from a family long associated with theatres. His father, Mark Thall, was a partner of the Belascos. Thall will continue as head of the booking department and will have the supervision of 19 theatres in this section of the State.

Foster and Kleiser, billboard advertisers, have erected two display panels, one 24 sheet and one 3 sheet, in the local office of Famous Players-Lasky Corporation. This policy of sample display panels will be erected in all Paramount offices through the courtesy of Foster and Kleiser who are cooperating with Paramount. This idea was originated in San Francisco by H. R. Reimer, theatrical representative of Foster & Kleiser in this district and M. Clark of the local Paramount office.

Manager Charlie Pincus of the Imperial has announced that Dorothy Dooley has been appointed organist for that house. Miss Dooley, who is but 19 years of age and the youngest theatrical organist on the Pacific Coast, has shown great ability and has been assistant organist at the Imperial for some time.

M. E. Cory, San Francisco District manager for Producers Distributing Corporation has returned from a two weeks trip on the road where he was visiting the different houses. Mr. Cory had a very successful trip.

L. W. Weir, Division Manager for Producers Distributing Corporation, is visiting the Seattle office and contemplating opening a branch at Portland, Oregon.

Mel Wilson, formerly manager for Paramount in Denver, has been appointed special representative for Producers Distributing Corporation in the Inter-Mountain territory and his offices will be at Denver, Salt Lake and Butte.

The West Coast Theatres, Inc., formerly located at 134 Leavenworth street, moved to the Loew's Warfield Building on May 15, where they occupy the entire eighth floor.

On the completion of the second year under management of the West Coast Theatres, Inc., a special musical and general program was given at Loew's Warfield Theatre, May 16th.

The National Theatres offices have moved from the Loew's Warfield building to the Golden Gate Theatre building.

Although the West Coast Theatre, Inc., has made arrangements with the Orpheum to take over some of its vaudeville, this will not effect the local Loew's Warfield Theatre which this corporation manages because this theatre does not use vaudeville. The State Theatre at Oakland will use the new service.

Herman Wobber, who for many years past has been district manager of the West Coast offices of Famous Players-Lasky, has received an appointment which will take him on a tour throughout the foreign field. The tour is to be made with the Paramount idea of better theatres, better music, more intensified advertising and exploitation—in fact, better conditions throughout the amusement field on the Continent.

The Robert E. Power Studios have commenced the interior decorating on Arkush's new Stanford Theatre at Palo Alto. The opening date has not been announced as yet.

When the roll was called on the opening morning of the Paramount Convention, at Los Angeles recently, the San Francisco boys responded with a song, written by Jack Bettencourt, salesman from the San Francisco office.

S. Loevine of the Continental Screen Service of New York has returned to San Francisco after spending several weeks in the Northwest.

D. Bush, the night watchman employed by practically all the exchanges, was a hero at the fire at Golden Gate and Van Ness Avenues recently.

Harry C. Greening, formerly with the New York Herald, has been appointed publicity man for the Aztec and Egyptian Theatres.

Miss Quale, assistant cashier at Metro-Goldwyn, has left to become affiliated with the National Theatre Syndicate.

Wm. Lockhoff is opening an Air-Dome Theatre at Stockton.

Mr. T. P. Hall's new theatre at Martinez will be entirely equipped with W. G. Preddey's equipment.

W. G. Preddy Reflector Lamps have been installed in Morris Markowitz's Strand Theatre.

Harry Speipel of Visalia has been seriously ill with scarlet fever, but is recovering nicely.

Walter W. Kofeldt, San Francisco manager for Pathe, is publishing a trade periodical under the name of "Show Shop" "for Movie Fan and Picture Man" Mr. Kofeldt states that he will devote the pages of this publication exclusively to the product released through Pathe Exchange, Inc., and exhibitor news. First edition May 1st.

Mischa Gluskin has renamed the old Class A—the Temple Theatre.

Stanley P. Griffin, head of the First National shipping department for the last two years, has resigned to take a position as house manager of the Haigh Theatre.

H. G. Rosebaum, formerly manager of the San Francisco office for Paramount, and who a comparatively short time ago was made southern division manager for this organization, has again been promoted. He has been placed in complete charge of the Fall Sales Campaign for Paramount.

Local manager Charles Muehlman of First National has returned from the Sales Convention of that film corporation which was held in Los Angeles the first week in May.

G. C. Parsons of the National Theatres, was on April 19th, presented with a nine pound baby daughter and since then no one has been able to talk to him. He isn't blamed, but congratulated.

Mr. and Mrs. San Gordon and their niece, were recent visitors on the exchange recently.

Mrs. Bert Hall, wife of Bert Hall of the Hall Film Exchange has recuperated from an attack of the mumps.

Bennie Muller has been appointed assistant to J. J. Cluxton, manager of the Pantages Theatre.

Louis Reichart, formerly in charge of the San Francisco office of Selznick, is now manager of the Salt Lake office of Producers Distributing Corp.

W. J. Clark of Vacaville, Gus Johnson of Newman and L. Killingsworth of Willows, were all film row shoppers recently.

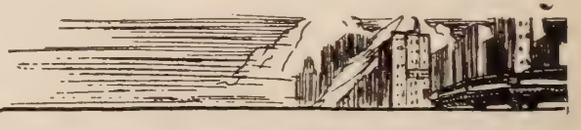
Joseph Dietz, special representative for Tri-Stone was here recently from New York.

John Peters has purchased the Spot and Strand Theatres at Stockton.

Julius Cantwell is now selling for Hall Film Exchange, after long service with Progress.



Chicago



FOX FILM CORPORATION will open a Milwaukee exchange on July 1st and Jack Lorentz, who has been Milwaukee representative for Fox, will be manager in charge. Practically the entire state of Wisconsin will be handled out of the new Milwaukee branch.

Z. M. Harris is now in charge at the Randolph Theatre, having come on from New York to fill the position made vacant by the resignation of J. L. McCurdy. Mr. McCurdy has a connection in view which may take him away from Chicago.

Louis Marks is now vacationing at French Lick, following the return of his brother, Meyer, from that resort. Meyer was accompanied on his sojourn there by Mrs. Marks and his son Julian, who has developed into an A-1 golfer and gives his father a hard battle on the links.

The opening of Lynch Theatres, Inc., beautiful new Manor Theatre at 5609 W. North Avenue, was a gala event of May 16th. President Vincent T. Lynch was on hand to welcome his many friends from among exhibitors and exchange men who attended, and was the recipient of many congratulations on the beauty and magnificence of the new playhouse. The theatre has a seating capacity of two thousand seats and one of the finest Kimball Organs in Chicago has been installed; a symphony orchestra also adding to the pleasure of the patrons. Jack Lynch, a brother of V. T., has been appointed manager, and the policy of the house will be high class first run pictures and specialties.

Tom Mix and Tony broke into Chicago society last week when the popular western star did some equestrian stunts at a Gold Coast riding academy. Tom also appeared at other points in the city and received his usual ovations. It was necessary to call out police reserves to hold the crowd back.

H. E. Armstrong, formerly Paramount salesman, is now a member of Universal's sales staff and will work country territory under Manager William Brumberg.

Divisional Manager Cleve Adams of F. B. O., left Saturday night for New York City and a swing around his district.

Jack Daughtery, popular portrayer of western roles, was placed under Universal contract by President Carl Laemmle, when both gentlemen were in Chicago last week. Mr. Daughtery left for Universal City to start work on his first picture.

G. G. Gregory, formerly of Producers Distributing Corporation, has joined F. B. O.s sales staff and Manager Jack Sampson has assigned him to Illinois territory.

Frank Schaefer of the Crystal Theatre, headed a party of film men who attended the Derby at Churchill Downs last week, stopping en route, at French Lick for a game of golf.

Harry Berman and Mrs. Berman, who were both confined to their rooms at the Drake Hotel, with severe colds, were sufficiently recovered to leave for New York, Saturday morning.

Mannie Goldstein of Universal, returned to Chicago from Louisville, where he attended the Derby and after a conference with Branch Manager Roy Alexander, left for New York City. President Carl Laemmle also went from Milwaukee to the Derby and is returning to Chicago by way of French Lick. He expects to spend two or three days in this city before leaving for New York.



Salt Lake City



WORD was received here yesterday of the death of Howard Archibald, at Pocatello, Idaho, day before yesterday. Young Archibald, who is the son of one of the partners in the Carruthers and Archibald Amusement Company of that city operating theatres, was killed as he was returning to his home after spending the evening dancing at Inkom, a dancing resort near Pocatello. As he negotiated a curve in the road, his car turned turtle, killing him almost instantly, and rendering his wife in such a precarious condition that she is not expected to live.

One of the most unique theatres in all of the United States is the Venice located at Nephi, Utah. It is built directly over a pure running mountain trout stream, and say boy, there are real trout in the waters too. Vic Foote, owner of the theatre has built a trap door in the floor of his office in the theatre, and often he drops a hook and line into the stream and catches a mess of speckled beauties for dinner. In the summer time he keeps a continuous ventilation in his theatre of the icy temperature of the stream. He installed a five horsepower motor over the stream which fans the cool air into the theatre. Ed. C. Mix, local manager of the Associated Exhibitors exchange was down there the other day and while he was selling Foote film productions, he dropped a line through the trap door and succeeded in pulling out a large trout.

Mr. Mix is getting things started in a lively manner in this territory for Associated Exhibitors since taking over the local office as manager two weeks ago, returning from his first trip this week.

W. S. Wessling, Western Division Manager for Pathe, is here conducting a sales conference of both Pathe and Associated Exhibitors staffs. He arrived from the Butte office, and leaves tomorrow for Portland, Oregon, where he will conduct a similar conference.

C. M. Van Horn, Pathe manager in Denver, came over to sit in at the local sales conference.

R. D. Boomer, short subject salesman out of the Pathe branch office, is heading for his Nevada section tomorrow.

Charles Hamel, selling in this territory for Pathe, had a narrow escape from death this week while driving in the northern Utah territory. He was driving his Ford along the edge of the Weston canyon, when it slipped off the road into the stream sixty feet below —and Charley was in the car during the entire drop. Luckily the car stayed right side up until it was within a few feet of the stream, then it struck a protruding rock and turned over. All Charley got was an icy bath and a bruised shoulder. The car was very badly damaged, losing the hood, banging up the engine and fenders, but—here is one for Henry Ford—after Charley had pulled it out with equine aid, he drove the danged thing into town under its own power.

R. S. Stackhouse, manager in this city for Vitagraph, is in Los Angeles where he is attending the national convention. He is expected home in a few days.

David T. McElhinney, special representative in the territory for Vitagraph is burning up contracts in Nevada, while George Jensen is doing his stuff in Montana.

Joe Solomon, who joined the local selling force for F.B.O. last week is making his initial trip into the Idaho section this week.

The affairs at the branch office of F.B.O. are being presided over by E. M. Gibson, assistant manager, during the absence of his chief, L. A. Davis, who is attending the Chicago convention.

A wire received at the local Universal office yesterday indicates that Samuel Henley, branch manager, will arrive home Sunday, after sitting in at the convention in Chicago. He took a jaunt over to Milwaukee to witness round two of the doings there.

Lew Herns, who came here from Portland, last week, and G. A. Margetts, who was transferred from Ontario, Canada, are both out in the territory for Universal. Herns was assigned to the southern Utah section, while Margetts is in Idaho.

Harmon and Lou Perry, exhibitors at Ogden, Utah, announce that they have closed the Cozy theatre in that city. A store building will be erected on the site. Several weeks ago they sold the site of the Utah theatre for a hotel building, which leaves them with two theatres, the Ogden and Egyptian. The Cozy will close May 18. They were both in town today lining up new business.

Art Schayer, Fox exchange manager, left for Butte, Montana, after his return to this city from New York City where he attended the general convention. He will return the first part of next week. James R. Keitz, Greater Features exchange manager is making a short selling trip into the northern Utah and southern Idaho territory this week, in the interest of the dandy new release schedule of C. B. C. productions.

Alan Burke, manager of the De-Luxe feature independent exchange here, says that business has started out in dandy fashion since opening the exchange several weeks ago. He just returned from his first trip into the territory going as far as Yellowstone Park in Idaho and Wyoming, where he enjoyed good business. Burke is well known in this section, having been manager of the old Shooker exchange which operated here on Regent street for several years.

C. F. Parr, manager of the local Producers Distributing Corporation exchange, is making a trip into the Montpelier district of Idaho this week.

S. Z. Williams, traveling auditor for Producers Distributing Corporation is here going over the books and records of the local office. He came in from Denver.

Idaho exhibitors who visited the local mart this week include: M. C. Maddison, owner of the Rex and Elk theatres at Rexburg; W. H. Burt, operating the Rialto theatre at Twin Falls; Dr. Klein, owner and Ott Schmidt, manager of the Colonial theatre, Idaho Falls; and I. H. Harris, manager of the Burley theatre, Burley. Wyoming had a representation this week in E. R. Ashton, owner of the Isis theatre, Green River, and M. F. Harris, operating the Strand theatre, Evanston. The Utah boys consisted of John Rugar, managing the Orpheum theatre, Park City; J. J. Gillette, Strand theatre, Toeele, and Mel Stringham, owner of the Rains theatre, at Rains.

George Mayne, owner of the Preferred Picture and Super Feature Independent exchange in this city is in Idaho for several weeks. Elwin Peck has charge of the office during his absence.

George L. Cloward, Metro-Goldwyn exchange manager, is back after a swing into the northern territory.

Harold Pickering, exploitation manager in this territory for Famous Players-Lasky, who has charge of the entries for the school to teach motion picture acting that will be inaugurated by Famous in the fall, is receiving some photographs and data on aspirants that are to be proud of, and he says he would not be at all surprised to see some winners of places from this neck of the woods.



San Diego



JAMIE ERICKSON, who has been known for several years as one of the most accomplished of youthful organists, and who has been at the console of several of the local motion picture houses, has begun an engagement as organist at the Savoy Theatre, which has recently reopened in stock. For many years the Savoy was the chief vaudeville house of the city.

The Balboa management has made a decided change in policy by bringing to this high class motion picture house a 3-day-a-week vaudeville program from the Orpheum circuit. The theatre will continue its screen attractions the other four days of the week, and a feature picture and news reel are being given with the vaudeville programs. Owing to the manner in which the Balboa stage was constructed no changes were necessary to accommodate the vaudeville acts.

J. E. Carroll recently opened at Jacumba Hot Springs, a back country mountain resort, a motion picture theatre in a new building specially constructed for it, with modern equipment in every way.

Mrs. Wallace Reid has come to San Diego to make her next great film production at the Grossmont Studios, near La Mesa. Mrs. Reid and Mrs. Sydney Drew, who is also to make pictures at the Grossmont Studios, have been making a tour of the back country to select locations available for their screen work. Both of these stars were given warm welcomes by the chamber of commerce committees and others.

Helen Holmes and members of her company have been at work at the Grossmont Studios, following preparatory arrangements by J. P. McGowan as director and producer. Al Hoxie heads another unit which will do work at the same studios.

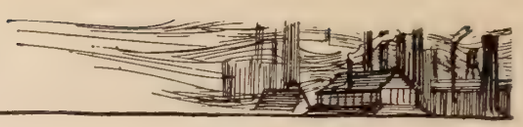
The Colonial Theatre, which has been operating at various times as a vaudeville house, motion picture and stock theatre, has closed.

Among the California theatres who have recently improved their musical programs by the installation of Wurlitzer organs are the Bard Theatre Co. of Los Angeles, who have installed new units in their Los Angeles Adams St. Theatre and Bards Pasedena, the New Glendale, operated by West Coast Langley, the Egyptian at Maywood, owned by J. W. Dodge, the Aztec and Egyptian of San Francisco, under the Marion Realty Co., the Hayward, at Haywards, Cal., belonging to Pacific State Theatres, Inc., the Mission at Monterey Park, one of the West Coast chain, and P. Lashers Wabash theatre in Los Angeles.

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1427 Broadway Tel. 5980 Penn.



Central Penn



THE Arcade theatre property, in Shenandoah, has been sold by P. G. Seiwell, to Oppenheimer & Sweet, at a price said to have been $100,000. The new owners have not yet disclosed what use they will make of the property.

Purchase of a valuable plot of ground at Lackawanna and Hull avenues, in Olyphant, Lackawanna county, six miles from Scranton, by the Sterling Amusement Company, has given rise to a report that the company ultimately will erect a motion picture theatre there. The property was bought from Davis and Louis Raker, at a price said to have been $30,000. The plot is "L" shaped with a frontage of 47 feet on Lackawanna avenue and 287 feet on Hull avenue. The identity of the members of the Sterling Amusement Company has not at this writing been disclosed.

Announcement is made that the new theatre recently opened in Nesquehoning, by Benny Freed, Samuel Weiss and Silas Henry, will be managed by Mr. Freed. J. Howard Wiley has been employed as organist.

A protest has been filed with the town council of Minersville against its recent action in increasing the local taxes on motion picture shows to the extent of 400 per cent. The protest was made jointly by C. F. Kear, owner of the Minersville Opera House and Marton J. Falger, owner of the Lyric theatre. The theatre men claim the new levy would add an expense of $25 a month to the operation of each theatre.

Only a spirit of good fellowship was exhibited between the Wilmer & Vincent Theatre Company, which controls six theatres in Harrisburg, and the Marcus Loew interests which took over the Regent theatre in that city on May 11, notwithstanding the entrance of Loew to Harrisburg means keen business rivalry between the two concerns. As evidence of the lack of any feeling of ill will on the part of the Wilmer & Vincent interests, C. Floyd Hopkins, their representative in Harrisburg, inserted in his newspapers advertisements on the day that Loew opened his theatre, a four-column "streamer" which stated: "The Wilmer & Vincent Harrisburg Theatres Extend Greetings to MARCUS LOEW and the Distinguished Guests He Has With Him Today. Moreover it was noted that A. L. Bernstein, manager of Jackie Coogan, who was present as a guest of Mr. Loew at the opening of the Regent, called attention in an interview in one of the Harrisburg papers to the fact that a Jackie Coogan film play, was to be shown the latter part of the week in the Victoria Theatre, Harrisburg, one of the Wilmer & Vincent theatres, and rival to the Loew theatre.

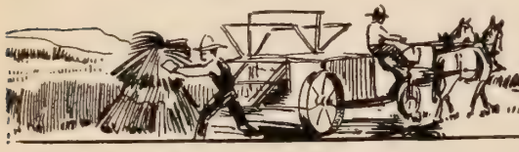
Building wreckers are making rapid progress in the demolition of the Orpheum Theatre, Harrisburg, for some years seat of the legitimate drama under Wilmer & Vincent management in that city, which is being torn down to be replaced by a combined vaudeville and picture house that will seat 2,500. The house was built in 1903 when it was opened under the name of the Lyceum.

The management of the Hippodrome theatre, Reading, a Wilmer & Vincent picture house, recently gave the free use of the theatre to the Reading Lodge of Moose for the holding of the fifteenth annual Lodge of Sorrow for departed members of the order.

Scranton newspaper recently printed a report that a big new motion picture theatre is to be erected in the populous suburb, West Scranton. Gossip connected the name of the Comerford Amusement Company, which operates a big chain of picture and vaudeville houses in Scranton and vicinity, with the project, but the Comerford offices declined to make any definite announcement on the subject.

The Pottsville Rotary Club has elected Charles Hausman, manager of the Hippodrome motion picture theatre in that city, as a member of its board of directors.

Elmer B. Carpenter, for a number of years leader of the orchestra in the Orpheum Theatre, a Wilmer & Vincent legitimate house in Harrisburg, has accepted the position of director of the orchestra in Loew's Regent motion picture theatre, just opened in Harrisburg by the Marcus Loew interests. Mr. Carpenter has organized the orchestra, which incidentally is the first ever to be maintained permanently by a Harrisburg picture theatre, entirely from Harrisburg musicians of established ability.



Des Moines



E. C. CLAY, salesman for F. B. O. from the Des Moines office, was badly injured in an unusual auto accident. While cranking his Ford in a garage at Waterloo, Iowa, the car started forward upon him and crushed him against a cement wall. He's been in the hospital at Waterloo, much the worse for wear. However, none of his injuries seem to be permanent.

Jack Edwards, the genial exploitation man for Universal, returned from convention in Milwaukee.

Irene Hank, billing clerk for Universal, is leaving the firm to devote all her time to house keeping. The office is mourning her as the best stenographer in town.

Charlie Clants, calling from the Esco office, wanted to report that he has just bought a $4,500 airplane and that free rides will be given on his half day off on Saturday. He said that he also invested $12 in a Maryland car, the only one of its kind in Des Moines. His only purpose, it seems, in buying is to be able to give his friends treats both on earth and above.

R. S. Ballentyne, manager of the Pathe office, has purchased a splendid new Essex coach.

A. W. Nichols, district manager for Des Moines at the Famous Players headquarters, found the bookers up to their ears in work here. Bill Barker formerly head booker, has just returned to the road, in the north central zone, making six on the sales staff of Famous, and Lyle Uteser has been added to the booking staff. George Stephenson, who used to be employed in the shipping staff of Famous-Players, returned to that department to take the vacancy left by Mr. Uteser on his promotion.

Manager Banford of the Metro-Goldwyn office and his sales staff, returned to Des Moines from the sales convention in St. Louis.

Lee Phillips, head salesman for Esco from the Des Moines office, is out of the hospital after his bad accident on the road last week.

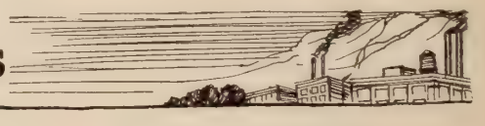
Mr. Peterson of the Gem Theatre at Armstrong called at the Des Moines exchanges to transact a lot of business. A. C. Shuneman of the Isis at Webster City, spoke up for Paramount Week. And Mr. Eddy of Indianola called at the Metro-Goldwyn office.

W. H. Bishop, special exploitation man for Metro is now at the Des Moines exchange.

N. C. Rice, salesman for F.B.O. is in Milwaukee for the convention there.



Indianapolis



C. M. WALKER, owner of the Irving theatre, Irvington, Ind., is planning extensive improvements to his house and will also double the seating capacity.

The New Princess theatre at West 10th St., and Holmes Ave., Indianapolis, is opening under the direction of Frank Donas. The Princess will be one of the best equipped neighborhood houses in the city. Chas. Koch will assist with the management.

J. J. Ryan who operates the Indiana theatre at Anderson, Ind., is back attending to his business despite a severe accident from a fall on the ice last November. During his absence the management of the house was ably taken care of by Nell Riker.

The New Miami at Union City, Ind., will open June 10th under R. S. Wenger. The seating capacity will be 380 and the house will have new and modern equipment throughout. Mr. Wenger will continue to operate the Victory, also at Union City, on week ends and will show westerns at the latter.

S. W. Neal is the new manager of the Isis theatre at Kokomo, Ind. The former manager, Mr. Spellman having resigned to take a position in New York City.

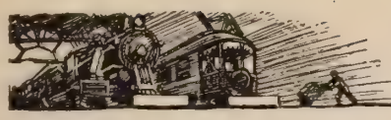
The Grand Amusement Co., operating theatres in Kokomo and Anderson, Ind., will open two new houses during July and August. Peru and Tipton, Ind., will be the location of the new theatres and will bring the circuit up to four.

F. D. Walters and Mrs. Walters who own the Orpheum at Hartford City, Ind., will open the New Jefferson at that city, about June 1st. They will remodel the Orpheum and in the future will show only big features and road shows at that house.

A. E. Bennett, owner of the Liberty at Muncie, Ind., will leave May 12th for an extended visit to Florida.

The Pendleton theatre, Pendleton, Ind., has been taken over by B. E. Bennett. Bassett, the former owner is now looking around for a new location.

R. G. Gillis is the new manager of the Colonial theatre, Elwood, Ind., which is owned by Carey & Alexander of Lebanon.



Kansas City



C. R. WILSON, owner of the Liberty theatre, Liberty, Mo., who has been acting as official membership solicitor in the Missouri territory for the M.P.T.O., Kansas and Missouri, will be recalled next week, in accordance with a plan of the association to send C. E. Cook, business manager of the organization, on a tuor of the territory. Mr. Cook, who will cover all of Kansas and Western Missouri, will devote one week to the territory and then back to the office for a week, maintaining such a schedule until the task is completed.

Hardly had the new Central theatre, a suburban house of Kansas City, opened its doors the other day until the sale of the house was announced. The theatre was purchased by Gregg & Crandall from Jack Tiller of McCook, Neb., for $12,000.

Although managers for the Newman and Royal theatres of Kansas City have not yet been selected, the deal, whereby the two theatres will be sold to Paramount, will be completed in a few days, Frank L. Newman, owner, who returned last week from the Paramount convention in Los Angeles, said. Mr. Newman will become manager of three Paramount houses on the West Coast, while Milton Feld, managing director of the Newman and Royal, will become manager of productions on the West Coast for Paramount.

Charles F. Terry, a 22-year-old youth of Kansas City was sentenced to ten years in the penitentiary this week, after pleading guilty to participating in the $2,400 hold-up of the Orpheum theatre, Kansas City, the other day. Terry denied firing the shot which wounded Sam Rayburn, theatre doorman, who was assisting in taking the money, which was box office receipts, to a down town bank. The other two bandits have not yet been arrested.

The announcement of Al Kahn, president of Film Classics, Kansas City, that he had disposed of his entire interest to Warner Brothers, the product to be distributed through Vitagraph, was followed this week by the announcement that he and his brother, M. A. Kahn, would continue in the distribution business, handling Preferred Pictures, the franchise for which they have held since last year.

The continued steady patronage at the Tackett theatre, just over the state line in Oklahoma from Coffeyville, Kansas, has convinced J. B. Tackett, owner, that he made no mistake in building outside his state on virtually a prairie to thwart reformers, who opposed Sunday shows.

The following openings, closings and changes in management of theatres in the Kansas City territory have been annouced: Bogue theatre, Bogue, Kansas, closed, following a fire which partly destroyed the house; Crooks theatre, Howard, Kansas, purchased by F. P. Osborn; Star theatre, Holten, Kansas, purchased by H. Haganmaier from H. Koch; Royal Play House, Grain Valley, Mo., re-opened after having been remodeled, now under the management of T. B. Peal.

A. E. Jarboe, owner of the Royal theatre, Cameron, Mo., contends that it always pays to have a staunch friend in the editor of your home town daily newspaper. The other day scores of students paraded up and down the streets of Cameron in effort to attract attention to a school show in opposition to the Royal, even bally hooing directly in front of the Royal.

The following excerpts of a front page editorial in the Cameron Progress not only turned the tide in Mr. Jarboe's favor, but forever banned the ballyhooing of school shows on the streets:

"The Royal theatre is owned by a local man and owned by a local citizen. To injure their interests is an injustice to Cameron's people. The Royal theatre for years has brought crowds to Cameron and is distinctly allied with the business interests of the city. Certainly we should not injure our own interests."

Among the out-of-town exhibitors in the Kansas City territory last week were: F. G. Weary, Farris theatre, Richmond, Mo.; Laurence Brenninger, Topeka, Kansas; S. A. Andrews, Gem, Olathe, Kas.; Tom McGruder, Elite, Iola, Kas.; G. L. Rugg, City Hall theatre, Robinson, Kas.; C. M. Pattee, Pattee theatre, Lawrence, Kas.; Mr. and Mrs. C. C. Christian, Beyer theatre, Excelsior Springs, Mo.; S. E. Wilhoit, Jefferson, Springfield, Mo.

The fact that Branch Manager M. A. Levy was in New York attending the Fox convention did not keep the Kansas City branch from doing a near record business last week. J. H. Zimmer, New York auditor for Metro-Goldwyn, was busy on the Kansas City office books last week. J. M. Duncan, personal representative for Sam E. Morris, general manager of Warner-Vitagraph, was in Kansas City for a brief visit, after which he left with C. A. Schultz, Kansas City branch manager, for the Warner sales convention on the West Coast. The completion of the transfer of the records from Film Classics, Warner Brothers distributors, to Vitagraph was accomplished in Kansas City last week by Sam Chapin, auditor. C. E. Gregory, Metro-Goldwyn branch manager, left behind a busy office long enough to attend a district sales convention in St. Louis. Earl Bell, former Film Classics sales manager in Kansas City will leave for California, next week to visit his parents about six weeks. Tom Byerle, First National branch manager, and Bob Withers, Enterprise branch manager, returned from the territory last week and announced they were more than satisfied with business. Leon Silverman, new salesman for the Independent Film Company, started out this week to make his debut to exhibitors. Miss Sarah Jane Brooks of the Metro-Goldwyn branc, is resigning for no other reason than to become a housewife, it is rumored.



Denver



ED. GAGE, western division manager for Universal Film Exchanges, arrived in Denver this morning from Milwaukee convention. Mr. Gage also attended the General sales convention of Universal held in Chicago last week. The entire Universal sales force proceeded from Chicago to Milwaukee to attend the convention. Mr. Gage was accompanied by Eugene Gerbase, local manager of Universal Film Exchange.

J. J. Goodstein of Philadelphia arrived in Denver for a short visit. Joe Goodstein is the owner of the Palm Theatre, Pueblo, and the New Longmont Theatre, Longmont, Colorado. Although now a resident of Philadelphia, Mr. Goodstein is one of the veteran exhibitors of the Denver territory. Mr. Goodstein announces plans for a new $150,000 theatre in Pueblo. Definite arrangements and details will be announced in the near future. However, it is safe to say that if Joe builds a theatre it will be high class in every respect.

Sid Weisbaum, popular manager of the Film Booking Office Exchange of Denver, arrived back last Wednesday from Chicago where he attended the annual sales convention of the Film Booking Offices' Organization. Soon after his arrival back to Denver, he was taken suddenly ill and for a time was threatened with pneumonia. Reports today are that he is somewhat better although still confined to his bed.

R. J. Garland, Metro manager, and C. E. Pace, his star salesman, made a hurried trip to Pueblo and Colorado Springs. It is safe to say that the new production lineup of Metro was given a very thorough and effective presentation to exhibitors in those cities.

Harry Cassidy, manager of Fox, and Joe Ashby, manager of Associated First National, were also visitors in Pueblo and Colorado Springs.

The local Paramount office was a very busy place during the past week. Lou Marcus, new manager, John B. Clark, division sales manager, and C. E. McCarthy, general manager of publicity for Paramount, were all in conference at this office a few days ago. Exhibitors of the territory will soon know what it was all about.

Jack Krum of United Artists is making an extended visit to the key cities of the New Mexico territory. When last heard from, he was in Albuquerque and will be back the early part of next week.

B. B. Hinman announces that he has sold the Gem Theatre, Durango, Colorado, to Mrs. J. O. Taylor. Mrs. Taylor is a newcomer in the picture business although well-known in the vicinity of Durango.

Harry Nolan, district supervisor of Associated First National Pictures, is back from an extended eastern trip. He visited Chicago, French Lick Springs, Ind., New York City and Milwaukee. It is needless to say that Harry will be an extremely busy man for some days to come. Harry has lots of interesting news and reports concerning his visits to the various points.

Otto Baccheci, one of the owners of the Pastime Theatre, Albuquerque, New Mexico, is a visitor in the city on business. While here, he left his family in Manitou, Colorado, where they will spend a few days seeing interesting sights in and around Pikes Peak. Mr. Baccheci will join return to Albuquerque with a them within a few days and then complete new lineup for his patrons.

Another well-known exhibitor visiting film row during the past week was N. F. Kastner of the Rialto Theatre, Walsenberg, Colorado. Mr. Kastner reports a very encouraging outlook for a prosperous season in his community.

W. A. Seaman who will be remembered as former owner and manager of the Star Theatre, Ft. Lupton has just opened a new 300 seat theatre in Brighton Colorado. It will be known as the two theatres operating in Brighton but owing to the recent rains in this beet sugar country both houses are due for a very profitable season.

The Isis Theatre at Boulder, Colo., owned by Hickox & Diez has just opened a large new Wurlitzer Unit Organ.

Seattle

THE Clemmer theatre in Spokane, formerly owned by Dr. H. S. Clemmer and Dr. H. C. Lambach, reopened last week under the ownership of the Universal Film Company, after having been closed for repairs and remodeling for the last several days. Roy Boomer, formerly associated with Universal in the capacity of film exchange manager, has been awarded the management of the house. Upon reopening the Clemmer, Mr. Boomer announced that all existing contracts for film with any and all distributing companies would be retained, and the theatre would play every picture contracted for or booked by the former owners, regardless of company or dating.

Manager George P. Endert of the Famous Players-Lasky exchange, returned last week with his staff of salesmen and office assistants from the recent international convention in Los Angeles. Reports indicated that "a good time was had by all." Mr. Endert was accompanied by a number of the Vancouver exchange representatives on the return voyage, in addition to the employees of the local office.

F. W. Graham's Lyric theatre in Shelton, Wash., was scheduled to be opened the latter part of May, according to reports reaching Film Row this week, and was to be the scene of an enthusiastic community celebration. The house has a seating capacity of approximately 750, and was built at a total cost in excess of $50,000. It will be the newest and largest house in that territory, and will be a fitting addition to Mr. Graham's theatrical interests.

L. K. Brin, Warner Brothers franchise holder in the Pacific Northwest territory, left the city last week for Los Angeles, to confer with Warner Brothers prior to the national convention scheduled to be held by that company this month. H. A. Black, manager of the Vitagraph exchange here, took his departure two days later, bound for the same place. It was expected that both managers would return to this city about the same time, following the settling of the new distribution and exchange policy to be carried on by the combined Warner and Vitagraph interests. Mr. W. K. Beckwith remains in charge of the Vitagraph exchange during Mr. Black's absence, while Mr. Brin's brother remains in charge at that office.



Miss Evangeline Russell, whose work in "Red Love" has won her a leading role in the Jans picture, "Married."

Seth D. Perkins, manager of the Metro-Goldwyn exchange, returned last week from the recent national convention of that organization in New York City, and reported an exceptionally pleasant business and pleasure trip. Mr. Perkins is now making plans for a concerted drive over the Washington and Oregon territory on the new Metro-Goldwyn product.

Seattle's Educational Film Exchange recently entered into the national sales contest of that company with all four feet, according to J. A. Gage, manager.

The golf experts of the Washington territory lined up for a last desperate effort this week to regain their lost lead in the Portland-Seattle tournament. The event was the second half of the competition, being played on the Rainier Golf Club Course in this city. Hugh McCredie, Jr., of the Venetian theatre in Portland, captained the visiting squad, while the local players were under the leadership of Charles W. Hardin, manager of the local United Artists exchange.

Fred G. Sliter, manager of the First National office, was expected back in this city early next week from the convention recently held by his organization in Los Angeles. A. C. Raleigh, advertising and exploitation manager of the local exchange, has been spending a number of days among Washington exhibitors recently, aiding them in presentation of their pictures, and incidentally preparing them for the arrival of Mr. Sliter with First National's new season's product.

Members of the crew and staff of the U. S. S. Colorado, stationed at Seattle, were the guests of Manager Al Finkelstein of the Strand theatre recently on the event of "Mothers' Day." He extended the courtesies of the house to the enlisted men, a majority of whom were away from their home cities on that day.

Two Seattle exchange managers took their departure for Chicago last week, both destined to attend national conventions of their respective companies in that city. The two were L. J. Schlaifer, manager of the Universal exchange and A. H. Huot, branch manager for the Film Booking Offices. Mr. Huot left A. E. Lamb in charge of the F.B.O. branch, while the Universal office was to be handled by Mr. A. Bloom.

C. H. Bessenger's new Madrona Gardens theatre in the Madrona Park district of this city was rapidly taking on a finished appearance recently, and it was expected that the house would be ready to open the latter part of May. It is the first suburban house in that district, and has a seating capacity of approximately 650. Mr. Bessenger is well known among local exhibitors, having been interested in a number of theatrical ventures in and around Seattle.

Exhibitors and film men of Washington, Oregon, Idaho and Montana were expected to take part in the First Annual Northwest "Film Journal" Golf Tournament to be held at the Rainier Golf Club in Seattle on June 15, 16 and 17, according to announcements made last week. The tournament is being held under the auspices of Clyde A. Walker, editor of the Journal, and is open to exhibitors, house managers, publicity men, exchange managers, salesmen and bookers. It is expected that more than one hundred will tee off on the opening day for the medal round, after which the golfers will be divided into flights according to handicaps, for match play.

F. W. Graham has just installed a new Wurlitzer Unit Organ in his Granada theatre at Shelton, Washington.

New York and New Jersey

ALL hands are back from the convention and those reporting a particularly pleasant trip are Hy Gainsboro, Bill Brandt, Louis Blumenthal, Louis Geller and Chas. Goldreyer. Sam Sonin was also along with these prominent film men and it is said that Sam has developed a bad headache from the trip.

Moe Streimer is still complaining of soreness in his neck and back as a result of his dive at the Luxor baths but not enough to quench his enthusiasm for United Artists line up for the coming season.

Salvatore Calderone signed a contract Tuesday for the construction of a $400,000 theatre at Hempstead. In addition to the properties at Hempstead, Mr. Calderone operates theatres at Valley Stream, Lynbrook, Glen Cove and Westbury. The new house will bring the circuit up to seven.

Harry Buxbaum recently returned from a trip to Gloversville where he made a call on the Schine Bros. It goes without saying that Harry made the visit a successful one for First National.

Max Pear who owns the 16th St., Garfield, and Avon theatres in Brooklyn will close the Avon in order to remodel the house. He is planning extensive improvements.

L. M. Morris who was formerly with Small & Strassberg at the Boro Hall theatre is back again at his old position.

The Betsy Ross theatre at 112 Cannon St. has been purchased by M. Brodie who also operates the Progress on 3d Ave., New York City.

The Ritz at 2085 Fulton St., Brooklyn has closed. This house was operated by H. Savage. The Empire at 517 9th Ave. and the Westchester at Westchester of the same circuit will remain open.

Sydney Rothchild has definitely closed the Tip Top theatre, Wilson Ave., Brooklyn.

Bobbie Binkoff has temporarily closed the doors of the Oriole at Henry and DeGraw Sts., Brooklyn in order to make alterations.

Sam Baker of Floral Park and Mineola will open his new house in Jamaica on Monday, June 15.

Joe Hornstein is back at his office again after attending the convention at Milwaukee. Joe is vice-president of the Supply Dealers Association and reports a very successful meeting.

The opening day of Loew's Channin theatre at Coney Island has been set for Saturday June 13th.

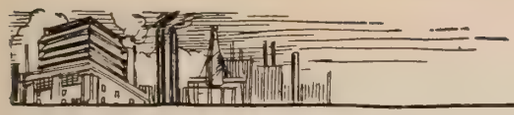
Sherman and Kin who operate the Stadium, Cosmo, and Harlem Grand have taken over the Mt. Morris theatre at 116th St. and 5th Ave. The new management will take possession June 1st. They will spend $35,000 on improvements and will endeavor to make the Mt. Morris the Show Palace of Harlem.

Morris Bender who was formerly with Small and Strassberg will open his new house at 108th St. and 2nd Ave. July 1st.

Roth and Christmas of Yonkers, N. Y., have sold their interest in the Strand and Hamilton theatres to George Walsh. They are now the sole owners of the Orpheum, Broadway, Yonkers.

Brooklyn is to have two more new theatres to be opened early this fall. They are being built by Rosenweig and Katz who have a circuit of eight houses.

Among the local theatres furnished new equipment by Howells are the Palace at East Orange, Bergen Theatre, Newark, booth equipment at Lews Channin, the West Hampton Country Club, Mt. Morris in Harlem, and the entire new equipment of Sam Baker's new Jamaica house and those under construction by Rosenweig and Katz.



St. Louis



PLANS for a new house were prepared by Edwin G. Kratz, 3504 Troost avenue, Kansas City, Mo. The building will be of brick and concrete construction, one story and basement, 50 by 134 feet. It will cost about $25,000.

Mrs. Mable McCreery a vaudeville actress playing at the Elks Theatre, Taylorville, Ill., died just after her performance on Saturday night, May 9. Acute heart disease caused death.

Miss Eleanor Speer, motion picture editor for the St. Louis Times, has become the bride of Jerry Flanders. She plans to continue in newspaper work.

Lou Hess, manager for the local Universal office accompanied by Maurice Davis, publicity director, attended the U Sales gathering in Chicago the past week.

Tom McKean of F. B. O. returned from the F. B. O. meeting in Chicago, all pepped and raring to go. He called his boys into special meeting and told them the wonderful things for F. B. O. he learned while in the Windy City.

The People's Theatre, Wentzville, Mo., will be supplanted during the Summer season by the airdome now nearing completion. The Metro is the new name for the Fine Arts Theatre in Brownville, Tenn. It is under the same management.

Houses in this territory reported closed include: Vadakin Theatre, Bethany, Ill.; New Palace, Royalton, Ill.; Opera House, Irving, Ill.; Palace Theatre, Creak Springs, Ill.; and Amuse U Theatre, England, Ark.

J. L. Dorris is again in charge of the Empress at Haiti, Mo.

H. H. Hunt has sold the New Theatre, Ozark, Mo.

The Lyric Theatre, Petersburg, Ind., is under new management.

Neil Kingsley home office representative for Producers Distributing Corporation was stricken with an attack of paralysis while in St. Louis and is a patient at the Missouri Baptist Sanitarium. The stroke occurred Thursday, May 14, while Mr. Kingsley was riding in the automobile of C. D. Hill, manager of the local office for Producers Distributing Corporation.

C. E. Mayberry, district manager for Producers Distributing Corporation, was a visitor of the past week.

All of the St. Louis exhibitors and film men who attended the big convention in Milwaukee, Wisc., have returned to town. Some big things are expected to result from the gathering.

Tom Mix the popular Fox star will visit St. Louis with his famed horse on May 27th. Max Roth and Joseph Shea special representatives are in town arranging the details. The program for the day will include an exhibition by the famed pair at Forest Park for the benefit of the school children.

C. W. McCutcheon has added the Midway, Fornfelt, Mo., and the Home, Blytheville, Ark., to his string of houses. He operates in Illmo, Sikeston and Charleston, Mo.

Mrs. Catherine Young has been forced to close her Easton Taylor Theatre because the owners of the property declined to renew the lease. They claim to have plans for remodeling the structure into a commercial garage building.

The action of the building owners has been a hard blow to Mrs. Young as she previously has closed her Euclid Theatre on Easton avenue at Euclid and was devoting her entire time to the Easton-Taylor. Under her management the house had prospered and she thus loses the fruits of much work by the refusal to permit her to continue her lease.

G. R. Rentler has purchased the Palace Theatre at Lawrenceville, Ill., from J. C. Borden. Mrs. Curley B. Gould has also announced plans for the re-opening of the Phoenix in Lawrenceville in August. The house is now being remodeled and redecorated.

Charley Werner, Metro-Goldwyn manager, visited Quincy, Ill., Jacksonville, Ill., and vicinity during the week.

Out of town callers seen along the Row during the week included: Dr. C. A. Tetley of Elvins, Mo.; C. H. Tuttle of DesLoge, Mo.; J. C. Cotter and wife of Moberly, Mo., and C. W. McCutcheon of Sikeston, Mo.



Detroit



"IT'S just what I wanted," that was the tactful reply of Municipal judge Christopher Stein when Tom Mix presented him with one of those white sombreros at a luncheon for exhibitors and photoplay editors in the Crystal ballroom of the Book-Cadillac hotel last Saturday.

The luncheon was but one of the events arranged in honor of the western star during his local stay of two days.

Brightmoor, a real estate development out Grand River avenue, has grown so quickly that a second cinema house is to be built in that community. The present owner of the Virginia theatre is erecting the house which will cost in the neighborhood of $150,000 and will seat 1,500 people. Construction will be started immediately.

Elwyn Simons is now associated with the Caldwell theatre in St. Joseph, a unit of the Fitzpatrick and McElroy chain. Simons has disposed of his theatrical interests in Adrian.

Auction of the equipment of the Orpheum theatre by agents of the internal revenue department, has been postponed until the end of May. Failure to pay delinquent income taxes resulted in the seizure of the theatre by federal officials. The Orpheum is one of the largest houses in Detroit.

Quickly following the purchase of the Capitol theatre in Lansing by the Butterfield interests, comes the announcement that E. C. Jarvis, proprietor of the Orpheum and Garden theatres in that city is willing to dispose of his holdings. Jarvis holds a 20 year lease on the Orpheum theatre which has a seating capacity of 433 persons and a 30 year lease on the Garden theatre which houses 351 people. Ill health is given as the reason for Jarvis's action. He has operated the two houses for 11 years.

After spending more than a month in Florida, Jacob Schreiber of the Blackstone theatre has returned to this city and again gone South. He is expected to finish his vacationing by the end of the month.

Yellowstone Park, the Grand Canyon, Denver and California are some of the places to be visited by George Sampson, general manager of the Robertson theatrical enterprises, operating the Cinderella, De Luxe and the New Roosevelt theatres, when he leaves with his family on Decoration day for an extended vacation.

Jack Mason is now enjoying his new connection with the Paramount office in Detroit. He recently came here from the Metro-Goldwyn agency in Chicago.



Texas



WM. HORWITZ, Jr., manager and owner of the Iris and New Texan was in Dallas, Texas, last week attending the annual Texas Motion Picture Association meeting.

Aaron Laskin former owner of Cozy theatre, with his brother Babe, arrived in Houston last week for a short visit. Mr. Laskin is now manager of the Lyceum theatre, Memphis, Tenn.

Abe Silverman has returned from Dallas where he attended the annual T. M. P. A. for three days. Mr. Silverman reported a good social and business success of the meeting.

W. L. Roe manager of the Galveston Beach Association is in town putting the final rush work on his annual Bathing Girl Revue. Mr. Roe reports the entry list is far in excess of previous years.

Several state and national theatre men attended the Associated Advertising Clubs of the World convention which has been in session the past week. A special representative of Will Hays, J. Homer Platton was among the visitors.

Jack Burke, San Antonio theatre man was in town on a combination business and pleasure trip. Mr. Burke has an interest in the Prince theatre. Aside from his business trip he attended the A.A.C. of W. convention.

J. O. Brauer special Universal south Texas representative is in town this week. Mr. Brauer makes Houston his headquarters and makes only occasional trips to Dallas the general office.

Frank Starzz who, for the past year has been advertising manager for the Houston Interstate Amusement Co., has been transferred to Dallas and will take over the entire advertising and publicity work for the entire circuit. Mr. Starzz has been with Interstate for about two years.

The Adams Theatre Corp., of Palestine, made up of local capital are building a new house in that city. Palestine also has three Robb & Bowley theatres.

M. K. Moore who operates in San Augustine, Hemphill and Pineland will open up a new theatre in Jasper in partnership with Chubby Watson. Mr. Moore is also building a new house in Garrison with A. A. Turner for a partner. There is one other theatre in Jasper.



Atlanta

W. P. RIGGINS opened his new theatre in Jessup, Georgia, last week on Thursday evening, with a large and representative audience in attendance. Mr. Riggins formerly owned and operated the old Strand, which on the completion of his new theatre in another and more favorable location, was torn down.

The New Strand is one of the prettiest little theaters in South Georgia, and books the best product on the market. It is the only theater in Jessup, and the occasion of its opening was one of immense local importance. The house seats 300, and was crowded to the doors Thursday evening. It is completely equipped with the most modern equipment and is attractively decorated both within and without.

C. S. Smith, manager of the Alamo Theater, Newnan, Ga., will leave for an extended trip on June 6th, visiting New York City, Albany, Buffalo, Niagara Falls, and stopping also at Cleveland, where he will represent Newnan as delegate to the International Rotary Convention. From there he will go to Chicago, Milwaukee, and St. Louis, before returning to Newnan. During Mr. Smith's absence, Tom Harper, assistant manager, will manage the Alamo.

James Tune, of Shelbyville, Tennessee, is closing the Dixie theater there for the purpose of having it re-modeled and improved. The Dixie theater was formerly the Shelbyville opera house, and is now a very commodious motion picture house. With its added improvements the Dixie will rank with some of the prettiest theaters in Tennessee. After its re-opening, which will be sometime in the near future, the house will run legitimate shows as well as motion pictures.



Theda Bara, who has started work in "The Unchastened Woman," her first starring vehicle for Chadwick Pictures Corporation.

The Airdome theater in Sarasota, Florida, will open May 18th under the management of A. Pearlman. The house has been in construction for the past several months, and promises to be a very pretty and well equipped theater. In addition to the product which Mr. Pearlman has booked, the Airdome theater will run tab shows, obtained by means of a franchise which Mr. Pearlman holds with the Virginia-Carolina circuit. The tabs will be run throughout the summer.

Mrs. Anna H. Sessions, district manager of Producers Distributing Corporation spent the early part of the week in Florida, stopping at St. Petersburg and Ft. Myers, before returning to Atlanta Thursday.

John W. Mangham, branch manager of the Atlanta exchange of Enterprise Distributing corporation, is in Florida, and will return sometime next week.

Earl Collins and E. M. Holder are two new additions to the sales force of Enterprise Distributing Corporation. Mr. Collins will travel Tennessee, working out of the Atlanta Office, Mr. Holder's territory has not been assigned.

D. A. Stewart, of the Airdome theater Tampa, Florida, who formerly operated with great success the Airdome in Fort Myers, was in town for a short stay this week.

A. E. Vancroix, of the Vancroix theater, Melbourne, Florida, stopped in Atlanta for a day's visit on film row en route to New York.

Robert T. Hill, president of the Blue Ridge Circuit which controls about seven theaters in Tennessee, has gone to Tullahoma, Florida with several of his managers for a short visit.

Joe Burton, formerly salesman for Pathe, is now managing the Palace theater, a Universal house in Bradenton, Florida. Mr. Burton left Atlanta last week to go straight to Bradentown. He has been in the exhibition game before, but of recent years has been travelling the Tennessee and Alabama territory for Pathe, working out of the Atlanta office.

J. Vance, of the local Progress Pictures force was hurt in a collision last Sunday, when his car and another smashed up on the corner of Spring and Mill streets. Mr. Vance's car turned completely over, flinging him down into a fifteen foot ditch. He suffered lacerations about the head and face, an injured hand, and body bruises. In spite of his wounds, he crawled out from under the wreckage and was taken to the Georgia Baptist hospital. The driver of the other car was reported by the daily papers as missing, but Mr. Vance says that he was taken to Grady. Mr. Vance groans with pain when he recounts the accident, and the unfortunate fact that he carries every kind of insurance on earth except collision.

Thomas A. Curran, Southwestern representative for Rayart, is still in Atlanta paying calls on film row. He will go from here to New Orleans, leaving sometime next week, and from New Orleans to St. Louis, Kansas City, Omaha, Denver, Seattle, San Francisco, Los Angeles, Salt Lake City, and other points. About the first of September Mr. Curran will leave the States and go to Australia by way of Honolulu.

J. T. Freeman, manager of the Alamo Theater, Griffin, Ga., ran in on Sunday and out again on Monday, after a short visit with relatives and business friends here.

Mr. and Mrs. E. J. Sparks sailed from New York Friday of this week for a six months tour of Europe. They will go to England first and then to the continent returning home November 1st.

C. R. Beacham, branch manager of First National, called in all his salesmen last Sunday for a special sales conference concerning the new product. They all left again Monday for their respective territories. The salesmen are J. M. Young, who travels North Georgia; George Almon, South Georgia representative; P. A. Strachen Alabama; and L. W. Carter, Florida.

In the recent sales drive staged by Enterprise Distributing corporation John W. Mangham, manager of the Atlanta branch, came out winner, with a big cash prize of $350. Coming in second and third respectively were Wallace B. Walthall, of Oklahoma City, and George Chester, of Charlotte. Not content with the excellent results of this sales drive Enterprise is planning another, to be put on in the near future and designated Enterprise Month.

Jack Connolly, Washington representative of Will Hays, spent a few hours in Atlanta on Wednesday en route to Washington. Mr. Connolly who was on his way back from Dallas, Texas, where he has been attending the exhibitors convention, stopped over between trains for a brief visit with his friends and one-time associates on Film Row.



Frederica Sagor, who has adapted Percy Marks' novel "The Plastic Age" for B. P. Schulberg.

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CONSTRUCTION & EQUIPMENT DEPARTMENT



Mystic Lighting Effects For M. P. Theatres

Light solos, projected scenery, color accompaniments made possible by Clavilux

By George Vail

Projecting scenery, painting with light, a solo in light; these are some of the accomplishments of a new art that is to take its place in the motion picture theatre. Light will be played in all colors during the prologue or musical numbers just as the organ is now; the stage electrician will attire in a tuxedo and vie with the organists for solo honors as the result of the almost uncanny control of light now made possible through the Clavilux. Mr. Vail, who is giving performances of this remarkable apparatus in leading motion picture houses, describes the Clavilux in a most interesting way in his article as follows.—EDITOR'S NOTE.

Patrons of the principal eastern photoplay houses have by this time become accustomed to the almost eerie thrill of a Clavilux performance that weird sense of something unearthly, yet somehow strangely familiar, as the forms creep silently over the screen, changing in shape and color, dissolving in misty radiance, magically reborn in new and enchanting surroundings—all at the will or whim of the performer at the keyboard.

It is useless to speak of this fascination to those who have never experienced it, as useless as would be the effort to describe pure abstract music to one whose conception of the art was limited to purely descriptive effects of the type dispensed by the trapdrummer in those good old nickelodeon days. For the Clavilux—one of the most marvelous inventions of an age of wonders—makes possible for the first time in history a visual art as pure and abstract as music itself. Its figures and patterns, its rhythms and progressions, have no imitative object whatever; they are not intended to suggest or represent anything outside themselves, their sole justification, like that of the sonata or symphony, being merely their intrinsic beauty.



George Vail, playing a Clavilux instrument which is described in the accompanying article.

True, many spectators imagine they detect fanciful resemblances to opening flowers, esoteric symbols, poetic landscapes or cloud formations, but these parallels exist purely in the mind of the onlooker. In a very real sense it may be asserted that any such objective description of a Clavilux performance is far more revelatory of the nature of the narrator than it is of the visual composition on the screen.

Enough has been said to explain, therefore, the absence from this article of any attempt at detailed description. The accompanying photographs of a few of the various models of the Clavilux will serve to impart some idea of the keyboard by which optical effects of well-nigh infinite variety can be secured at will—improvised or played from notation analogous to that of music but having no organic connection with the latter art. The photographs of screen images—taken at various points in the development of moving compositions—will serve to suggest the bare static structure of certain episodes but can convey no real conception of the marvelous sense of depth—"a window opening into space"—of the complex interplay of contrasting rhythms, of the glorious harmonies of color prismatically pure and of any desired intensity.

To the exhibitor, concerned as a rule more with practical matters than with esthetic considerations, the Clavilux, however interesting and profitable as a solo act, is perhaps even more attractive by reason of the promise it holds forth of ultimate keyboard control of all lighting effects in the photoplay theatre. It is only a question of time until all light affecting the vision of the spectator is played from written notation by a performer in the pit. Then we shall see no more herculean struggles with vast and unwieldy switchboards in the vain attempt to make the lighting follow the music in color overtures. For it assuredly is vain to expect any delicacy or subtlety of graduation from great slow-moving dimmers which require considerable muscular exertion to operate and with which any visual equivalent of the



The left and center figures are screen images projected by the Clavilux instrument while on the extreme right is seen a fantastic stage setting produced by this same apparatus. These images are in all sorts of color combinations.



Thomas Wilfred, inventor of the Clavilux, preparing a composition in light.

Mystic Lighting Effect for M. P. Theatres

(*Continued from preceding page*)

finer musical phrasings and nuances is utterly out of the question. We shall not have long to wait for the appearance of a player-mechanism, situated behind and controlling the main switchboard, and operated from a lightconsole not so very different in external appearance from that of the pipe-organ. The chief electrician may just as well make up his mind that sooner or later he'll have to peel off his overalls, crawl into a tuxedo and take his rightful place in the public view.

Such subordinate lighting effects, synchronized with music and other action, will never take the place of the solo Clavilux act much of the exotic beauty of which is inseparable from its velvety background of perfect silence. But aside from this primary solo function many uses will be found for this versatile instrument as its capacities are better realized. Experiment has already demonstrated its value in decorating plain subtitles with beautifully appropriate moving designs, either in monochrome or delicately colored. And its fanciful patterns will be found an ideal background for poems and lyrics of which the significance is abstract rather than literal.

A minor duty of the Clavilux player of the future—but one of no mean importance—will be the harmonization of the house-lights with the changing tints of the film, a feat which is difficult if not impossible under present conditions. But any producer who has tried the experiment will testify to the tremendous dramatic enhancement produced by this simple device whereby the crimson glow of the conflagration or the steely blue of the moonlight idyl are instantly reflected in the subdued illumination of the theatre.

And last, but by no means least, must be mentioned the enormous value of the Clavilux for projecting mobile or static settings for dramas, dances, pantomimes and ballets. Only a few weeks ago the entire scenic background for the last act of an elaborate production presented at the Neighborhood Playhouse in New York City was projected by a specially constructed stage Clavilux which also controlled all the lighting for the act.* This will be good news, indeed, to the exhibitor whose storeroom is cluttered up with expensive sets built especially for some five-minute prologue or overture and used but once.

* See Theatre Arts Magazine of May 1925. For the use of the Clavilux in the ballet see Vanity Fair, May 1925.

Proper Planning of Lobby Display Frames Reduces Costs

A VERY important point in the planning and execution of the lobby display frames for a theatre has been brought to attention in a short article prepared by Samuel Weinstein, president of the firm of Menger, Ring and Weinstein. Mr. Weinstein's article follows:

In the planning of a theatre, the lobby frame is not given sufficient consideration. As a consequence, many theatre builders allow the work to reach a stage of completion that makes the installation of lobby frames very costly, and often not suited to the real needs of the exhibitor. It is invariably a compromise to meet the conditions in the lobby or on the outside piers. The plan is usually laid out by the architect, who looks at the project from a point of architectural design and proper construction, but rarely from the show-man's standpoint. By this, the writer does not mean to imply that all architects are ignorant of the show-man's needs; on the contrary, some of them, who have made a specialty of building theatres, are well versed in the needs of the theatrical man, and could be considered authorities on the subject. We are referring to the average architect, who only occasionally builds a theatre, and to whom the lobby frame is merely an incident under the heading of theatrical equipment. When working under such conditions, it would be well for the builder to consult a reliable lobby display frame manufacturer, and get a layout as to what types of display cases are necessary for his particular theatre, which will depend on the nature of shows that will be run in his house; the type theatre he is building; and the class of people he intends to cater to. If it is vaudeville, one type frames would be necessary; if it's moving pictures, another, and if it's a legitimate house, still another.

For instance, if the house is going to play to the working classes, and is situated on a busy thoroughfare, it will no doubt require a good display of three-sheets, some one-sheets, a banner frame, and possibly a six-sheet; on the other hand, if catering to the so-called high-brows, in a residential section, its needs would be mainly for photographs, and possibly one or two one-sheets for comedies. In addition, some space should be provided for hand-made cards. The vaudeville house, with its constantly changing road shows, each one bringing their own photographs, in a variety of sizes and shapes, needs a special type of display case that will permit flexibility and ease of display. On the contrary, the legitimate house has needs all its own, that would apply to neither of the above classes.

The writer could mention some of the biggest theatrical owners who have spent considerable money on removing stone pilasters, expensive plaster work, mirrors or marble, after paying a small fortune to the general contractors to have it installed. This is no reflection on the architects' efficiency. It simply shows that the lobby display frame is not taken seriously enough when the building is planned. It is generally classed as part of the equipment, such as the projection machine, the screen, or brass railings, which is a great mistake.

Few realize what an important effect it has on the appearance of the house, and the box office, also what economies could be effected on the marble and decorations, providing it were taken in consideration at an earlier stage of the game.

Atlanta Tudor Undergoes Many Changes

Manager James Jackson has done a record piece of work in having the Tudor theater, Atlanta, redecorated. Within two days almost everything was completed—and the plan of redecoration included exterior, lobby, box office, interior, with new drapes, floor coverings, and other decorative fixtures.

Work began Saturday morning, and by Monday night everything was in readiness. The box office of the theater has been remodeled and the lobby done over in dull blue and gold. The lights have been replenished, cleaned, and the arrangement changed a bit.

Inside, new draperies, floor covering, and fresh paint make the theater very attractive. Everything was done with practically no confusion, and the public became aware of the changed appearance of the house only after the changes had taken place.

Eastman Office Force Now Has Own Private Theatre

The office force of the Eastman Kodak Co., Rochester, numbering about 1200, now can boast a theatre of its own. In the new five story building recently added to the State street group in Rochester an entire floor has been set aside for use of the workers.

The theatre is 80 feet wide, 150 feet long and 20 feet high and has a seating capacity of 1200. The entire stage is 64 feet wide and 34 feet deep with a proscenium opening of 36 feet. A thoroughly up-to-date stage lighting system provides for three sets of border lights and a set of footlights, grouped in reds, whites and blues, so controlled that any single color or combination of colors may be used. A rheostat is installed for controlling light intensity. A fully equipped motion picture booth has been built at the rear of the theatre with two projection machines and two spot lights installed.



Thomas Wilfred at the key board of the Clavilux instrument during an engagement at one of the leading picture houses.

Practical Theatre Seating





O. C. 418



O. C. 423



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Inquiries and Comments

A. C. Arc and Shutter Flickers Combined

WHEN using an alternating current are for projection purpoes the projectionist has the choice of one of *two* light sources. He can either focus the *flame* of the arc on the aperture, adjusting the angle of his carbons to favor this method, or he can use still another carbon setting and use the *crater* on the *top* electrode.

From the standpoint of maximum brilliancy and greater steadiness of the screen illumination the use of the top crater is desirable. From the standpoint of *even* screen illumination the use of the flame possesses advantage.

As regards visible flicker on the screen which results from the use of one or the other of these two sources, suffice it to say at this moment that it is a case of "six of one and half a dozen of the other." They are both bad and leave much to be hoped for.

Stroboscopic Effect

It is interesting, however, to analyze the resultant screen flicker for both conditions as some rather peculiar conditions are exposed.

When considering either the shutter flicker or arc light flicker alone the condition is fairly simple and the vanishing-flicker frequency for each case can be easily found from the curves shown in preceding articles.

But when both the shutter and arc light flickers are combined the condition becomes somewhat complicated to say the least.

The subject of the stroboscopic effect on the screen, as this combination of shutter and arc light flickers is commonly called, is by no means new and has already been extensively investigated (Stroboscopic Observations on the Alternating Current Arc-Lombardi and Melazzo-1904).

The particular study of stroboscopic effects as found in motion picture projection, however, has apparently suffered a lack of publicity, since little has been said concerning it.

Use of Arc Flame

In an alternating current arc, as is well known, the current repeatedly reverses its direction through the lamp with the result that first one electrode is positive, then the other, etc. As a consequence a crater is formed on *each* electrode and for any given amperage, the craters so formed are *smaller* than that which would be formed on the positive electrode of a D. C. arc of the same amperage.

Hence, there are *three* sources of light with such an arc. The *two* craters and the arc *flame*.

Since the flame is always present no matter which electrode is positive, it will have the same frequency as that of the current, viz: 120 cycles (for 60 cycle current). The both craters, however, which also fluctuate in brilliancy in synchronism with the current, will have a frequency of only 60 cycles per second (for 60 cycle current) since half the time they are positive and half the time negative. When they are negative their brilliancy is not as great as when they are positive, which fact gives use of their lower frequency.

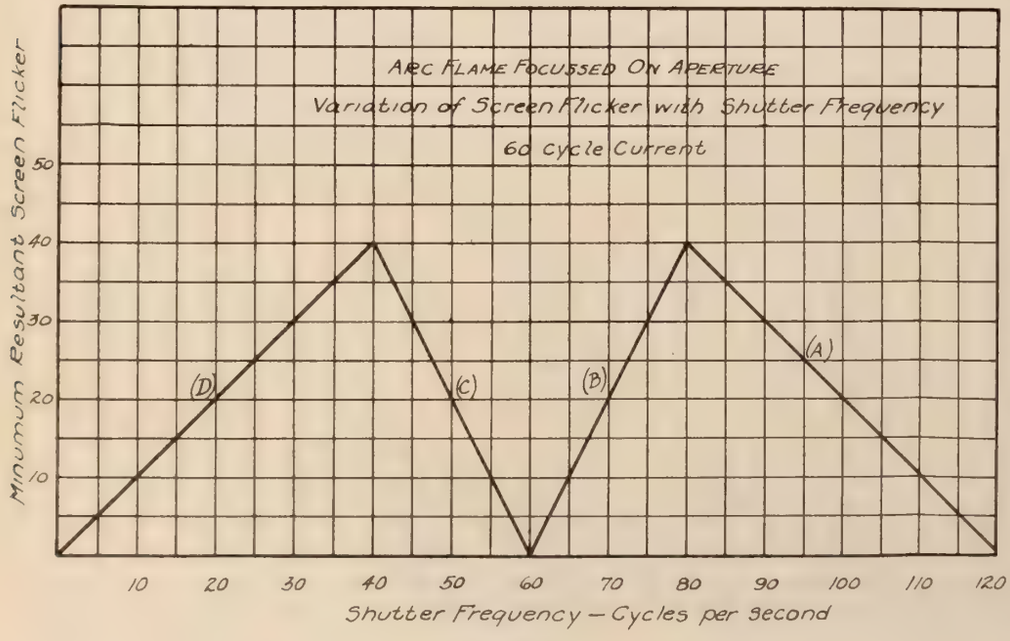


Figure 4

Combining Both Flickers

In determining the resultant frequency when both flicker waves are combined the following formula is used.

$$F_r = F_a - F_s$$

Where F_r = Screen Flicker (resultant)
F_a = Arc lamp flicker.
F_s = Shutter flicker.

These flickers are all expressed in cycles per second.

To find the frequency of the shutter *multiply* the number of *blades* by the *revolutions* per second. Thus, a two-blade shutter running at the standard speed of 16 revolutions per second (60 feet per minute) would have a frequency of

$2 \times 16 = 32$ cycles per second.

A three-blade shutter running at the same speed would have a frequency of

$3 \times 16 = 48$ cycles per second.

Now the frequency of the arc lamp flame flicker is constant for all practical purposes since, any slight variations in the frequency of the generators can be neglected. The Projector speed on the other hand, is anything but constant and usually wanders all over the lot, since the speed requirements of different theatres widely vary.

This condition naturally gives rise to a variety of resultant flicker waves on the screen, some of which, due to their low frequency, are visible and the others having a high frequency, are invisible, even though present.

A. C. Arc Flame Flicker-Curve

It is possible to show the resulting screen flicker waves for various shutter speeds in curve form and this has been done in Fig. 4.

A glance at this curve, in the light of the preceding articles, is all that is required to see that if the screen illumination is *high enough* it is practically impossible to *avoid visible flicker,* when using the flame of an A. C. arc.

Fortunately, it is extremely difficult to obtain high screen illuminations (6 to 10 foot-candles) when focusing the flame of an A. C. arc. It is, therefore, possible to avoid bad screen flicker by choosing the proper projector speed.

The curve (Fig. 4) is analyzed as follows:

With the arc flame flicker constant at 120 cycles per second and using the flicker formula already given

$$F_r = F_a - F_s.$$

At zero shutter speed (no shutter used) there would be *no* flicker *visible* on the screen since the 120 cycles obtained by use of the formula would be too fast to be visible. Thus:

$$F_r = 120 - 0 = 120 \text{ cycles.}$$

As the shutter started rotating and increased in speed, there would result *two* flicker waves on the screen, one of high frequency (invisible) and one of low frequency (visible). All that is necessary is to wipe out the low frequency wave and no flicker would be visible so part (D) of the curve represents the increase of frequency

(*Continued on page* 2705)

Report of a 6,000 Seat Theatre for Broadway

THE following item appeared recently in the New York Herald Tribune:

A 6,000-seat picture house in the Broadway district was built by substantial rumor yesterday. The report came via Max Bischoff, chief architect of the Ufa Theatres in Central Europe. Mr. Bischoff is now in this country studying film theatre architecture.

From an architect he learned that this projected house, the largest in the world, would be built by an independent film company, Universal, Fox, or Warner Brothers. While definite information could not be gleaned from these companies it was verified that the architect had such an order.

It was further learned that E. F. Albee will build a 5,000-seat vaudeville-picture house, probably at 50th Street and Broadway. Although both the architect and the Albee offices protested the report, it was discovered from other sources that it was founded on fact.

Allone Corporation Will Build Two in N. Y.

The Allone Corporation which already has fourteen houses in its circuit will add two more on the east side in New York. They have purchased property at 279 Houston street running through to 180-86 Suffolk street and will build a 1,600-seat house there costing $300,000. They also purchased the five buildings at 107-9 Rivington street and will erect an office building and 600-seat house costing $250,000.

The Allone Corporation is a combination of interests headed by Charles Steiner, Harry Blinderman, Sam Weiss and Dave Rosenzweig.

Des Moines Theatre Installing Refrigeration Plant

A refrigerating plant of 125-ton capacity is being installed in the Capitol theatre, Des Moines.

Fans force the air from outside through ice water and iced coils, under the theatre system in the floor releases the air into the auditorium, keeping the temperature at 70 degrees.

The system will be in operation by Memorial Day it is estimated.

Bratter & Pollak To Build 1,700 Seat House in N. J.

On May 5th the Supreme Court of New Jersey issued an order directing the Common Council of the City of Englewood, N. J., to grant and issue to Bratter & Pollak a license to operate a theatre in that city. The building that these men will erect will be directly opposite the city hall and will contain aside from an auditorium that will seat 1,700 people, 5 stores and 15 offices. The plans have been drawn by William E. Lehman of Newark and it is expected that figures will be in and work started not later than May 15th. The building will be constructed of limestone, concrete and steel.

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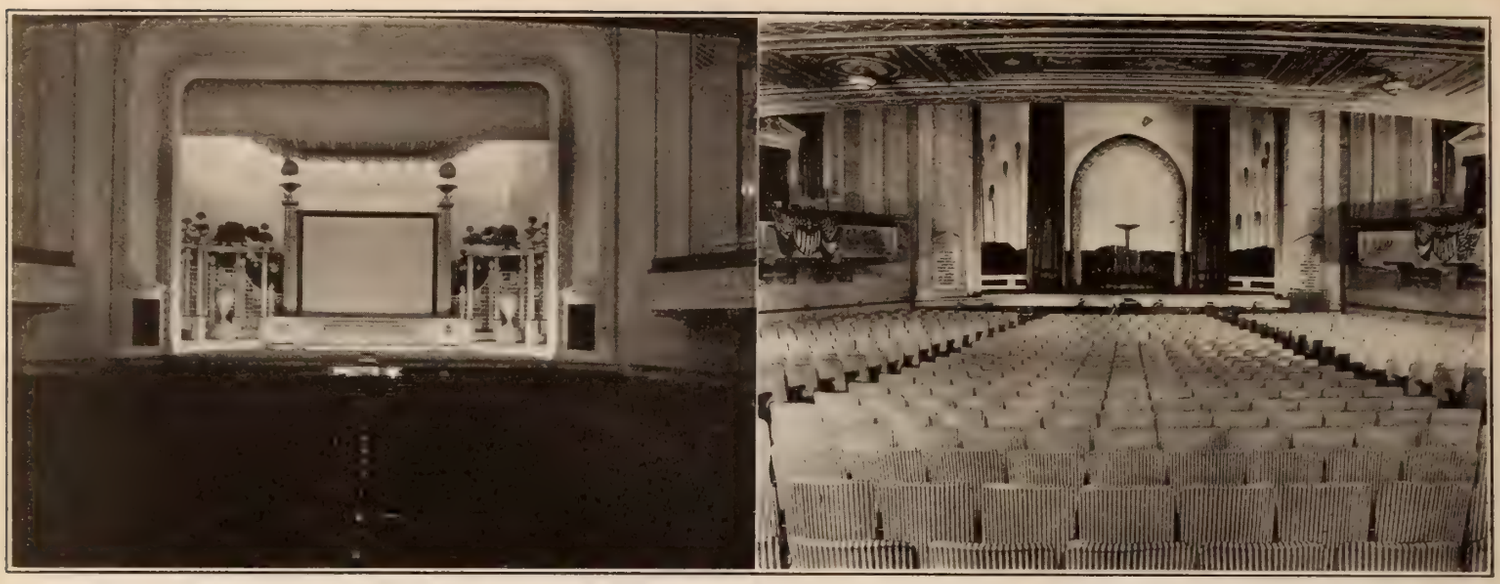
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Before and After. Two views of the same theatre, (stage setting changed); on left is shown the auditorium before installing chair covers while on the right is seen the house cheerfully arrayed for the summer season.

Colonel Varner Opens New House in North Carolina

COLONEL VARNER'S new Concord theatre in Concord, N. C., was opened May 4th, according to an announcement made by the manager, Miller Meriwether. The new Concord theatre is modern in every respect, being built entirely of concrete and steel and having a seating capacity of 700 downstairs and balcony.

There are five different color lighting circuits in the theatre which will add greatly to obtaining the desired effect with the pictures on the screen. These five color circuits are controlled by the projectionist from the projection room.

A Hope-Jones Organ has been installed, also two Motiograph de Luxe Projectors and a Typhoon ventilating system consisting of two six-foot fans on the roof.

The stage equipment was built especially for this house, and everything possible has been installed in the theatre to assure the patrons of all the comforts possible in a modern theatre.

Jack F. Lewis of Kansas City has been employed to handle the big organ.

The color schemes of old ivory and gold were carried out through the entire auditorium, making this one of the most attractive theatres in the State. The theatre was built by J. A. Cannon of Concord, N. C., and has been leased by Colonel H. B. Varner of Lexington, N. C.

M. Meriwether, who manages The Concord, has had experience in managing theatres in North Carolina, having been with R. D. Craver of Charlotte for a number of years and who was of late manager of the Ideal theatre, Winston-Salem.

BOOKLET No. 55 M



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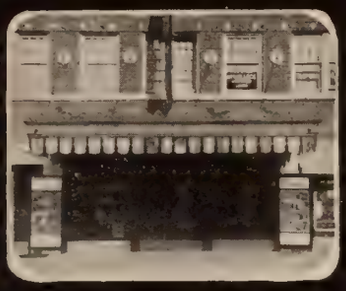
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Projection, Optics, Electricity, Ideas and Advice

(*Continued from page* 2702)

of the *visible* wave with increase of shutter frequency. This reaches a maximum at a shutter frequency of 40 cycles per second.

Between flicker frequencies of 25 to 40 cycles per second, the flicker wave, under ordinary conditions is not visible or bad.

As the shutter speed still increases, the frequency of the flicker wave drops off (Part C) and when the shutter frequency reaches 60 the minimum flicker wave is zero. Between shutter frequencies of 40 and 60 the flicker wave changes rapidly.

With further increase of shutter speed the flicker wave again rises rapidly and again reaches a maximum of 40 cycles per second.

Rising still further the flicker wave again slowly descends to zero at a shutter speed of 120 cycles per second.

This shows the flicker cycle for the condition of focusing the *arc flame*. When using one of the craters, the conditions are very much different as will be shown next week.

(To be continued)

House Being Remodeled and One Built in 2 Pa. Towns

A new corporation is being formed to erect a vaudeville theatre in Shamokin, Pa., to have a seating capacity of 1,200, on the site at present occupied by the P. O. S. of A. Building, on Independence street. The corporation will be known as the Shamokin Amusement company, and the incorporators will include the following Shamokin men: Casper A. Tharp, Galen H. Clark, George Clark, Jr., Raymond Leitzel, C. K. Morganroth and Chester Tharp. Efforts will be made to have the house open for business about November 1. William H. Lee, of Philadelphia, is the architect.

Plans have been perfected by Edgar Brown, proprietor of the Garden Theatre, Pittsville, Pa., to enlarge it from a house with a seating capacity of 600 to one capable of seating 1,000. To effect the improvements Mr. Brown has purchased the building outright from Gottlieb Schall, for $110,000, according to the bill of sale filed in the Schuylkill County court house. The improvements will include the installation of a new Marr & Colton organ and refurnishing the theatre with air-cushion seats. A large electric sign will be placed on the front of the theatre.

Ground Broken for 2500 Seat House, Orange, N. J.

Ground has been broken for the erection of the largest theatre to date in the Oranges, N. J. This theatre will be located at the corner of Essex Avenue and Main Sts., in the heart of Orange, it will be equipped for both vaudeville and pictures and will seat not less than twenty five hundred. No expense is being spared on this building, the stair-case leading to the balcony from the lobby alone, costing twenty-five thousand dollars. It is expected that the theatre will be ready to open by October first of this year. In addition to the auditorium there will be 8 large stores and 30 offices arranged in suites of three each. The building will be constructed by the Clifford MacAvoy Corporation of Newark. It was designed and is being supervised by William E. Lehman.

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Newspaper Opinions on New Pictures

"The Sporting Venus" — Metro-Goldwyn, Capitol, New York

Evening World: "Miss Sweet particularly puts over a splendid performance as the reckless daughter of a reckless Scotch nobleman, and is convincing throughout. Ronald Colman is perfectly cast as the upper-class 'commoner,' his natural dignity making him appear really true to type. And Lew Cody added considerable merriment to the endeavor. A big appeal of this picture will be the clothes worn by Miss Sweet."

Herald-Tribune: "In 'The Sporting Venus' Miss Sweet has suddenly become one of the handsomest, most alluring and sophisticated actresses on the screen. The titles are startling, they are so good. Whoever wrote them has made his people talk exactly as people do talk. Then, Mr. Neilan has directed the picture with such humor and understanding that, if there ever was any doubt in our mind as to his ability to make pictures real, it has vanished forever. We reveled in 'The Sporting Venus,' with its sophisticated people and its beautiful, appropriate wearing apparel."

Mirror: "A delectable, optical sight is Blanche Sweet with her complicated bob, her willowy figure, her wistful mien. The Latin handsomeness of Ronald Colman fires the love scenes, while Lew Cody, subtle and meaning, saunters effectively through his scenes. 'The Sporting Venus' is good entertainment."

Sun: "With Blanche Sweet, Ronald Colman and Lew Cody in the cast it will come as no surprise to you to know that 'The Sporting Venus' revolves about a lovely young lass, her handsome sweetheart and the 'other man.' The 'other man' is, of course, played by Mr. Cody. Their triangle is unwound against the background of four countries—Scotland, Spain, England and France—and we are treated to beautiful scenery, as well as beautiful women and beautiful clothes. Mr. Neilan has lavished much care on this production and Miss Sweet, Mr. Colman and Mr. Cody prove that they are as accomplished a set of screen actors as you will meet in many a day."

Graphic: "This picture will be liked by lovers of the romantic. Need we say we liked it? Lew Cody as the villain injects a welcome bit of comedy and Miss Sweet wears some beautiful gowns. You will find 'The Sporting Venus' entertaining."

Brooklyn Eagle: "'The Sporting Venus' may lay claim to more than its share of good, cinematic qualifications. The film is well played. Blanche Sweet continues the improvement in her screen portrayals which was first marked in Neilan's recent revival of 'Tess of the D'Urbervilles.'"

"Zander the Great"—Metro-Goldwyn, Capitol, New York

Journal: "Marion Davies in 'Zander the Great' is a wonderful actress in a wonderful picture. She is an adorable comedienne, and where there were flashes of comedy in 'Janice Meredith' and 'Little Old New York' she permeates this production with a sparkling skill that is a revelation. There is pathos and drama and comedy in this picture, which has a delightful story, splendid acting and direction, and unusually effective settings."

Mirror: "Marion Davies scores a personal triumph in the screen version of that comedy-drama stage hit, 'Zander the Great.' The star is seen in the role Alice Brady created on the stage. Marion runs the emotional gamut with rare finesse and artistry. She amuses in the comedy situations and grips in the dramatic scenes. In our opinion this picture shows Miss Davies to better advantage than she has ever appeared before."

Daily News: "Marion Davies is too clever for words as the half-starved orphan with spindly legs, freckled nose and and-I-hopes-you-likes-me-grin. She has the comedienne field all to herself right now. There is no one to compare her with unless it is Mabel Normand's past glory. From the moment she steps into camera focus as an abused orphan to the idyllic and where she finds love in the great open spaces Miss Davies is a sheer delight."

Bulletin: "It is seldom that a successful play turns into such a splendid film as does 'Zander the Great.' Marion Davies and the supporting cast gave excellent performances, and showed the result of intelligent direction. The scenes taken in the Mojave Desert are especially worthy of mention."

Evening World: "In 'Zander the Great' Marion Davies gives a portrayal which is one of the best seen hereabouts in weeks. And this portrayal is all the more commendable in that it calls for, comedy, pathos and melodrama, each of which she does remarkably well. Of course, Miss Davies has the expert assistance of a really all-star cast, but even so her work stands out prominently."

Post: "Marion Davies turns comedienne at the Capitol this week and the result is a more than usually entertaining picture. 'Zander the Great' lends itself well to film treatment, and an excellent cast has been gathered together for the picture. Miss Davies succeeds in being very amusing."

Graphic: "'Zander the Great' is this week's feature at the Capitol Theatre and take it from us it's a great picture. It proves what we have always said, that Marion Davies is one of the most versatile stars in the film firmament. As a comedienne the lovely Miss Davies has few equals."

Herald - Tribune: "Marion Davies is such an inimitable comedienne that she actually wins one's immediate sympathy. It takes courage to play twelve years old, show your freckles and let yourself look as ugly and awkward as Marion Davies looks in the first part of the picture; but, along with it, is great acting. She is a female Charlie Chaplin, and so firmly did she hold one in her grasp that one—this one at any rate—grew sick with horror when Emily Fitzroy the cruel matron of the orphanage, lashed Mamie's hands together, dragged her into a dark room and locked the door.

America: "'Zander the Great' demonstrated again and again yesterday how perilously close lie our tears and our laughter. Those in the audience at the Capitol Theatre took Marion Davies to their hearts, anguishing over the troubles of her Mamie one moment and laughing at her antics the next. Here is the finest work of her career. I say finest because she uses so effectively her knowledge of pantomime in her understanding of the thin dividing line between slapstick and straight comedy."

Cleveland

W. C. Bachmeyer's resignation as central division manager for Metro-Goldwyn caused a big stir in the Film Exchange Bldg. For ten consecutive years Bachmeyer has been Metro district manager and everybody who is now in the picture business or who has been in the picture business any time during the past ten years knows Backmeyer, and is eagerly awaiting the announcements of his plans for the future.

Clifford E. Almy has been named central division manager for Metro-Goldwyn to succeed Bachmeyer. Almy has been with Metro for the past seven years. Six of them have been spent in Cleveland as branch manager. The first one of the seven was spent in Chicago. Everybody wishes Cliff success in his new undertaking.

A. A. Schmidt was halted in Chicago en route to the Milwaukee convention by an unexpected attack of illness. Latest reports are that he is recovering and will soon be on his way to the Coast.

The West Park is Cleveland's newest motion picture theatre. It was built by Messrs. Lefkowitz, Polster and associates. It has about a thousand seats, completely equipped with the latest of everything and is located at Kamm's Corners.

The Ivanhoe Theatre Company, Cleveland, has leased the Ivanhoe Theatre, Euclid Ave. and Ivanhoe Road, for a period of fifteen years. Rental begins at $12,000 a year with a gradual increase to a maximum of $17,500. The theatre, which is now in process of construction, will have 1000 seats.

The Sigma Theatre Building, Dayton, has been sold to Frank Hollenkamp of the Hollenkamp Brewing Company. The property is to be held as an investment, the theatre has 500 seats.

A. G. Moberly has purchased the Forum theatre, Hillsboro, from Ronald Stratton.

W. Lavon Boon is manager of the new 800-seat Capitol Theatre, Hicksville. The Capitol was formerly called the Opera House.

Cleveland Heights, fashionable residence suburb of Cleveland will have its second motion picture theatre when the new house, now in process of construction at Lee and Cedar Roads is completed. The new house is being erected by the Cedar-Lee Realty company, in which Alva Bradley, Malcolm Vilas and many other prominent busines men are interested. The building, which will be a two-story structure, will house a 1000-seat theatre on the ground floor with office space on the second floor. Recreation parlors will be in the basement. Sunday movies are taboo in Cleveland Heights.

M. B. Horwitz, president and general manager of the Washington Circuit is home again after a four week's vacation at Hot Springs, Arkansas. Among other things Moe brought back with him a beautiful coat of summer tan caught while chasing the elusive golf ball.

One by one they go. Ruth Gordon, secretary to Howard Chistman of the Film Board of Trade is wearing a solitaire and confesses it means the usual thing. Some time next June when you meet Ruth you'll be calling her Mrs Sam Simon—that is, if you don't just keep on calling her Ruth as everybody in the Film Bldg. does. So the industry's loss is Mr. Simon's gain, and we'll have to publicly offer our congratulations, although we don't at all approve of letting Ruth go.

F. H. Olds has taken over the Opera House at Farmington, O.. Olds also operates the Opera House at Middlefield.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adventurous Sex, The	Special Cast	Asso. Exhib	6 reels	Mar. 21
Air Mail, The	Special Cast	Paramount	6976 feet	Mar. 28
Beauty and the Bad Man	Special Cast	Prod. Dist. Corp.		May 9
Beyond the Border	Harry Carey	Prod. Dist. Corp.		April 25
Billy, The Kid	Franklyn Farnum	Inde. Pict. Corp. (S. R.)	4800 feet	
Blood and Steel	Desmond Holmes	Inde. Pict. (S. R.)	5300 feet	
Border Justice	Bill Cody	Inde. Pict. Corp. (S. R.)	5432 feet	Nov. 8
Coast Patrol, The	Kenneth McDonald	Barsky (S. R.)	5000 feet	
Confessions of a Queen	Special Cast	Metro-Goldwyn	5820 feet	April 4
Crimson Runner, The	Priscilla Dean	Prod. Dist. Corp		
Daddy Goes A Hunting	Special Cast	Metro-Goldwyn	5851 feet	Mar. 7
Double Action Daniels	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	4650 feet	
Dressmaker from Paris, The	Rod La Rocque	Paramount	7080 feet	Mar. 28
Denial, The	Special Cast	Metro-Goldwyn	4791 feet	Mar. 21
Ermine and Rhinestone		H. F. Jans (S. R.)		
Fighting Romeo, A	Al Ferguson	Fleming Prod. (S.R.)	5000 feet	
Fighting the Flames	Haines-Devore	C. B. C. (S. R.)	5800 feet	
Friendly Enemies	Weber and Fields	Prod. Dist. Corp.		May 9
Golden Trails		Sanford Prod. (S.R.)	5 reels	
Great Divide, The	Terry-Tearle	Metro-Goldwyn	7811 feet	Feb. 21
Galloping Vengeance	Bob Custer	F. B. O.	5095 feet	April 11
Goose Hangs High, The	Special Cast	Paramount	6186 feet	Feb. 14
Head Winds	House Peters	Universal	5309 feet	Mar. 28
Hunted Woman, The		Fox	4954 feet	
Hunting Wild Animals in Hollywood	Special Cast	Fox		
I Want My Man	Sills-Kenyon	First National	6175 feet	April 18
Jimmie's Millions	Richard Talmadge	F. B. O.	5167 feet	Feb. 28
Just Traveling	Bob Burns	Sierra Pict. (S. R.)	4400 feet	
Mad Whirl, The	May McAvoy	Universal	6184 feet	Dec. 26
Marriage in Transit	Edmund Lowe	Fox Film	4800 feet	April 11
Monster, The	L. Chaney-J. Arthur	Metro-Goldwyn	6435 feet	Feb. 28
My Wife and I	Special Cast	Warner Bros.	6700 feet	
New Lives for Old	Betty Compson	Paramount	6796 feet	Mar. 7
New Toys	Richard Barthelmess	First National	7250 feet	Feb. 21
One Year to Live	Special Cast	First National	6064 feet	Feb. 28
Parisian Nights		F. B. O.	6278 feet	
Percy	Charles Ray	Asso. Exhib	5384 feet	Feb. 28
Playing With Souls	Special Cast	First National	5831 feet	Mar. 14
Price of Pleasure, The	Valli-Kerry	Universal	6618 feet	
Recompense	M. Prevost-M. Blue	Warner Bros.	7480 feet	May 2
Renegade Holmes, M.D.	Ben Wilson	Arrow (S. R.)	4947 feet	
Riders of the Purple Sage	Tom Mix	Fox	5578 feet	Mar. 28
Romance and Rustlers	Yakima Canutt	Arrow (S. R.)	4994 feet	Nov. 15
Sackcloth and Scarlet	Alice Terry	Paramount	6732 feet	Mar. 7
Sally	Colleen Moore	First National	8636 feet	Mar. 28
Scar Hanan	Yakima Canutt	F. B. O.	4684 feet	April 4
Scarlet Honeymoon, The	Shirley Mason	Fox	5080 feet	Mar. 21
Seven Chances	Buster Keaton	Metro-Goldwyn	5113 feet	Mar. 28
Should a Husband Tell?		Red Seal Pict. (S. R.)		
Sign of the Cactus, The	Jack Hoxie	Universal	4938 feet	Jan. 10
Speed	Betty Blythe	Banner Prod. (S. R.)	6000 feet	
Stop Flirting	Special Cast	Prod. Dist. Corp		
Tainted Souls	Special Cast	Fox		
Too Many Kisses	Richard Dix	Paramount	6 reels	Mar. 14
Waking Up the Town	Jack Pickford	United Artists	4802 feet	April 11
Where Romance Rides	Dick Hatton	Arrow	4301 feet	Feb. 12

APRIL

Feature	Star	Distributed by	Length	Reviewed
Adventure	P. Starke-T. Moore	Paramount	6602 feet	April 25
After Business Hours	Hammerstein-Tellegen	C. B. C. (S. R.)	5800 feet	
Beggar on Horseback, A	Ralston-Nissen	Paramount		
Bandit Tamer, The	Franklyn Farnum	Inde. Pict. (S. R.)	5000 feet	
Border Vengeance	Jack Perrin	Madoc Sales (S. R.)	4500 feet	
Clash, The	Marmont-Reubens	Universal		
Coast of Folly	Gloria Swanson	Paramount		
Code of the West	O. Moore-C. Bennett	Paramount	6777 feet	April 25
Courageous Fool, The	Reed Howes	Rayart (S. R.)		
Dangerous Innocence	LaPlante-E. O'Brien	Universal	6759 feet	Mar. 21
Declasse	Corinne Griffith	First National	7869 feet	April 4
Eyes of the Desert	Al Richmond	Sierra Prod. (S. R.)	4500 feet	
Fifth Avenue Models	Philbin-Kerry	Universal	6581 feet	Jan. 24
Fighting Parson, The	Al Ferguson	Davis Dist. Div. (S. R.)		
Fighting Sheriff, The	Bill Cody	Inde. Pict. (S. R.)	4500 feet	
Getting 'Em Right	George Larkin	Rayart (S. R.)	4669 feet	
Gold and the Girl	Buck Jones	Fox	4512 feet	April 4
Go Straight	Gladys Hulette	B. P. Schulberg (S. R.)		
Heart of a Siren, The	Barbara La Marr	First National	6700 feet	Mar. 21
If Marriage Fails	Jacqueline Logan	F. B. O.		
Justice Raffles	Henry Edwards	Cranfield & Clarke. (S. R.)	6000 feet	
Kiss in the Dark, A	Special Cast	Paramount	5767 feet	April 18
Little French Girl, The	Betty Bronson	Paramount	5628 feet	
Love's Bargain	M. Daw-C. Brook	F. B. O.	5641 feet	April 25
Man and Maid	Special Cast	Metro-Goldwyn	5307 feet	April 18
Men and Women	Special Cast	Paramount	6223 feet	Mar. 28
My Son	Nazimova-J. Pickford	First National	6500 feet	April 25
One Way Street	Special Cast	First National	5596 feet	April 11
Pioneers of the West		Sanford Prod. (S. R.)	5 reels	
Private Affairs	Special Cast	Prod. Dist. Corp.		
Proud Flesh	Special Cast	Metro-Goldwyn	5770 feet	April 25
Roaring Adventure, The	Jack Hoxie	Universal	4657 feet	Feb. 14
Ridin' Comet, The	Yakima Canutt	F. B. O.		
Rough Going	Franklyn Farnum	Indep. Pict. Corp. (S. R.)		
Rough Stuff	George Larkin	Rayart (S. R.)		
Shackled Lightning	Frank Merrial	Hercules Prod. (S. R.)		
She Wolves	Special Cast	Fox		
Silent Sanderson	Harry Carey	Prod. Dist. Corp.		
Sporting Venus	Special Cast	Metro-Goldwyn		
Sky Raider, The	Capt. Charles Nungesser	Assoc. Exhib	6726 feet	April 4
Straight Through	Wm. Desmond	Universal	4867 feet	
Tale of a Thousand and One Nights	Special Cast	Davis Dist. Div. (S. R.)	6800 feet	Feb. 14
Tearing Thru	Richard Talmadge	F. B. O.		
That Devil Quemado	Fred Thomson	F. B. O.	4720 feet	April 4
Two-Fisted Sheriff, A	Yakima Canutt	Arrow (S. R.)	4149 feet	Dec. 6
Way of a Girl, The	Special Cast	Metro-Goldwyn	5025 feet	April 18
Western Engagement, A	Dick Hatton	Arrow		
Wings of Youth		Fox		
Winning a Woman	Perrin-Hill	Rayart (S. R.)	4865 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
Alias Mary Flynn	Evelyn Brent	F. B. O.		
Bandit's Baby, The	Fred Thomson	F. B. O.		
Barriers of the Law	Holmes-Desmond	Indep. Prod. (S. R.)	5400 feet	
Charmer, The	Pola Negri	Paramount	6076 feet	April 18
Chickie	Mackaill-Bowers	First National		May 9
Crackerjack, The	Johnny Hines	C. C. Burr (S. R.)	6500 feet	
Crowded Hour, The	Bebe Daniels	Paramount	6558 feet	May 9
Don't				Note
Every Man's Wife		Fox		
Eve's Secret	Betty Comoson	Paramount		May 9
Faint Perfume	Special Cast	B. P. Schulberg (S. R.)		
Fear Fighter, The	Billy Sullivan	Rayart (S. R.)		
Fine Clothes	L. Stone-A. Rubens	First National		
Fugitive, The	Ben Wilson	Arrow	4892 feet	
Hearts and Spurs	Buck Jones	Fox		
His Supreme Moment	B. Sweet-R. Colman	First National	6600 feet	April 25
Let 'er Buck	Hoot Gibson	Universal	5547 feet	Jan. 3
Lilies of the Streets	J.Walker-V. L. Corbin	F. B. O.	6800 feet	April 25
Makers of Men		Barsky Prod. (S. R.)		
Lunatic at Large, A	Henry Edwards	Cranfield & Clarke (S. R.)	6000 feet	
Necessary Evil, The	Dana-Lyon	First National		
Night Club, The	R. Griffith - V. Reynolds	Paramount	5732 feet	
Old Home Week	Thomas Meighan	Paramount		
Phantom Rider, The	Al Richmond	Sierra Prod. (S. R.)	4750 feet	
Quick Change	George Larkin	Rayart (S. R.)		
Raffles, The Amateur Cracksman	House Peters	Universal	5557 feet	
Rainbow Trail, The	Tom Mix	Fox	5251 feet	
Return of a Soldier	Special Cast	Metro-Goldwyn		
Saddle Hawk, The	Hoot Gibson	Universal	5468 feet	Mar. 7
Scandal Proof	Shirley Mason	Fox		
Snob Buster, The	Reed Howes	Rayart (S. R.)		
Soul Fire	Barthelmess-B. Love	First National		
Sporting Grit	Richard Talmadge	F. B. O.		
Speed Wild	Maurice B. "Lefty" Flynn	F. B. O.		
Talker, The	A. Nilssen-L. Stone	First National		
Texas Bearcat, The	Bob Custer	F. B. O.		
Up the Ladder	Virginia Valli	Universal	6023 feet	Jan. 31
White Fang	Strongheart (dog)	F. B. O.	5800 feet	
White Desert, The	Special Cast	Metro-Goldwyn		
White Thunder	Yakima Canutt	F. B. O.		
Wolves of the Road	Yakima Canutt	Arrow	4375 feet	
Woman's Faith, A	Reubens-Marmont	Universal	7 reels	April 4
Wrath	Ernest Torrence	Paramount		
Zander the Great	Marion Davies	Metro-Goldwyn		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Any Woman	Alice Terry	Paramount	5963 feet	
Dangerous Odds	Bill Cody	Inde. Pict. (S. R.)	4800 feet	
Desert Flower, The	Colleen Moore	First National		
Double Fisted	Jack Perrin	Rayart (S. R.)		
Down the Border	Al Richmond	Sierra Prod. (S.R.)	4750 feet	
I'll Show You the Town	Reginald Denny	Universal	7 reels	
Introduce Me	Douglas McLean	Assoc. Exhib	5980 feet	Mar. 21
Just a Woman	Windsor-Tearle	First National		
Making of O'Malley, The	Milton Sills	First National		
Man From Lone Mountain, The	Ben Wilson	Arrow		
Man She Bought, The	Constance Talmage	First National		
Mist in the Valley	Alma Taylor	Cranfield & Clarke (S. R.)	5500 feet	
Modern Babylon		Paramount		
My Lady's Lips	Special Cast	B. P. Schulberg (S. R.)		
Only Thing, The	Special Cast	Metro-Goldwyn		
Ridin' Easy	Dick Hatton	Arrow	4483 feet	
Ridin' Thunder	Jack Hoxie	Universal		
Spaniard, The	Cortez-Goudal	Paramount	6676 feet	April 18
Texas Trail, The	Harry Carey	Prod. Dist. Corp.		
When a Woman Reaches Forty	Special Cast	B. P. Schulberg (S.R.)		
White Monkey, The	La Marr-T. Holding	First National		
Youth's Gamble	Reed Howes	Rayart (S. R.)		

JULY

Feature	Star	Distributed by	Length	Reviewed
Bad Lands, The	Harry Carey	Prod. Dist. Corp.		
Cold Nerve	Bill Cody	Inde. Pict. (S. R.)	5000 feet	
Drug Store Cowboy, The	Franklyn Farnum	Ind. Pict. Corp. (S.R.)	5100 feet	Feb. 7
Duped	Holmes-Desmond	Inde. Pict. (S. R.)	5400 feet	
Lady Who Lied, The	L. Stone-V. Valli	First National		

Feature	Star	Distributed by	Length	Reviewed
Marriage Whirl, The	C. Griffith-H. Ford	First National		
Pipes of Pan	Alma Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Secret of Black Canyon, The	Dick Hatton	Arrow		
Strange Rider, The	Yakima Canutt	Arrow		
Trailed	Al Richmond	Sierra Prod. (S. R.)	4750 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Camille of the Barbary Coast	Busch-O. Moore	Assoc. Exhib.		
Children of the Whirlwind	Lionel Barrymore	Assoc. Exhib.		
Manhattan Madness	Dempsey-Taylor	Assoc. Exhib.		
My Buddy's Wife	Glenn Hunter	Assoc. Exhib.		
My Pal	Dick Hatton	Arrow		
Range Justice	Dick Hatton	Arrow		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Across the Hall	Edna Marian	Universal	2 reels	
Adventures of Adenoid	Aesop's Fables	Pathe	1 reel	April 25
After a Reputation	Edna Marian	Universal	2 reels	
Alfalfa Doolittle	Will Rogers	Pathe	2 reels	
Alice's Egg Plant	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
All Hands on Deck	Buddy Messinger	Universal	2 reels	
Almost a Husband	Buddy Messinger	Universal	2 reels	
Amateur Detective	Earle Foxe	Fox	2 reels	
Apache, The	Earle Foxe	Fox Film	2 reels	
Apollo's Pretty Sister		Fox	2 reels	
Araby Bound	Jack Earle	Universal		
Are Husbands Human	James Finlayson	Pathe	1 reel	April 11
Artists' Blues	G. Joy-J. Moore	Rayart (S. R.)	2 reels	
Ask Grandma	"Our Gang"	Pathe	2 reels	
At the Seashore	Monkey	Fox	2 reels	
Bachelors	Special Cast	Universal		
Bad Bill Brodie	Charles Chase	Pathe	2 reels	
Bad Boy	Charles Chase	Pathe	2 reels	April 11
Balboa Discovers Hollywood	"Red Head"	Sering D. Wilson (S.R.)	1 reel	
Bark is the Woods	Harry Langdon	Pathe	2 reels	
Bashful Jim	Ralph Graves	Pathe	2 reels	Mar. 21
Be Careful	Harry Langdon	Pathe	2 reels	
Big Chief Ko-Ko (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Black Gold Bricks	Roach-Edwards	Universal	1 reel	
Black Hand Blues	"Spat Family"	Pathe	2 reels	April 18
Boyhood Rivals	Buddy Messinger	Universal	2 reels	
Breaking the Ice	Ralph Graves	Pathe	2 reels	April 11
Bride Tamer, The	Milburn Moranti	Sierra Pict. (S.R.)	2 reels	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Butterfly Man, The		Fox	2 reels	
Campin' Out	Buddy Messinger	Universal	2 reels	
Cat's Shimmy, The	"Kid Noah"	Sering D. Wilson (S.R.)	1 reel	
Chicken a la Carte	Century Girls	Universal	2 reels	
City Bound	Charles Puffy	Universal	1 reel	
Clear the Way	Buddy Messinger	Universal	2 reels	
Clean-Up Week	"Aesop's Fables"	Pathe	1 reel	Mar. 7
Cleopatra and Her Easy Mark	"Cartoon"	Sering D. Wilson (S. R.)	1 reel	
Cotton King	Lloyd Hamilton	Educational	2 reels	
Crime Crushers	Lige Conley	Educational	2 reels	
Cure, The (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Cute Little Devil, The	Wanda Wiley	Universal	2 reels	
Darkest Africa	"Aesop's Fables"	Pathe	1 reel	
Day's Outing A	"The Gumps"	Universal	2 reels	
Detective, The (Van Bibber)		Fox	2 reels	
Dinky Doodle and Cinderella	"Dinky Doodle"	F. B. O.	1 reel	
Dog Days	"Our Gang"	Pathe	2 reels	Mar. 14
Dog 'On It	Bobby Dunn	Arrow	2 reels	
Dome Doctor, The	Larry Semon	Educational	2 reels	
Don't Pinch	Bobby Vernon	Educational	2 reels	April 25
Don't Worry	Wanda Wiley	Universal	2 reels	Mar. 21
Dragon Alley		Educational	2 reels	
Dumb and Daffy	Al. St. John	Fox	2 reels	
Dynamite Doggie	Al. St. John	Educational	2 reels	Mar. 21
Excuse My Glove	"Spat Family"	Pathe	2 reels	Mar. 14
Fares Please	Al. St. John	Educational	2 reels	
First Love	"Our Gang"	Pathe	2 reels	
Fishermen's Luck	"Aesop's Fables"	Pathe	1 reel	
For Hire	Edward Gordon	Universal		
Full of Pep	Special Cast	Universal		
Getting Trimmed	Wanda Wiley	Universal	2 reels	April 18
Giddap	Special Cast	Pathe	2 reels	Mar. 21
Girlies and Girlies	Century Girls	Universal	2 reels	
Going Great	Eddie Nelson	Educational		
Goldfish's Pajamas	"Kid Noah"	Sering D. Wilson (S.R.)	1 reel	
Great Guns	Bobby Vernon	Educational	2 reels	Feb. 21
Guilty Conscience, A	Eddie Gordon	Universal		
Half a Hero	Lloyd Hamilton	Educational	1 reel	Mar. 7
Ham and Eggers	Benny Leonard	Ginsberg (S. R.)	2 reels	
Handle 'Em Rough	Animal Cast	Pathe		
Hard Boiled	Charley Chase	Pathe	2 reels	Mar. 21
Hard Working Loafer, The	Arthur Stone	Pathe		
Haunted Honeymoon	Tryon-Mehaffey	Pathe	2 reels	Feb. 28
Hello, Goodby		Educational	2 reels	
Hello, Hollywood	Lige Conley	Educational	2 reels	Mar. 28
Helping Hand	Jimmy Aubrey	F. B. O.	2 reels	
Here's Your Hat	Arthur Lake	Universal	1 reel	
Her Lucky Leap	Wanda Wiley	Universal	2 reels	
He Who Gets Crowned	Jimmy Aubrey	F. B. O.	2 reels	
High Hopes		Educational	1 reel	Feb. 14
His Friend's Wife	Special Cast	Universal		
His Marriage Wow	Henry Langdon	Pathe	2 reels	Mar. 7
Hold My Baby		Pathe	2 reels	April 25
Horrible Hollywood		Lee-Bradford (S. R.)		
Hot Dog	Animal	C B C (S R)	2 reels	
House That Dinky Built	(Cartoon)	F. B. O.	1 reel	
Housing Shortage, The	"Aesop Fable"	Pathe	1 reel	
Hysterical History (Series)		Universal	1 reel	
Ice Boy, An		Sering D. Wilson (S.R.)	1 reel	
n Dutch	Aesop's Fables	Pathe	2 reels	
Inside Out	Bowes-Vance	Educational	1 reel	Mar. 28
Iron Mule		Educational	2 reels	April 18
Is Marriage the Bunk	Charles Chase	Pathe	1 reel	April 4
Itching for Revenge	Eddie Gordon	Universal	2 reels	Mar. 7
It's All Wrong	Karr-Engle	Universal		
Jockey, The	Buddy Messinger	Universal	2 reels	
Jungle Bike Riders	Aesop's Fables	Pathe	1 reel	Mar. 14
Kid Brother	Buddy Messinger	Universal	2 reels	
Kidding Captain Kid	"Cartoon"	Sering Wilson (S R.)	1 reel	
King Cotton	Lloyd Hamilton	Educational	2 reels	
King Dumb	Jimmy Aubrey	Selznick	2 reels	
Ko-Ko the Barber (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Ko-Ko in Toyland (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Ko-Ko Trains Animals (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Lady Barber, The	Harry Langdon	Pathe	2 reels	
Lead Pipe Cinch, A	Al Alt	Universal		
Lion Love		Fox	2 reels	Feb. 28
Lion's Whiskers		Pathe	2 reels	April 18
Little Red Riding Hood	"Dinky Doodle"	F. B. O.	1 reel	
Little Theatre Movement, The	Will Rogers	Pathe	2 reels	
Locked Out	Arthur Lake	Universal	1 reel	
Looking for Sally	Charles Chase	Pathe	2 reels	
Lost Cord, The	Bert Roach	Universal	1 reel	Feb. 21
Love Bug, The	"Our Gang"	Pathe	2 reels	April 4
Love Goofy	Jimmie Adams	Educational	2 reels	Mar. 7
Love Sick	Beth Darlington	Universal	2 reels	
Lucky Leap, A	Wanda Wiley	Universal	2 reels	
Making A Career	Buddy Messinger	Universal	2 reels	
Man's Best Friend	Rex (horse)	Pathe	2 reels	
Marriage Circus, The	Ben Turpin	Pathe	2 reels	April 11
Meet the Ambassador	Jimmy Aubrey	F. B. O.	2 reels	
Mellow Quartette	Pen & Ink Vaudeville	Educational	1 reel	April 4
Merrymakers	Bowes-Vance	Educational	1 reel	Mar. 28
Merton of the Goofies	"Pacemaker"	F. B. O.	2 reels	
Met by Accident	Wanda Wiley	Universal	2 reels	
Miss Fixit	Wanda Wiley	Universal	2 reels	
Monkey Business	"Pen & Ink Vaude."	Educational	1 reel	
Moonlight Nights	Gloria Joy	Rayart (S. R.)	2 reels	
Nearly Rich	Charles Puffy	Universal	1 reel	
Never on Time		Lee-Bradford	2 reels	
Nice Pickle, A	Edwards-Roach	Universal	1 reel	
Night Hawks	Lige Conley	Educational		
No Place to Go	Arthur Lake	Universal	1 reel	
North of 57	Ben Turpin	Pathe	2 reels	
Now or Never (re-issue)	Harold Lloyd	Assoc. Exhib.	3 reels	
Oh, What a Gump	"The Gumps"	Universal	2 reels	
On Duty	Wanda Wiley	Universal	2 reels	
Orphan, The	Al Joy	Ricardo Films, Inc. (S. R.)		
Other Husband, The	Eddie Lyons	Arrow		
Over the Bottom	Stan Laurel	F. B. O.	2 reels	
Over Here	Harry Langdon	Pathe	2 reels	
Pal's Clever	Pal (dog)	Universal	2 reels	
Papa's Pet	"Bull's Eye Comedy"	Universal	1 reel	April 11
Past and Present		Universal		
Pegg's Love Affair		Screen Art Dist.		
Peggy the Vamp		Davis Distr.	2 reels	Oct. 11
Permanent Waves	"Aesop's Fables"	Pathe	1 reel	
Pie-Eyed	Stan Laurel	F. B. O.	2 reels	
Pie Man, The	"Aesop Fable"	Pathe	1 reel	Mar. 21
Plain Clothes	Harry Langdon	Pathe	2 reels	Mar. 28
Plain and Fancy Girls	Charles Chase	Pathe		Mar. 14
Plain Luck	Edna Marian	Universal	2 reels	
Poor Sap, The		Fox	2 reels	
Powdered Chickens	Edna Marian	Universal	2 reels	Mar. 28
Putting on Airs	Edna Marian	Universal	2 reels	April 11
Puzzled by Crosswords	Eddie Gordon	Universal	2 reels	Mar. 7
Queen of Aces	Wanda Wiley	Universal	2 reels	
Rapid Transit	Al. St. John	Educational	2 reels	
Rarin' Romeo	Walter Hiers	Educational	2 reels	Mar. 28
Raspberry Romance	Ben Turpin	Pathe	2 reels	Feb. 28
Red Pepper	Al. St. John	Educational	2 reels	April 4
Regular Girl, A	Wanda Wiley	Universal	2 reels	
Remember When	Harry Langdon	Pathe	2 reel	April 25
Rip Without a Wink		Sering Wilson (S. R.)	1 reel	
Rivals	Billy West	Arrow	2 reels	
Robinson Crusoe Returns on Friday		Sering Wilson (S. R.)	1 reel	
Rock Bottom	Bowes-Vance	Educational		
Rough Party	Al Alt	Universal		
Royal Four-Flush	"Spat Family"	Pathe	2 reels	
Runt	"Aesop's Fables"	Pathe	1 reel	
Sailor Papa, A	Glenn Tryon	Pathe	2 reels	April 4
Sherlock Sleuth	Arthur Stone	Pathe		
Ship Shape	Vance-Bowes	Educational		April 18
Shootin Injuns	"Our Gang"	Pathe	2 reels	
Should a Husband Tell?		Red Seal Pict. (S.R.)	1 reel	
Ship Shape	Vance-Bowes	Educational		April 18
Should Husbands Be Watched	Charles Chase	Pathe	1 reel	Mar. 14
Sit Tight		Educational	2 reels	
Skyscraper, The	Harry Langdon	Principal Pict. (S. R.)	2 reels	
Sleeping Sickness	Edwards-Roach	Universal	1 reel	
Smoked Out	Lake Hasbrouch	Universal	1 reel	April 18
Snow-Hawk	Stan Laurel	F. B. O.	2 reels	April 18
S. O. S.	"Aesop's Fables"	Pathe	2 reels	
Spanish Romeo, A (Van Bibber)		Fox	1 reel	
Stilts Man, The	Earl McCoy	Universal	2 reels	
Stop, Look and Whistle		Fox	2 reels	
Storm, The (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Tender Feet	Walter Hiers	Educational	2 reels	
Tenting Out	Roache Edwards	Universal	1 reel	Mar. 28
This Week-End		Lee-Bradford (S. R.)		
Through the Rough	Benny Leonard	Ginsberg (S. R.)	2 reels	
Through Three Reigns	(Novelty)	Red Seal Pict. (S. R.)		
Thundering Landlords	Glenn Tryon	Pathe	2 reels	
Tin Type, A	Buddy Messinger	Universal	2 reel	
Too Young to Marry	Buddy Messinger	Universal	2 reels	
Topsey Turvey Travel	"Hodge Podge"	Educational	1 reel	Feb. 7
Tourists De Luxe	Hayes-Kaw	Universal	2 reels	
Transatlantic Flight, A	"Aesop's Fables"	Pathe	1 reel	
Twins	Stan Laurel	F. B. O.	2 reels	
Two Cats and a Bird (Novelty)	"Cartoon"	Educational	1 reel	
Two Weeks-and-a-half	Ben Turpin	Pathe	2 reels	
Uncle Tom's Girl	Edna Marian	Universal	2 reels	
Waiting	Lloyd Hamilton	Educational	2 reels	
Water Wagons	Special Cast	Pathe	2 reels	Feb. 21
Welcome Danger	Bowes-Vance	Educational	1 reel	Feb. 28
Why Hesitate	Neal Burns	Educational	2 reels	April 11

Feature	Star	Distributed by	Length	Reviewed
Wild Bill Hicough	Stan Laurel	Pathe	2 reels	
Wild Papa	"Spat Family"	Pathe	2 reels	
Wild Waves	Bowes-Vance	Educational		
Wooly West, The	Buddy Messinger	Universal	2 reels	

Short Subjects

Feature	Distributed by	Length	Reviewed
Action (Sportlight)	Pathe	1 reel	
All Under One Flag (Sportlight)	Pathe	1 reel	
Animated Hair Cartoon	Red Seal (S. R.)	1 reel	
Balto's Race to Nome (Special)	Educational		
Barbara Snitches (Pacemaker Series)	F. B. O.	2 reels	
Bashful Whirlwind, The (Edmund Cobb)	Universal	2 reels	
Beauty and the Bandit (Geo. Larkin)	Universal	2 reels	
Beauty Spots (Sportlight)	Pathe	1 reel	April 18
Broken Trails	Denver Dixon (S.R.)	2 reels	
Cabaret of Old Japan	M. J. Winkler (S.R.)	1 reel	
Color World	Sering Wilson (S. R.)	1 reel	
Close Call, The (Edmund Cobb)	Universal	2 reels	
Cocoon to Kimona	M. J. Winkler (S.R.)	1 reel	
Come-Back, The (Benny Leonard)	Henry Ginsberg-S. R.	2 reels	
Concerning Cheese (Varieties)	Fox	1 reel	
Covered Flagon, The (Pacemaker Series)	F. B. O.	2 reels	
Cowpuncher's Comeback, The (Art Acord)	Universal	2 reels	
Cross Word Puzzle Film (Comedy-Novelty)	Schwartz Enterprises (S. R.)	1 reel	
Day With the Gypsies	Red Seal Pict. (S. R.)	1 reel	
Divertisement	Sering Wilson (S. R.)	1 reel	
Do You Remember?	Red Seal (S. R.)	1 reel	
Dude Ranch Days (Sportlight)	Pathe	1 reel	
East Side, West Side	DeForrest (S. R.)		
Fighting Cowboy (Series)	Universal		
Fighting Ranger (Serial)	Universal	Serial	Feb. 7
Film Facts	Red Seal (S. R.)	1 reel	
Fire Trader, The (Serial)	Universal	15 episodes	
Floral Feast, A	Sering Wilson (S.R.)	1 reel	
Frederick Chopin (Music Masters)	Jas. A. Fitzpatrick (S. R.)	1 reel	
From Mars to Munich (Varieties)	Fox	1 reel	April 4
Frontier Love (Billy Mack)	Denver Dixon	2 reels	
Fugitive Futurist	Cranfield & Clarke (S. R.)		
George F. Handel (Music Masters)	Jas. A. Fitzpatrick (S. R.)	1 reel	
Gems of the Screen	Red Seal (S. R.)	1 reel	
Ghost City, The (Serial)	Universal	15 episodes	
Golden Panther, The (Serial)	Pathe		
Great Circus Mystery, The (Serial)	Universal	10 episodes	
Hittin' the Trail (Fred Hank)	Sierra Pict. (S. R.)	2 reels	
Idaho (Serial)	Pathe	Serial	Feb. 28
If a Picture Tells a Story	Cranfield & Clarke (S. R.)		
In the Spider's Grip (Novelty)	Educational	1 reel	April 11
Jazz Fight, The (Benny Leonard)	Henry Ginsberg (S. R.)	2 reels	
Judge's Cross Word Puzzle (Novelty)	Educational	1 reel	Jan. 31
Klondike Today (Varieties)	Fox	1 reel	
Land of the Navajo (Educational)	Fox	1 reel	Feb. 28
Leopard's Lair	Universal	Serial	
Let's Paint	Cranfield & Clarke (S. R.)		
Line Runners, The (Arnold Gregg)	Universal	2 reels	
Little People of the Garden (Secrets of Life)	Educational	1 reel	
Little People of the Sea (Secrets of Life)	Educational	1 reel	Feb. 28
Lizzie's Last Lap	Cranfield & Clarke (S. R.)		
Loaded Dice (Edmund Cobb)	Universal	2 reels	April 4
Lots of Knots (Hodge Podge)	Educational	1 reel	Mar 21
Lunzogy! (Stereoscopik)	Pathe	1 reel	
Mad Miner, A (Western)	Hunt Miller (S. R.)		
Magic Hour, The	Red Seal Pict. (S. R.)	1 reel	
Marvels of Motion	Red Seal (S. R.)	1 reel	
Marvellous Manhattan	M. J. Winkler (S. R.)	1 reel	
Mexican Oil Fields	M. J. Winkler (S. R.)	1 reel	
Movie Morsels (Hodge Podge)	Educational	1 reel	April 4
Neptune's Nieces (Sportlight)	Pathe	1 reel	
New Sheriff, A (Western)	Hunt Miller (S. R.)	2 reels	
Olympic Mermaids (Sportlight)	Pathe	1 reel	
One Glorious Scrap (Edmund Cobb)	Universal	2 reels	
Only a Country Lass (Novelty)	Educational		
Our Six-legged Friends (Secrets of Life)	Educational	1 reel	
Outlaw, The (Jack Perrin)	Universal	2 reels	
Paris Creations (Novelty)	Educational	1 reel	Feb. 7
Paris Creations in Color (Novelty)	Educational	1 reel	Feb. 28
People You Know (Screen Almanac)	Film Booking Offices	1 reel	
Perfect View, The (Varieties)	Fox	1 reel	
Plastigrams (Novelty)	Educational		
Power God, The (Serial)	Davis Dist. Div. (S. R.)		
Pronto Kid, The (Edmund Cobb)	Universal	2 reels	
Queen of the Round-Up (J. Sedgwick)	Universal	2 reels	
Race, The (Van Bibber)	Fox	2 reels	
Raisin' Cain	Special Cast	Universal	2 reels	April 4
Record Breaker, The	Pathe	Serial	
Rim of the Desert (Jack Perrin)	Universal	2 reels	
Roaring Waters (Mustang)	Universal	2 reels	
Rock Bound Brittany (Educational)	Fox	1 reel	
R. Valentino and Eighty-eight Prize-winning American Beauties	Chesterfield (M. P. Corp.) (S. R.)	3 reels	
Secrets of Life (Educational)	Principal Pict. (S. R.)	1 reel	Feb. 21
Shadow of Suspicion (Eileen Sedgwick)	Universal	2 reels	
Show Down, The (Art Acord)	Universal	2 reels	
Smoke of a Forty-Five, The (Western)	Hunt Miller (S. R.)		
Soft Muscles (Benny Leonard)	Ginsberg (S. R.)	2 reels	
Song Cartunes (Novelty)	Red Seal Pict. (S. R.)	1 reel	
Sporting Judgment (Sportlight)	Pathe	1 reel	May 9
Stereoscopiks (Novelty)	Pathe	1 reel (Series)	
Steam Heated Islands (Varieties)	Fox	1 reel	
Storm King (Edmund Cobb)	Universal	2 reels	
Straight Shootin' (Harry Carey)	Universal	2 reels	
Stratford on Avon	Red Seal Pict. (S. R.)	1 reel	
Sunken Silver (Serial)	Pathe	10 episodes	April 18
Surprise Fight, The (Benny Leonard)	Henry Ginsberg (S. R.)	2 reels	
Thundering Waters (Novelty)	Sering D. Wilson (S. R.)	1 reel	April 25
Tiger Kill, The (Pathe Review)	Pathe		
Traps and Troubles (Sportlight)	Pathe	1 reel	Mar. 21
Turf Mystery (Serial)	Chesterfield Pict. Corp. (S. R.)	15 episodes	
Valley of Rogues (Western)	Universal	2 reels	April 18
Van Bibber and the Navy (Earle Foxe)	Fox	2 reels	
Village School, The (Hodge Podge)	Educational Film	1 reel	
Voice of the Nightingale, The (Novelty)	Educational	1 reel	Mar. 28
Waiting For You (Music Film)	Hegerman Music Novelties (S. R.)		
Wheels of the Pioneers (Billy Mack)	Denver Dixon	2 reels	
Where the Waters Divide (Varieties)	Fox	1 reel	
White Paper (Varieties)	Fox	1 reel	
Wild West Wallop, The (Western)	Universal	2 reels	May 9
Wonder Book, The (Series)	Sering D. Wilson	500 feet	
Zowie (Stereoscopik)	Pathe	1 reel	

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace of Spades, The	Desmond-McAllister	Universal		
Amazing Quest, The	Henry Edwards	Cranfield & Clarke	5500 feet	
American Pluck	George Walsh	Chadwick Pict. (S. R.)		
An Old Man's Darling	Laura La Plante	Universal		
Another Woman's Life	Mary Philbin	Universal		
Are Parents People?	Bronson-Vidor	Paramount		
Aristocrat, The	Special Cast	B. P. Schulberg (S. R.)		
As No Man Has Loved	Edward Hearn	Fox	10000 feet	Feb. 28
Ashes	Corinne Griffith	First National		
Atlantis		First National		
Awful Truth, The	Agnes Ayres	Prod. Dist. Corp		
Back Wash	Mary Pickford	United Artists		
Bad Lands, The	Harry Carey	Prod. Dist. Corp.		
Beloved Pawn, The	Reed Howes	Rayart (S. R.)		
Below the Line	Rin-Tin-Tin (dog)	Warner Bros		
Ben Hur	Special Cast	Metro-Goldwyn		
Beyond the Law	Jack Hoxie	Universal		
Black Cyclone	Rex (horse)	Pathe		
Blackmail	Special Cast	Universal		
Blind Virtue	Special Cast	Atlas Educ. Co. (S. R)		
Blood and Gold	Special Cast	Metro-Goldwyn		
Bobbed Hair		Warner Bros		
Boden's Boy	Special Cast	Hepworth Dist. (S. R.)	5300 feet	
Bohemian Girl, The	Gladys Cooper	Cranfield & Clarke (S. R.)		
Border Women	Special Cast	Phil Goldstone (S.R.)	5000 feet	
Brown of Harvard		Metro-Goldwyn		
California Straight Ahead	Reginald Denny	Universal		
California — Or Bust	Richard Dix	Paramount		
Captain Fearless	Reginald Denny	Universal		
Charity Ball, The		Metro-Goldwyn		
Chicken Feed	Special Cast	Fox		
Circle, The		Metro-Goldwyn		
Claim No. 1	Special Cast	Universal		
Clean-Up, The	Richard Talmadge	F. B. O.		
Clinging Fingers	Special Cast	Universal		
Crack of Dawn	Reed Howes	Rayart (S. R.)		
Crashing Through	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Cyclone Bob	Bob Reeves	Anchor Film Dist		
Daredevil, The	Jack Hoxie	Universal		
Dark Horse, The	Harry Carey	Prod. Dist. Corp.		
Deerslayer, The		Weiss Bros. (S. R.)	4780 feet	
Demon, The	Jack Hoxie	Universal		
Detour		Prod. Dist. Corp		
Detective, The	(Van Bibber)	Fox	1 reel	
Does Marriage Pay		Inde. Pict. Corp. (S. R.)		
Dollar Down	Ruth Rolland	Parthenon Pict. (S.R.)		
Dollar Mark	Mildred Harris-Fraser	F. B. O.		
Don Daredevil	Jack Hoxie	Universal		
Don Q	Douglas Fairbanks	United Artists		
Doubling for Cupid	Laura La Plante	Universal		
Drucilla With a Million	Special Cast	F. B. O.		
East of the Setting Sun	Constance Talmadge	First National		
Escape	Special Cast	Metro-Goldwyn		
Every Woman's Desire		First National		
Eve's Lover	Special Cast	Warner Bros		
Extra Man, The		Universal		
Face to Face	Viola Dana	Metro-Goldwyn		
Face on the Air, The	Evelyn Brent	F. B. O.		
Fair Play	Special Cast	Wm. Steiner (S. R.)		
Fall of Jerusalem		Weiss Bros. (S. R.)	6800 feet	
Fast Life in New York		Metro-Goldwyn		
Fast Pace, The	Special Cast	Arrow		
Fifty-Fifty	Special Cast	Asso. Exhib		
Fighter's Paradise, The	Rex Baker	Phil Goldstone	5000 feet	
Fighting Smile, The	Bill Cody	Inde. Pict. Corp. (S. R.)	4630 feet	
Fighting Chance, A	Al Ferguson	Davis Dist. Div. (S. R.)		
First Year, The	Special Cast	Fox		
Flaming Waters		F. B. O.		
Fool, The	Special Cast	Fox		
Forest of Destiny, The		Gotham Prod. (S. R.)		
Free to Love	C. Bow-R. McKee	B. P. Schulberg (S. R.)		
Friends	Special Cast	Vitagraph		
Frivolity		B. P. Schulberg (S. R.)		
Galloping Dude, The	Franklyn Farnum	Inde. Pict. Corp. (S. R.)	4700 feet	
Going the Limit	Richard Holt	Gerson Pict. (S. R.)		
Golden Cocoon		Warner Bros		
Gold Rush, The	Charles Chaplin	United Artists		
Good Deed O'Day	Wm. Desmond	Universal		
Goose Woman, The		Universal		
Grass		Paramount	10 reels	Mar. 7
Graustark	Norma Talmadge	First National		
Greatest Thing, The	Special Cast	Asso. Exhib		
Grounds for Divorce	Florence Vidor	Paramount		
Gulliver's Travels	Special Cast	Universal		
Halfway Girl, The	Doris Kenyon	First National		
Happy Warrior, The		Vitagraph		
Havoc	Special Cast	Fox		
Headlines		Asso. Exhib		
Hearts and Fists		Asso. Exhib		
Hearts and Spangles		Gotham Prod. (S. R.)		
Hell Bent for Heaven		Warner Bros		
Heir's Apparent	Special Cast	First National		
Her Father's Daughter		F. B. O.		
High and Handsome	"Lefty" Flynn	F. B. O.		
His Master's Voice	Thunder (dog)	Gotham Prod. (S. R.)		
His Woman	Special Cast	Whitman Bennett	7 reels	
Home Maker, The	Alice Joyce	Universal		
How Baxter Butted In		Warner Bros		
Human Mill, The	Special Cast	Metro-Goldwyn		

Feature	Star	Distributed by	Length	Reviewed
I'll Tell The World	Richard Dix	Paramount		
In the Name of Love	Cortez-Nissen	Paramount		
Iron Horse, The		Fox Film Corp.	11335 feet	Sept. 1
John Forrest	Henry Edwards	Cranfield & Clarke (S.R.)	5000 feet	
Jungle Law, The	Richard Dix	Paramount		
Justice of the Far North		C. B. C. (S. R.)	5500 feet	
Justice of the Far North		C. B. C. (S. R.)		
Keep Smiling	Monte Banks	Asso. Exhib		
Kings of the Turf		Fox		
Kiss Me Again	Special Cast	Warner Bros		
Knockout Kid, The	Jack Perrin	Rayart Pict. Corp. (S. R.)		
Lariat, The	William Desmond	Universal		
Law and the Lady	Special Cast	Aywon (S. R.)	6 reels	Jan. 10
Lazybones		Fox Film		
Lena Rivers	Special Cast	Arrow	6 reels	
Lew Tyler's Wives		B. P. Schulberg (S. R.)		
Lightnin'	Jay Hunt	Fox		
Lightning Jack	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Lightning Lover, The	Reginald Denny	Universal		
Lightning Passes, The	Al Ferguson	Fleming Prod. (S.R.)		
Light of Western Stars		Paramount		
Limited Mail, The		Warner Bros		
Little Annie Rooney	Mary Pickford	United Artists		
Little Girl in a Big City, A		Gotham Prod. (S. R.)		
Lorraine of the Lions		Universal		
Lost World, The	Special Cast	First National	9700 feet	Feb. 21
Love Cargo, The	House Peters	Universal		
Loyalties	Special Cast	Fox		
Lying Wives	Special Cast	Ivan Abramson (S. R.)	7 reels	May 2
Madame Sans Gene	Gloria Swanson		9994 feet	May 2
Mad Marriage, The	Special Cast	Rosemary Films (S. R.)	6 reels	Jan. 10
Man and the Law, The	Thomas Meighan	Paramount		
Man and the Moment		Metro-Goldwyn		
Man in Blue	Herbert Rawlinson	Universal	5634 feet	Feb. 21
Manicure Girl, The	Bebe Daniels	Paramount		
Man on the Box, The	Sydney Chaplin	Warner Bros		
Man Without a Conscience	Louis-Rich	Warner Bros	6850 feet	May 2
Mare Nostrum	Special Cast	Metro-Goldwyn		
Married Hypocrites	Fredericks-La Plante	Universal		
Marry Me	Special Cast	Paramount		
Men of Steel		First National		
Meddler, The	William Desmond	Universal		
Merry Widow	Mae Murray	Metro-Goldwyn		
Message to Garcia, A		Metro-Goldwyn		
Miracle of the Wolves, The			10346 feet	Mar. 7
Miss Vanity	Mary Philbin	Universal		
Million Dollar Doll		Asso. Exhib		
Moonlight Kisses	Mary Philbin	Universal		
My Pal	Dick Hatton	Arrow		
New York Life	Special Cast	Paramount		
None But the Brave	Richard Dix	Paramount		
Napoleon the Great		Universal		
Nothing to Wear	Special Cast	Metro-Goldwyn		
Oats for the Woman	Special Cast	Universal		
Once to Every Man	O'Brien-Dove	Fox Film Corp		
On the Go	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	5 reels	Arpil 4
Out of the Dark	Special Cast	Metro Goldwyn		
Outlaw Tamer, The	Clayton-F. Farnum	Inde. Pict. (S. R.)		
Overland Limited, The		Gotham Prod. (S. R.)		
Pace That Thrills, The	Ben Lyon	First National		
Painted Woman, The	Kirkwood-Lee	Prod. Dist. Corp		
Part Time Wife, The		Gotham Prod. (S. R.)		
Patsy		Metro-Goldwyn		
Paths to Paradise	Bronson-R. Griffith	Paramount		
Peacock Feathers	Virginia Valli	Universal		
Perils of Paris	Pearl White	F. B. O.	6 reels	Dec. 13
Phantom of the Opera	Lon Chaney	Universal		
Police Patrol, The		Gotham Prod. (S. R.)		
Pony Express, The	Special Cast	Universal		
Poor Mama		Prod. Dist. Corp.		
Poppy	Fields-Dempster	United Artists		
Prince, The	Philbin-Kerry	Universal		
Purchased Youth	Anna Q. Nilsson	F. B. O.		
Quality Street		Metro-Goldwyn		
Quo Vadis	Emil Jannings	First National	8945 feet	Feb. 28
Racing Blood		Gotham Prod. (S. R.)		
Rebellious Girl, The	Special Cast	Metro-Goldwyn		
Reckless Sex, The	Special Cast	Truart (S. R.)	6 reels	Feb. 14
Red Clay	William Desmond	Universal		
Red Wolf, The	Lowell-Russell	Lowell Film Prod. (S. R.)		
Resurrection		Principal Pict. (S. R.)		
Road That Led Home, The		Vitagraph		
Romance of an Actress		Chadwick (S. R.)		
Romola	Gish Sisters	Metro-Goldwyn	About 12 reels	Dec. 13
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose of the World	Special Cast	Warner Bros		
Satan's Son	Special Cast	Inde. Pict. (S. R.)		
Satan in Sables	Lowell Sherman	Warner Bros		
Savages of the Sea	Frank Merrill	Hercules (S. R.)	4850 feet	Mar. 7
Scandal, The	Ramon Navarro	Metro-Goldwyn		
School for Wives	Tearle-Holmquist	Vitagraph	6750 feet	April 11
Seventh Heaven	Special Cast	Fox		
Shadow on the Wall		Gotham Prod. (S. R.)		
Shadow of the Mosque	Odette Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Shenandoah		B. P. Schulberg (S.R.)		
Shock Punch, The	Richard Dix	Paramount		
Shootin' Square	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Siege	Virginia Valli	Universal		
Sign of the Cross		Gotham Prod. (S. R.)		
Skyline of Spruce, The	Special Cast	Universal		
Sorrows of Satan	Special Cast	Paramount		
Souls Adrift	Rosemary Davies	Assoc. Exhib		
Souls That Pass in the Night	Special Cast	Universal		
Span of Life	Betty Blythe	Banner Prod.		
Speed Limit, The		Gotham Prod. (S. R.)		
Spook Ranch	Hoot Gibson	Universal	5147 feet	May 2
Steele of the Royal Mounted		Vitagraph		
Stella Dallas		Metro-Goldwyn		
Strange Bedfellows		Metro-Goldwyn		
Stranger of the North	Richard Travers	Assoc. Exhib	6 reels	July 5
Street of Forgotten Men	Special Cast	Paramount		
Sunshine of Paradise Alley	Special Cast	Chadwick Pict. (S.R.)		
Sun Up		Metro-Goldwyn		
Super Special	Reed Howes	Rayart (S. R.)		
Taming the West	Hoot Gibson	Universal	5304 feet	Feb. 28
Teaser, The	Laura La Plante	Universal		
Temptress		Metro-Goldwyn		
Ten Commandments	Special Cast	Paramount	12 reels	Jan. 5
Ten to Midnight		Prod. Dist. Corp.		
Tenderfoot, The	Jack Hoxie	Universal		
Thank U	Special Cast	Fox		
That Man from Arizona	D.Revier-W.Fairbanks	F. B. O.		
This Woman	Special Cast	Fox		
Three Faces East		Prod. Dist. Corp.		
Throwback, The	Special Cast	Universal		
Tides of Passion	Mae Marsh	Vitagraph	6279 feet	May 9
Timber Wolf, The	Buck Jones	Fox		
Titans, The	House Peters	Universal		
Too Much Youth	Richard Holt	Gerson Pict	4800 feet	Feb. 28
Trailing Shadows	Edmond Lowe	Fox Film		
Trapped in the Snow Country	Rin-Tin-Tin (dog)	Warner Bros		
Travelin' Fast	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Twin Sister, The	Constance Talmadge	First National		
Unholy Three	Lon Chaney	Metro-Goldwyn		
United States Flavor		First National		
Unknown Lover, The	Elsie Ferguson	Vitagraph		
Up and At 'Em	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Viennese Medley	Special Cast	First National		
Wanderer, The	William Collier, Jr.	Paramount		
Weavers, The		Metro-Goldwyn		
Welcome Home		Paramount		
What Will People Say		Metro-Goldwyn		
Wheel, The	Special Cast	Fox		
When Honor Ends	Richard Dix	Paramount		
White Mice	Jacqueline Logan	Sering D. Wilson & Co		
White Outlaw, The	Jack Hoxie	Universal		
Why Girls Go Back Home		Warner Bros		
Wildfire	Special Cast	Vitagraph		
Wild Ridin'	Buck Jones	Fox		
Winds of Chance	A. Nilsson-B. Lyon	First National		
Winning of Barbara Worth		Principal Pict. (S.R.)		
Wise Guy, The	Lefty Flynn	F. B. O.		
Wise Son, The	Special Cast	Metro-Goldwyn	7 reels	June 23
With Kit Carson Over the Great Divide	Special Cast:	Sunset Prod. (S. R.)		
Wizard of Oz	Larry Semon	Chadwick (S. R.)		April 25
Woman Handled		First National		
Woman Hater	Chadwick-Brooks	Warner Bros		
Woman Scorned, A	Pola Negri	Paramount		
Women		Banner Prod. (S. R.)		
Women and Wives		Metro-Goldwyn		
World's Illusion, The		Metro-Goldwyn		
Worst Woman, The	Special Cast	B. P. Schulberg (S.R.)		
Yoke, The	Special Cast	Warner Bros.		
You Can't Live on Love	Reginald Denny	Universal		



Scenes from "Lost—A Wife," a forthcoming Paramount feature with Adolphe Menjou in a leading role.

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in
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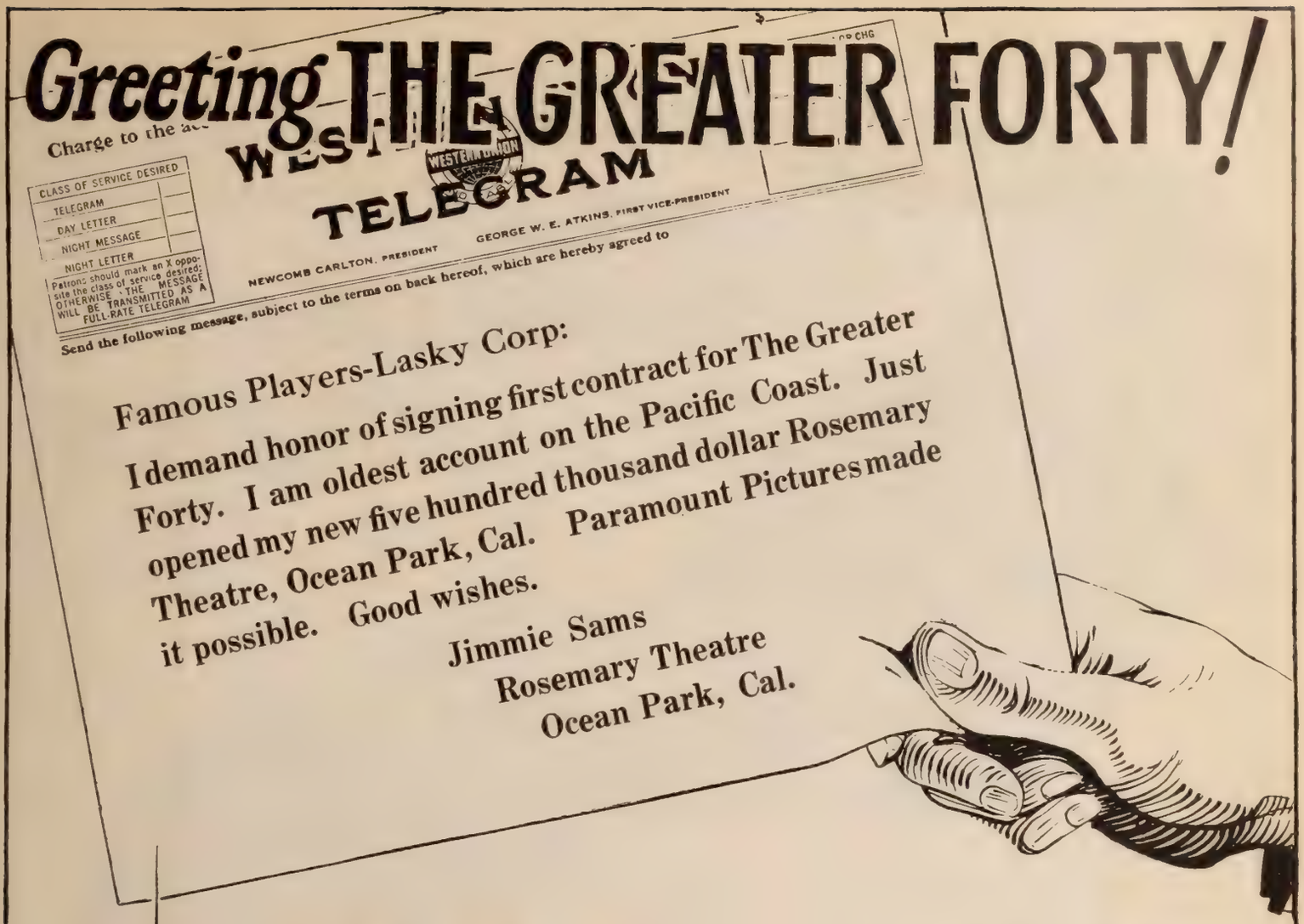
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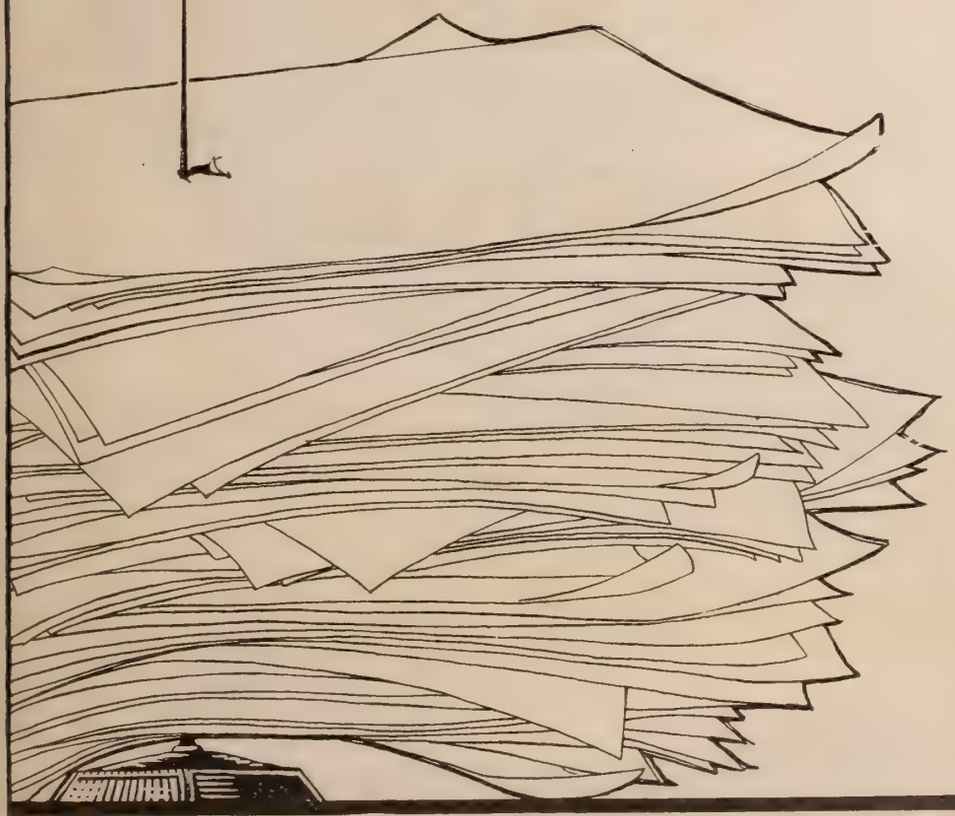


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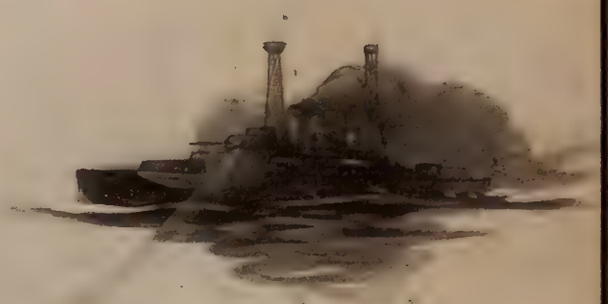


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Harry Leon Wilson
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Charles Logue
Harold McGrath
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Harry M. Berman, Gen. Mgr. F. B. O. of Amer., 723 Seventh Ave. N. Y.
Just completed week's run on Strongheart White Fang which proved to be wonderful box office bet. Saturday and Sunday crowds broke all records and week's business despite hot weather was more than satisfactory. Wish you great success for coming season, your line up looks great. Regards.
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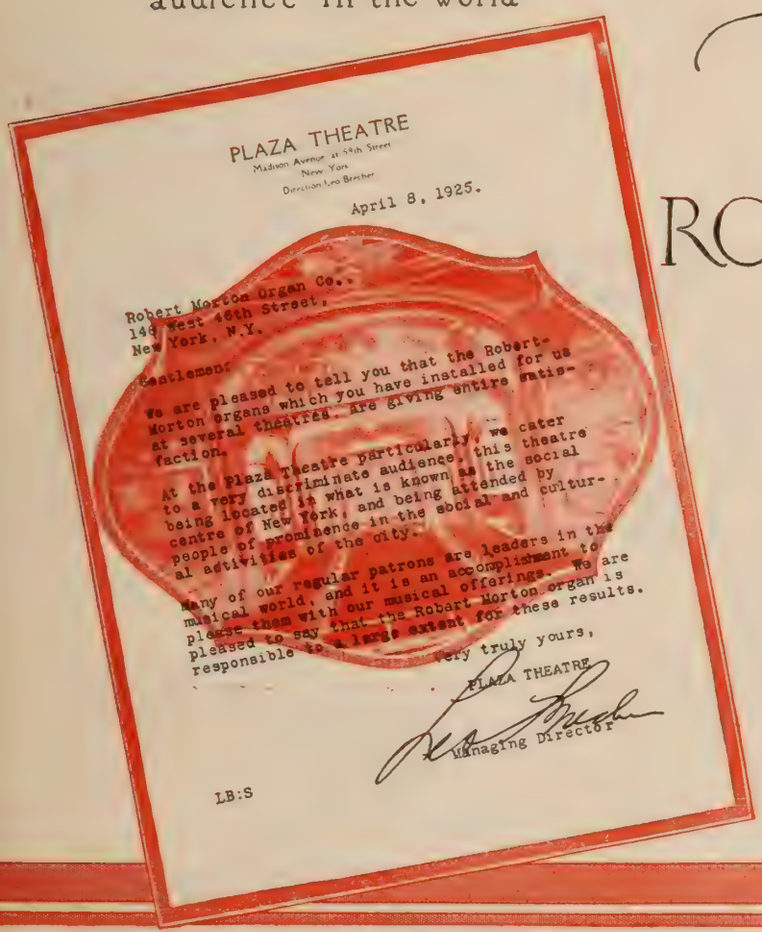
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The William Fox screen sensation for first showing at popular prices following a full season's run at the Lyric Theatre, New York

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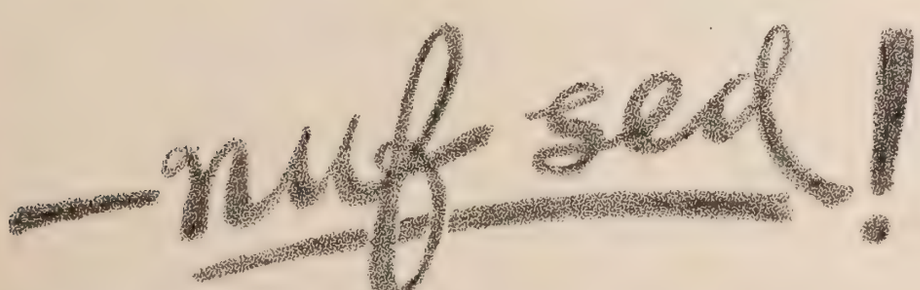
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Tom Mix

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in

THE QUALITY 52

Directed by

REX INGRAM
VICTOR SEASTROM
ERICH VON STROHEIM
HOBART HENLEY
KING VIDOR
MONTA BELL
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RUPERT HUGHES
ROBERT Z. LEONARD
JACK CONWAY
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WILLIAM WELLMAN
MARCEL DE SANO

for 1925-1926

MARĒ NOSTRUM (Our Sea) Rex Ingram, Director. From the novel by Vicente Blasco Ibanez. Alice Terry and Antonio Moreno play the leading parts. A powerful love story. By the author of "The Four Horsemen," "Blood and Sand." Great panoramic sweep with tremendous battle scenes, including a gigantic sea fight. A year in production, here and abroad. Ingram dedicates this stupendous production to the world as his successor to "The Four Horsemen."

THE MERRY WIDOW Von Stroheim, Director. John Gilbert, the Prince. Mae Murray, the Widow. One of the greatest theatrical properties of history, Henry W. Savage's stage success by Victor Leon, Leo Stein, Franz Lehar. Three years on Broadway. A triumph in every capital of the world. A passionate love theme against a background of Viennese spice, dash, sparkle. A duel that's a thriller. A production that could run a year as a road show.

ROMOLA Lillian Gish starring with Dorothy Gish featured. Others in cast: Ronald Colman, William H. Powell. Henry King, Director. From George Eliot's classic novel. Ran 16 weeks on Broadway, at $2 top. Four weeks at same price Park Theatre, Boston. Twelve weeks at Grauman's Egyptian Theatre, Hollywood, same price. First popular priced engagement at Capitol, N.Y. a clean-up; held over for second week and could have run a third. Star of "The White Sister" in another big hit!

BARDELYS THE MAGNIFICENT Entirely in Technicolor. King Vidor, Director. Starring John Gilbert. With Claire Windsor and a great cast. By Sabatini, author of "The Sea Hawk," "Scaramouche." This production likewise is on a big scale, befitting Sabatini's vastly popular novel. The great lover, John Gilbert, in a dashing, love-making role. One of the big scenes is a fight on a high balcony, a gripping episode. John Gilbert in "Bardelys the Magnificent" is a real picture event!

THE BIG PARADE A big special production with John Gilbert starred as a special attraction. King Vidor, Director. Renee Adoree and a big cast. By Lawrence Stallings, author of "What Price Glory?" Broadway's greatest current success and also the sensational best-selling novel "Plumes." A vivid panorama of Doughboy adventures, loves, thrills—with powerful heart appeal. One of the biggest and most important productions ever made at the Metro-Goldwyn-Mayer Studios.

LILLIAN GISH *Two Big Productions.* This greatest star has just signed a long-term contract with Metro-Goldwyn-Mayer. Her name always associated with box-office landmarks from "The Birth of a Nation," "Way Down East," "Orphans of the Storm" down to "The White Sister" and "Romola" continues to represent the surest star-draw in the business. Miss Gish will appear in two great pictures, which in story and production will do justice to her position as one of Today's Biggest Stars.

PARIS Robert Z. Leonard, Director. By Carey Wilson. With Pauline Starke, Lew Cody. Erté, the world's foremost creator of feminine fashions, gives your audiences the first Erté-gowned Fashion Special with striking Technicolor scenes. For years he has been dictating the styles of Paris and the world. Now Metro-Goldwyn has brought him to America. "Paris" comes heralded by months of advance advertising and publicity all over the country. What a showman marvel it's going to be!

NORMA SHEARER *Three Important Productions.* The Great Star, Norma Shearer, in three marvel-productions that will mean a fortune to exhibitors in 1925-26. One is already completed, final title to be announced. It's by Samuel Shipman, wise Broadway playwright, and has Lew Cody, too. The theme is women and clothes and smartly handled with not only luxuriousness and feminine appeal, but thrills—a breath-taking train wreck among others. And Technicolor sequences. Miss Shearer's other two starring vehicles are equally Big!

THE BARRIER Rex Beach, author. A big special in every meaning of the word. With a big All Star Cast as additional drawing attraction plus Rex Beach's fame and the box-office value of what is considered the most thrilling of this famous writer's works. Public demand brings it to the screen in a magnificent production, made into a great, new box-office sensation. Klondike days. Men of iron. Gold! Gold! And beauties caught in the gilded web of the Yukon!

THE TOWER OF LIES Victor Seastrom, Director. Starring Norma Shearer and Lon Chaney. A great special attraction with the combined names of Seastrom-Shearer-Chaney. These three personalities went into the making of "He Who Gets Slapped." Now again they appear in the Selma Lagerlof novel that won the Nobel Prize as the outstanding book of all countries. The story of a girl who goes to the city, her disillusionments and adventures, her great romance. A prize novel that will be next season's prize box-office attraction.

THE UNHOLY THREE Tod Browning, Director. Starring Lon Chaney. With Mae Busch, Matt Moore. For absorbing entertainment it has never been equalled. The novel by C. A. Robbins is one of the most amazing romances of the underworld ever unfolded to public gaze, the story dealing with a ventriloquist, a dwarf and a giant of a side show who band together in a career of crime. Those who have seen it declare it far greater than "The Miracle Man."

SALLY, IRENE AND MARY With Eleanor Boardman, Sally O'Neill, Renee Adoree, William Haines. Hobart Henley, Director. Edward Dowling's famous Broadway stage success which has seven road companies working simultaneously today, at last in pictures. Three featured women stars in one of the biggest titles that exists. Action, fun, beauties, thrills, comedies. It can be banked on as one of the sure-fire standing room attractions of the new season.

THE FLESH AND THE DEVIL The Victor Seastrom-John Gilbert Special. Seastrom as director, Gilbert as star make a marvelous money-winning combination. With Carmel Myers. From the classic novel of Herman Sudermann. A drama of the struggles between a man's passionate desires and the sins which weakness of the flesh may force him to commit. The kind of story that Seastrom will make into a tremendous audience hit. It is the successor to "He Who Gets Slapped."

LON CHANEY As an exclusive Metro-Goldwyn-Mayer star, Lon Chaney will appear in another smashing vehicle, promised to be the most exciting of his successful career as a leading box-office draw. As in his other big successes Lon Chaney will appear with an important woman star and production will be in fitting bigness. Title and details to be announced soon.

THE AUCTION BLOCK Rex Beach's powerful novel. Norma Shearer as an added attraction. What a combination! A great actress in a story of towering strength, dealing with the sale of human lives on Society's Auction Block. Man-to-man struggle for possession of silk-robed beauty! Metro-Goldwyn is producing it on a scale in keeping with the bigness of Rex Beach's name and the importance of this, his most dramatic masterpiece. A great special attraction.

THE MYSTIC Tod Browning, Director. With Aileen Pringle, Conway Tearle, Mitchell Lewis. A sensational exposure of fake spirit mediums, spooks, spirits, table tapping; beauties who bleed the rich; a tense love theme. The first great showman production to dramatize one of the big newspaper topics of Today! Made by the director of "The Unholy Three," it is a big audience draw in every sense of the word and will be backed by extensive exploitation. A winner!

MONTE CARLO Another Erté-Fashion-Triumph! Against a background of the notorious Gambling Paradise, amidst thrilling action, beauties appear, gowned in the striking fashions designed by Erté, the breath-taking creations of this fashion-genius—many in full Technicolor! Audiences are awaiting Erté-designed pictures with keenest interest! They have been receiving and will continue to receive nation-wide syndicated publicity campaigns. One of the greatest showman stunts in years.

LIGHTS OF OLD NEW YORK *A Cosmopolitan Production* starring MARION DAVIES. Directed by Monta Bell, a director who has had one big success after another. From the Broadway stage success by Lawrence Eyre, it gives Miss Davies a role similar to that with which she swept to success in "Little Old New York." Uproarious comedy moments mingle with gripping drama to make this production a great audience hit. Produced at the Metro-Goldwyn-Mayer Studios with an All-Star supporting cast. It will be nationally serialized and advertised.

THE TEMPTRESS *A Cosmopolitan Production.* By Blasco Ibanez, and like his other great works, "The Four Horsemen," "Blood and Sand," "Enemies of Women," "Marē Nostrum" it will be a gigantic, stirring drama. The prize vehicle of the screen year, it was sought after by many producers. A story of Beauty's mad flirtation with wealth in South America and the gilded café playgrounds of the Continent. Nationally serialized and advertised it will be backed by a tremendous exploitation campaign.

THE TORRENT *A Cosmopolitan Production.* By Blasco Ibanez, whose name is connected with the outstanding box-office hits of film history. "The Four Horsemen," "Blood and Sand," "Enemies of Women," "Marē Nostrum." "The Torrent" is hailed as his greatest picture story and it will be made into a powerful colossal epic of screen entertainment, featuring Aileen Pringle in a cast of big names. It will receive the special exploitation—nationally serialized and advertised—of Cosmopolitan Productions.

BUDDIES *A Cosmopolitan Production* starring MARION DAVIES. From George Hobart's successful play, two years on Broadway and then toured the country with several road shows. Pathos, drama, humor in a marvelous audience story. A big supporting cast and a production that will be of unusual stature. It will be given an unprecedented publicity and advertising campaign all over the country. "Buddies" gives Miss Davies the opportunity of her career for comedy and pathos.

FRED NIBLO *One Big Production* from the director of "The Mark of Zorro," "Blood and Sand," "Ben Hur" and other outstanding triumphs. He will make one gigantic production this year that will be worthy of his name and fame. You can depend on a truly great attraction from this genius of directors whose reputation for high-quality, beautiful mounting and intelligent handling of big stories is unexcelled. Watch for the important announcement.

THE CIRCLE Frank Borzage, Director. With Eleanor Boardman, Malcolm McGregor, George Fawcett, Creighton Hale, Alec B. Frances. From the stage success that ran two years on Broadway and toured the country. By Somerset Maugham, author of "Rain" and equally powerful. A big well-known title. And a production of magnitude. A frank presentation of tangled romances in Society's innermost places.

PRETTY LADIES Monta Bell, Director. With Zasu Pitts, Tom Moore, Lilyan Tashman, Anne Pennington. By Adela Rogers St. Johns. Based on the exciting Cosmopolitan Magazine story of a husband reclaimed from a life of wine, women and song. Anne Pennington in the "Follies" sequence. More beautiful women in this production than any ever made. And they're shown in full Technicolor.

SUN-UP The stirring Broadway stage success of two-years. By Lula Vollmer. With Conrad Nagel, Pauline Starke, Lucille La Verne. Edmund Goulding, Director. Great dramatic conflict. A passionate love. Mountain feuds. A battle to death. It has the tremendous heart interest that lives among the simple mountaineers of the Blue Ridge, quick to fight, quick to love, ready to die. A masterful play made into a virile screen romance!

NEVER THE TWAIN SHALL MEET

A Cosmopolitan Production. Directed by Maurice Tourner. With Anita Stewart, Bert Lytell, Huntly Gordon, Justine Johnstone, George Seigmann, Lionel Belmore and other big names. Peter B. Kyne's million-copy best-seller of California and the South Seas now a vivid romance of the screen, made in America and in the South Seas on a scale befitting the importance of this popular novel. Backed by a big exploitation campaign. It will be nationally serialized and advertised.

THE SPAN OF LIFE Starring Lon Chaney. With Pauline Starke, William Haines. Director, Jack Conway. The famous Sutton Vane stage play that had a remarkable stage history of success in New York, on the road and in stock. It trails a dramatic course from America to London to Africa, with thrills, throbs and powerful love motives. One scene shows a human bridge spanning a gaping chasm, body clutching body across a hundred foot expanse! Watch this one!

THE EXQUISITE SINNER With Conrad Nagel, Renee Adoree. From Alden Brooks' sensational novel "Escape." Josef Von Sternberg, Director. A son of wealth takes the gypsy road to romance and finds beautiful adventures of love. Directed by the new screen genius, it is handsomely produced, rich in beauty with a powerful romantic theme and will prove the surprise picture of the new year.

RAMON NOVARRO *Three Great Attractions.* The handsome star of "Ben Hur" will be seen in three big, sure-fire hits. Thrilling love-making stories that the public wants. His first is a romance of the Annapolis Naval Academy, directed by the successful W. Christy Cabanne who is also a graduate of Annapolis. Taken with cooperation of the government. Novarro's other two big productions have equally big box-office drawing qualities. A star with a profit-following!

TIME, THE COMEDIAN Robert Z. Leonard, Director. With Mae Busch, Lew Cody, Gertrude Olmsted. Kate Jordon's story of a home-breaker, revealing the love thief who knows no law in his preying on Youth and Beauty. A great dramatic production made by the creator of "Cheaper to Marry," and packed with unfailing box-office qualities.

MONEY TALKS! Rupert Hughes' greatest story. Alf Goulding, Director. With Eleanor Boardman, Conrad Nagel. Successor to "Excuse Me!" with the same author, director, stars. A combination that means another clean-up. The theme is the Almighty Dollar and what it can buy of beauty, brains, honor. It's packed with those irrepressible Hughes' comedy angles—and yet with a real dramatic kick. The title is an exploitation wow!

AN EXCHANGE OF WIVES With Eleanor Boardman, Lew Cody, William Haines, Renee Adoree. Hobert Henley, Director. Cosmo Hamilton's smashing Broadway comedy-drama. The story of a husband with young ideas. He thought he could bend the wedding ring a bit without breaking it. And when his wife starts to campaign, their adventures develop into the merriest and most exciting marriage mix-up a colony of young couples ever got into. A delight for all audiences.

THE MYSTERIOUS ISLAND Jules Verne's companion story to "Twenty Thousand Leagues Under the Sea." It will be one of the most ambitious pictures ever filmed; showing the fight with deep-sea monsters, secret passages through the crater of a volcano, an eruption that carries away an island, attack by pirates. It is a masterpiece of adventure with undersea scenes done by J. E. Williamson. And many sequences in Technicolor. A big, thrilling entertainment!

MAE MURRAY *Two Big Productions.* Mae Murray will appear in two big Metro-Goldwyn-Mayer productions in 1925-1926, in vehicles such as she has never before been seen. Coming after her great triumph in "The Merry Widow," in which she gives one of the most beautiful performances ever seen on the screen, the public will want to see this gorgeous star in her newest and greatest film successes.

LOVEY MARY King Vidor, Director. With Sally O'Neill, the Wonder Find. By Alice Hegan Rice and a continuation of her famous "Mrs. Wiggs of the Cabbage Patch." The book is a classic dear to the hearts of all readers and is a story known in every corner of the country. The sunshine kid of an orphanage engages her saucy and winning personality in as delightfully human adventures as the screen has ever seen. With the new great screen personality Sally O'Neill.

WOMEN AND WIVES

The best-seller novel of Harvey Fergusson. With Eleanor Boardman, Conrad Nagel. The publisher Alfred A. Knopf reports it as one of his greatest bets. No wonder it's a money-maker at book-stores because it's built of human stuff, the joys, the tears, the drama that go to make great entertainment. That's why in its special screen production, cast with selling box-office names, it's going to be a coin-getter.

A LITTLE BIT OF BROADWAY

From Richard Connell's novel of a beauty among the white lights, her folks back home, a reputation at stake, the boy who waited and another who wanted. A heart of gold and the mud-slingers. It's got the audience wallop, the heart appeal and human interest that makes a sure-fire audience draw. Showmen picked this story and showmen are producing it for box-office profits. It's the kind every showman in the country will want. Director and important cast to be announced.

HOW DARE YOU!

A wonderful Rupert Hughes comedy romance. Remember "Excuse Me!" at the box-office. "How Dare You!" is just like it—only more so! That title with the Hughes audience angle insures pep, action, fun, and a whopping love story. A story that's right up to the second in smartness—peopled with folk that just stepped out of the pages of life and whose human story makes 100 per cent entertainment. The Director and money-winning cast to be announced.

BROWN OF HARVARD

America's most famous college classic, by Rida Johnson Young. With Conrad Nagel, Eleanor Boardman. Not only has it especial appeal for the younger generation to whom the romance of great college life is absorbing, but to every type of picture-goer it offers clean, thrilling entertainment. A surprise sensation, pep, youth, heart-interest. The story of Harvard's famous racing crew is just part of this great story.

JACKIE COOGAN

Two Great Hits. Two winning Jackie Coogan productions. By Willard Mack, who wrote "The Rag Man." They give Jackie even greater opportunities for the heart appeal and human touch. Again the lovable waif in tattered clothes. Watch for "Dirty Face," and "Old Clothes," two great titles and stories that will stir the emotions of all audiences, because they've got the recipe for human happiness—the joy, the tears, the smiles, the little troubles. Jackie in rags steals their hearts away.

DANCE MADNESS

With Aileen Pringle, Lew Cody. By S. J. Kaufman, the famous nationally syndicated author. A romantic love drama between a man of wealth and an obscure beauty whom he trails from the gilded haunts of wealth to her shabby home. Aileen Pringle, as the siren, more ravishing than in "Three Weeks." She has what Elinor Glyn calls "it"—and that's what accounts for her great popularity at the box-office. Here's an audience picture!

THE REASON WHY

Elinor Glyn's world-famous romantic novel, her successor to "Three Weeks" and "His Hour." Jack Conway, director. With the wonderful lovers Aileen Pringle of "Three Weeks" fame and Conway Tearle, who was the romantic hero of "The Great Divide." This is one of Elinor Glyn's best selling novels, a throbbing love story set in a jewelled background of wealth and elegance, with a great cast. Look forward to a sumptuous Glyn gold-getter.

MORE STARS THAN THERE ARE IN HEAVEN

in

THE QUALITY 52

for 1925-1926

IN 1924-25 Metro-Goldwyn-Mayer established a record for consistent money-making at the box-office that has never before been equalled by any company at any time. The season 1925-1926 finds this great organization more than prepared to continue to set the high pace which has made Metro-Goldwyn the Talk of the Industry. The studio organization, headed by Louis B. Mayer and his associates Irving Thalberg and Harry Rapf, that has shown in the current year its keen knowledge of what exhibitors want, remains intact, an assurance to showmen of business-pictures. The productions listed in the preceding pages are, picture for picture, great big attractions, destined to reap a fortune for exhibitors in the new season. Well known players, big vehicles, directors who have made the industry's successes —that's the Quality Fifty-Two! Metro-Goldwyn delivered the goods this year. You can depend on far greater clean-up attractions in 1925-1926 from the fastest-moving outfit of them all!

METRO-GOLDWYN

The Talk of the Industry



F. B. O. Presents

Evelyn Brent

IN HER GREATEST PICTURE TO DATE

"Alias Mary Flynn"

Which will triple her growing popularity among all types of Fans

Directed by
Ralph Ince
Story by F. K. Myton

Distributed by
FILM BOOKING OFFICES
723 Seventh Ave., New York City

Exchange Everywhere

Thematic music cue sheets available on all our features.

Packing

MAR

NOW IN ITS

5th Week *Los Angeles*

2 Weeks *Detroit*

2 Weeks *Washington*

2 Weeks *Boston*



With This All Star Cast!

Holbrook Blinn — Harrison Ford
Harry Watson, Jr. — Hobart Bosworth
Harry Myers — George Siegmann
Richard Carle — Olin Howland
Hedda Hopper — Emily Fitzroy
and Master John Huff



ACTION!

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

Them In Everywhere!

ION DAVIES

in the uproarious modern comedy

ZANDER *The* GREAT

From Salisbury Field's great Broadway success
Adapted by - - - Lillie Hayward
Editorial direction by - Frances Marion
Directed by - George William Hill
Settings by - - Joseph Urban

The Great Summer Picture!

CROWD your theatres during the hot months with this smashing comedy hit. A great human picture packed with laughs and thrills and tugs at the heartstrings. Critics everywhere agree on its enormous box-office appeal.

"Should do business in any type of house"—*Motion Picture News.*

"There need be no fear regarding the box-office success of 'Zander the Great.'"—*Exhibitors Trade Review.*

"Thoroughly enjoyable entertainment for patrons of all classes."—*Moving Picture World.*

"Her Greatest Role"

A Cosmopolitan Production

Distributed by Metro Goldwyn



PATHOS!



ROMANCE!



COMEDY!

In tribute to a great



Inspiration Pictures Inc., *presents*

RICHARD BARTHELMESS

"SOUL-FIRE"

with Bessie Love

Adapted from the play "GREAT MUSIC" *by* MARTIN BROWN
Scenario by JOSEPHINE LOVETT

A John S. Robertson Production

Photographed by Roy Overbaugh
Supported by a brilliant cast including
Helen Ware, Walter Long, Charlotta Monterey,
Rita Rossi, Effie Shannon, Lee Baker and
other well known players

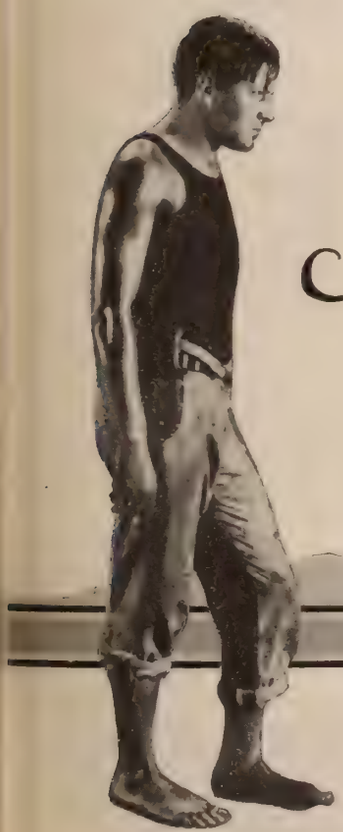
Members *of* Motion Picture Producers *and* Distributors of America Inc.—Will Hays *President*

Foreign Rights Controlled by
First National Pictures Inc.
383 Madison Avenue New York

box office attraction!

Playing Barthelmess' best, week of May 31st

Akron, O.....Strand
Albany, N. Y.....Strand
Atlanta, Ga..... Metropolitan
Auburn, N. Y.....Jefferson
Baltimore, Md.....Rivoli
Battle Creek, Mich.....Regent
Bayonne, N. J.....DeWitt
Birmingham, Ala.....Trianon
Boston, Mass.....Gordon's Olympia
Brooklyn, N. Y.....Mark Strand
Buffalo, N. Y....Shea's Hippodrome
Canton, O.....Alhambra
Cincinnati, O.....Capitol
Cleveland, O.....Stillman
Clinton, Ia.....Strand
Council Bluffs, Ia.....Broadway
Davenport, Ia.....Capitol
Dayton, O.....Keith's Colonial
Des Moines, Ia.....Des Moines
Detroit, Mich.....Capitol
East Liberty, Pa.....Liberty
Elmira, N. Y.....Regent
El Paso, Tex.....Palace
El Reno, Okla.....Criterion
Emporia, Kans.....Strand
Enid, Okla.....Rialto
Grand Rapids, Mich. Majestic-Gar.
Hartford, Conn.....Strand
Haskell, Okla.....Orpheum
Hoboken, N. J.....U. S.
Indianapolis, Ind.....Circle
Jamestown, N. Y. Shea's Op. House
Jersey City, N. Y.....Central
Jersey City, N. J.....State
Jersey City, N. J.....Tivoli
Junction City, Kans.....Columbia
Lawrence, Kans.....Varsity
Lawton, Okla.....Murray
Lima, O.....Sigma
Los Angeles, Cal.....State
Louisville, Ky.....Mary Anderson
Manhattan, Kans.....Marshall
Minneapolis, Minn.....State
Muskegon Mich.....Majestic
Muskogee, Okla.....Broadway
New Haven, Conn.....Olympia
Newport, R. I.....Opera House
New York City.....Mark Strand
Niagara Falls, N. Y.....Strand
Norfolk, Va.....Norva
Norman, Okla.....University
Oklahoma City, Okla.....Empress
Omaha, Nebr.....Rialto
Palm Beach, Fla.....Beaux Arts
Philadelphia, Pa.....Stanley
Pittsburgh, Pa..Grand Opera House
Ponca City, Okla.....Murray
Portland, Me.....Strand
Portland, Ore.....Rivoli
Providence, R. I.....Majestic
Richmond, Va.....National
Rochester, N. Y.....Eastman
St. Louis, Mo.....Capitol
St. Louis, Mo...New Grand Central
St. Louis, Mo.....West End Lyric
Salt Lake City, Utah.....American
San Antonio, Tex.....Palace
Sapulpa, Okla.....Victorian
Sioux City, Ia.....Princess
Springfield, Mass.....Capitol
Stamford, Conn.....Alhambra
Syracuse, N. Y.....Eckel
Toledo, O.....Pantheon
Troy, N. Y.....Troy
Union Hill, N. J.....Lincoln
Union Hill, N. J.....Pastime
Waco, Tex.....Strand
Washington, D. C.....Metropolitan
Waterbury, Conn.....Strand
Wichita Falls, Tex.....Mission
Winston-Salem, N. C...Auditorium
Worcester, Mass.....Olympia



A great star's biggest achievement



FIRST NATIONAL PICTURES

A First National Picture

~lined them up at 11 P.M.

That's what "CHICKIE" did at the PANTHEON THEATRE Toledo, Ohio.

For the second time in the motion picture history of Toledo, the picture had to play a special midnight performance to take care of the crowds who couldn't pack into the house to see the last regular show. At 11 P. M. there was a line-up outside the theatre as if it were a holiday matinee. And even for that show, there were about 300 who couldn't get in. The show lasted until 2 A. M. And then all the taxicabs of Toledo were rushed to the scene to get the crowds properly distributed and delivered to their homes.

Morning Telegraph

First National Pictures Inc.
presents

"CHICKIE"

by ELENORE MEHERIN

with

Dorothy Mackaill, Gladys Brockwell, Hobart Bosworth, Myrtle Stedman, Olive Tell *and* John Bowers

Directed by JOHN FRANCIS DILLON
Produced under the supervision of EARL HUDSON

Scenario by MARION ORTH, *Photographed by* J.C. VAN TREES, A.S.C.
Art Director MILTON MENASCO, *Film Editor* ARTHUR TAVARES
Editorial Direction MARION FAIRFAX

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue New York

FIRST NATIONAL PICTURES

Getting the business everywhere
First National Pictures

Members of Motion Picture Producers and Distributors of America Inc.~Will Hays *President*

Motion Picture News

VOL. XXXI NEW YORK, JUNE 6, 1925 NO. 23

Common Sense

THE next year or so will see the sharpest competitive struggle this industry has had in all its stormy career. The lines are forming right now—along circuits, booking combines, first runs, subsequent runs, little theatres, foreign markets, etc. The battle for supremacy used to center around stars, then directors; but no longer. The business is getting nearer bedrock. The big problem today is—Marketing. How to sell the goods; how to buy them. In other words—Merchandising.

* * *

There's nothing remarkable about this industrial situation.

In each business there are economic forces. They may be likened to huge wheels, dormant or partly idle; waiting for the right kind of shoulders to put them in swift action. The right kind of shoulders are—capital and brains.

Nothing else will avail much. Just these two — Capital and Brains.

* * *

Now if these wheels get off the road and attempt short cuts and mess things up generally—break the rules of the road, in other words—there's justification for the howl that goes up from the injured. And there's recourse to the law or to those commissions created by law to see that business people get fair play.

But if capital and brains are pushing ahead in the grooves of economic law—which they must do if they themselves are to escape destruction—why, the fellow that gets pinched and pushed aside hasn't anybody to blame but himself. His plea for help won't get very far.

You cannot put a check rein on human initiative. The Soviets have tried it and made a debacle of progress.

So the situation is economic and impersonal. What we need is to stop calling names and to study merchandising.

* * *

First of all it's a matter of making goods that will sell. I have just had a talk with an exporter of film. He is an independent exporter—that is to say, he is apart from the big American companies who have their own selling offices abroad. He says that the foreign market for the American independent producers is better now than ever; but its future will depend wholly upon the quality of their goods. That market alone is important enough; but the very same gauge will determine the independent company's future in this, the home market—or the future of any American producer, big or little. You can talk till Kingdom Come about outlets for goods; but to what avail, if the goods are not up to the mark?

* * *

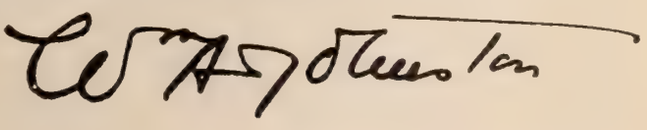
Then come advertising and selling.

Every year finds these two factors of more moment in this business—as with every business. Any firm that doesn't exploit today for all it's worth is in the shadow. And that, of course, takes capital and brains. We say "as with every business," but advertising in this business, where the goods are so peculiarly elastic in value, is a greater factor than in any other business in all business history.

* * *

These truths may sound trite. Our object in emphasizing them is to suggest that we get away from hysteria and down to common sense. Who's got the goods this year? How will they be pushed? What exhibitors are up-to-date with their theatres and know the picture market and how to buy?

The struggle within the industry will be won by business sagacity, nothing else.



AN EDITOR

The Week in Review

ONE of the joys of a trade paper editor's life is to happen in, without previous warning, upon a picture so excellent that it makes you hanker to spread the good news. I had dropped in the Heckscher Building to discuss with R. H. and P. D. Cochrane the details of Universal's new plan of complete service to the exhibitor, and found them on their way to the projection room. So I had a preview with them of Reginald Denny's "I'll Show You the Town," eight reels of fast-tempo farce comedy, which, it is easy to predict, will make the trade sit up and take notice even in these favored days of feature comedies. It is of the Hoyt style with a good story unfolding in a mass of complications that will make any theatre rock with laughter—and almost continuously. Harry Pollard does a remarkable piece of direction. To steer a story smoothly though such lightning-like twists and turns is filmcraft of the best order. That former stage favorite, Cissy Fitzgerald, is at her best; so, in fact, is the entire cast. Marian Nixon, it seems to us, will make a name for herself in the light comedy field. This picture is sure-fire entertainment—anywhere.

* * * * *

COMPLETE film service at a dollar a reel is revolutionary—so much so, in fact, that it revolves back to the early days of the industry, when J. J. Kennedy of the General Film Company told the writer that the secret of successful distributing was simply to keep a film off the shelves and working as many days as the year provided. So that is Universal's answer, probably, to all those who are saying: how can they do it? They expect to do it on the well known basis of volume distribution. Already, they tell me, small town exhibitors are writing in and saying that this scheme is their salvation.

Universal includes in its offer all its released pictures excepting only "The Hunchback of Notre Dame," "The Phantom of the Opera," and the news reel. This makes a list of 52 Jewels and westerns, 6 serials, 70 two-reel series pictures, such as the "Leather Pushers," etc., and 109 comedies.

* * * * *

THIS problem of the small town theatre is to the fore these days. Some people dismiss this army of theatres with a wave of the hand, as inconsequential or doomed to pass out as the bigger and better theatre goes up; others say they will be and must be perpetuated. Some film concerns today make these small houses the backbone of their business.

Here's the situation as we visualize it, and as we presented it editorially some time ago. Make a dot on a sheet of paper—a large dot—and then surround it with, say, six small dots. There's your theatre situation today throughout the rural sections of the country. The large dot represents the larger town and the small ones the surrounding settlements, each the center of a farming community. In these little towns there is or at some time has been a picture house. If the larger central town now has a modern well-run theatre and there are good roads leading to it, it is pretty safe to say that the picture houses in the surrounding hamlets are out of business or temporarily closed or shut down to a few shows a month. Roads have a lot to do with it. In reply to a questionnaire on the situation which we recently sent to country newspapers, many replied in this vein: good roads spell the doom of the small town house.

But good theatres in the main towns and good roads don't prevail everywhere, by any means; and probably the pressure on the little town house has already gone as far as it ever will. And we are told that there are today in the country some eight thousand of these little theatre accounts. We won't call them theatres; we'll call them accounts—from the viewpoint of a distributing company. Some are closed, some running infrequently. They exist, many of them potentially. That is to say, they are ready to run, given pictures and people to see them.

It's quite a problem. The rural population of the country, living on some 6,000,000 farms, exceeds 31,000,000 people. They comprise one-fourth of the country's population. Are they to see pictures, the best pictures, and where?

We publish this week the results of a questionnaire sent out by *The Nebraska Farmer,* Ex-Governor Samuel R. McKelvie's paper, and a mighty good paper, by the way. The results of the canvass are most interesting. They indicate a weak distribution of pictures in general. These people are not familiar with the new stars. They tell of few pictures seen and many more they want to see.

* * * * *

PARAMOUNT, as has been announced, is going to this large rural population, with an advertising campaign in a country-wide list of farm papers. It is a most interesting and important experiment. We daresay that a lot of distributors of other kinds of merchandise, and the Government itself, will watch it with much interest. It is a far-reaching problem—this one of the farms and the small town dealer.

Paramount's advertising says to the farmer: Go to the movies; go oftener, not merely Saturday night but also Wednesday night; take the family and the help—that's the way to hold them on the farm; take the neighbors, if there's room in the car; support your theatre, make it more prosperous and the theatre, in turn, will give you better service.

Copies of this advertising are also directed upon the storekeepers of these small towns, and so is the voice of the visiting salesman, urging them to get back of their local theatre and help make it more prosperous and attractive—pointing out to them the fact that the oftener the farmer and his family come to town to see the movies the more goods they will buy at the stores.

ON BROADWAY

By William A. Johnston

Then, too, the Paramount selling force cooperates with the County agents and home demonstrators, employed by the government, states, and 3000 counties of the states—the former to help the farmer on the farm and the latter to help the farmer's wife in the home.

It all appears to be a very serious thorough-going campaign, and it would seem that the light is going to shine again for the small town theatre.

Universal's scheme is one to be reckoned with, too. With the limited income of the small house, so limited that express charges are even an important factor in operating cost, complete service—feature, serial, comedy—at a dollar a reel is going to get a wide and willing response.

* * * * *

GREAT BRITAIN (and indeed the entire world) continues to be stirred up over the Americanization of the film.

Recently in the House of Lords, Lord Newton pointed out that American films are patronized to the extent of 95% of insular attendance and fully 99% of public attendance in other quarters of the British Empire. He added: "If we are condemned to witness perpetual rubbish, for Heaven's sake let it be English rubbish in preference to American. I gather what the public wants is to see expensive and attractive females."

The New York newspapers have commented widely on this utterance. *The New York Evening Telegram* says that the argument from this side of the water can be summed up in a single sentence. "Lord Newton seems to think that Britain would be wise to give the public what it doesn't want." And *The Telegram* further says: "Only if and when the British motion picture industry gives the British public pictures that are superior to the American product and better fitted to British taste can the ratios of popularity be changed."

It is interesting in this connection to read a frank article contributed to the editorial page of *The Daily Mail* of London. Says the article: "The most serious charge to be made against the British film production is that it has contributed practically nothing to the moulding of national character. Until this omission is made good, its claim for recognition as a key industry is a sheer impertinence."

Whatever American films may be, they are at least developing a universal popular culture, and they have also developed world-wide demand for American clothing, American styles, and American goods in general. It strikes us, as we have stated before, that the American film today is pretty nearly directing the progress of the world. Could anything be more momentous?

It has always seemed to us, as the article in *The Daily Mail* points out, that British producers have overlooked their vast storehouse of thrilling and inspiring film stories. We have often thought of such great epics as the story of India, and of Australia.

The Daily Mail article says, after reviewing the commercial side of the subject: "Patriotic considerations are, however, much more important, since the people, without adequate expression of their national ideals on the screen, are without the most powerful sociological influence on the present day." The writer refers to such films as "Zeebrugge" and "Livingstone." "In these pictures there is something of the greatness of our country which makes them magnificently inspiring entertainment. There are hundreds of other subjects equally inspiring. It is, for example, an amazing circumstance that our film trade has not yet discovered the rousing China clipper histories by Basil Lubbock."

* * * * *

ENTHUSIASTIC testimonials reach us on Harold Lloyd's last picture, to be called, we believe, "Rah, Rah, Rah!" Lloyd himself called at the office the other week and, with his usual conservatism, said that he is pleased with it and that it is as good as "Grandma's Boy."

We look forward, we confess, to these annual visits of Harold Lloyd. It is refreshing to find one of the greatest of picture stars traveling along modestly, sincerely, and with his feet solidly on the ground. Now he is planning his next picture, which will be the first for Paramount. He recently signed Sam Taylor as his sole director, and Taylor is supervising the Lloyd staff of gag and scenario men in preparation of the story.

* * * * *

ANOTHER interesting caller was Adolph Menjou, the "actor of the lifted eyebrow," who can, with George Arliss, tell a complete story by the eloquence of his pantomime. John Barrymore, we note, pays remarkable tribute to Menjou in a recent interview in *The New York Evening Post*. Prefacing his statement with "Already there are actors who seem to know everything about the screen," he says, "Adolph Menjou is the greatest. He is uncannily right. I believe it; why not say it? Others are Emil Jannings and Chaplin."

* * * * *

"THE Lost World" is a sensation in Chicago. Opened at the Roosevelt a week ago and very quickly was compelled to go to continuous performances beginning at 9.15 a. m. to accommodate the crowds.

* * * * *

HARRY NOLAN of Denver is going into the circuiting business, lining up the important houses in the Rocky Mountain division, and has strong backing which he cannot divulge as yet via the printed word.

MOTION PICTURE NEWS

June 6 1925 Vol. XXXI No. 23

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Publication Office: Lyon Block, Albany, N. Y.

Mr. Hays at West Baden

THAT was an interesting and significant speech made by Will H. Hays to the members of the Inland Press Association at West Baden this week. It covered a number of vital topics—vital to the public as well as the industry.

One of the points discussed by Mr. Hays related to the possible domination of the industry by a "limited group". This situation, he declared, could not come about, because the market is always open to to the really good picture, to which proper distribution and exhibition would always be given because of the picture's very quality.

In view of the present situation within the industry, this pronouncement by Mr. Hays will be given wide attention.

Another problem stressed by Mr. Hays was the removal of unfair non-theatrical competition. He again declared that entertainment pictures belong in the theatres; they should not be shown in schools or churches. The Hays organization is working steadily along the line of segregating pictures, to the end that only strictly religious films shall be shown in churches and pedagogic pictures in schools.

This is an important matter. There have been many exhibitor complaints of unfair non-theatrical competition, and it is gratifying to see that the situation is by way of being remedied.

On Happy Endings

A RECENT editorial in *The Christian Science Monitor,* under the heading "Motion Pictures and Their Happy Endings," contains a novel and gratifying tribute to the screen.

"Glancing down the long alleys of the past, the particular form the fine arts have assumed in each epoch and in each country appears but the particular consciousness of that time and place made specially manifest," says the editorial.

"And so today, in the motion picture with its happy endings, is it not again the direct will of a nation, of an epoch, even, made apparent, and in an art form best adapted to its needs? Is not the motion picture, in its ubiquitousness, its intolerance of despair and profitless gloom, its universal scope and constant unfoldment, a right reflection of the swiftly mounting democracy and vitality of the New World? There is no doubt that art designed for moneyed minorities would indulge itself in all the idiosyncrasies inimical to such patronage; nor is there any less reason to suppose that the motion picture in its special relation to majority consumption should give off anything other than the healthy, homely optimism that underlies American thought and desire of today. Existing primarily in two of the main elements of twentieth century cosmography, the screen is naturally antagonistic to other day dalliance in inertia, morbidity, and satisfaction with defeat. Victory, right action, and high courage are the keynotes of this youngest of the arts pilgrimaging in our midst, no matter what particular sloughs of despond may be along the way. There is a high destiny for the motion picture in spreading its optimistic, happy-ending outlook over a war-worn world. It is a radiance belonging specially to the screen and to the people of America."

A School for Exhibitors

SOME time ago S. R. Kent started a school for salesmen. Then, Famous Players recently announced the establishment of a school for developing new screen talent. Now, Harold B. Franklin, of the Paramount Theatre Department, announces that a school for training theatre managers will be started.

This is an interesting experiment. Showmanship in this industry is highly developed in spots, but the maximum amount of efficiency in this respect has by no means been reached.

The manager of a picture theatre is a complex job, requiring specialized knowledge. Given real aptitude on the part of the individual, practical methods can be taught, and showmen trained for the difficult job of running a theatre.

A progressive step—and one which the industry will watch with interest.

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PICTURES AND PEOPLE



James V. Bryson, managing director of European Motion Pictures, Ltd., in London, with the captain of the Leviathan on his trip to America, for "Phantom of the Opera" (Universal).



Dorothy Phillips has returned to the screen, which will be good news to her following, and will be seen in "Without Mercy" (Producers Dist. Corp.).



Mrs. Jack London, wife of the late author of "White Fang" (F. B. O.) snapped with Strongheart, who plays the title role in the film version of the story.

THE FOUNTAIN OF YOUTH

TOM MEIGHAN has re-discovered the celebrated Fountain of Youth. We all discovered it once while studying American History in school—and the vision of old Ponce de Leon trying to regain his youth while drinking and bathing in its waters stirred all of our sentiment and sympathy.

It was while the Paramount star was on location in Ocala, Florida, that he came across a famous watering place called Silver Springs. The water is as clear as crystal.

Meighan made several pilgrimages to the place and learned from a guide that it was old Poncy's w. k. Fountain of Youth. The guide, a talkative chap, said "It is a well known fact that these waters possess the remarkable properties sought by the famous Spanish explorer. Thousands of people come here and regain their youth." Tom pondered this fact for several minutes.

"Well," he said, "after I finish this picture I suppose I'll find myself playing opposite Baby Peggy."

RINGING "HELL'S BELLS"

HERMAN Gantvoort, well known in the motion picture trade as Bill Holland, is ringing down the curtain on his theatrical production, "Hell's Bells." This comedy of two lovable old rogues who come East to bunco, and remain to spread happiness will close this Saturday night after five successful months on Broadway at the George M. Cohan theatre. The producer, always a generous fellow, wants to give his actors a vacation before the play reopens in Chicago next season.

Gantvoort was formerly connected with several motion picture publications, and also promoted the "Teleview." When he started his career as a theatrical producer he checked out his assumed monicker, Holland, and resumed his own name.

In addition to re-opening the New York company in Chicago for a run, Gantvoort plans to send out four other "Hell's Bells," companies on the road next season. Although several offers have been made he has not—at this writing—disposed of the picture rights.



The Iron Horse of Canada—the "Countess of Dufferin," first locomotive to make the trip across the Dominion, which takes the place of "Jupiter" in the Canadian version of "The Iron Horse" (Fox), opening there soon.



Wanda Wiley, Century Comedy star, leaves Hollywood for Kerrville, Texas, on her first visit to the old home town in two years, as Julius Stern sees her off.



And this, as you may see by the hat, is a brother of Buster Keaton, Harry "Jingles" Keaton, who has begun at the bottom of the ladder at the Metro-Goldwyn-Mayer studios.



Edgar B. Hatrick, general manager of International Newsreel, snapped as he was sailing for Europe where he will remain for six weeks on business.

LINE FORMS TO THE RIGHT

IN anticipation of the opening of the new Paramount theatre on Broadway sometime in September 1926, the Paramount officials have already received application for a pair of duckets. Robert D. Cogan, a real dyed-in-the-wool fan, made the application. He does not intend to stand in line for a year or even for a night. None of that World Series "stand-up-all-night stuff" for him. He has been advised that he will have seats on the night that the Paramount theatre is given its official opening. The work of breaking ground for the theatre and the twenty-nine story office building is scheduled to begin next week.



Another player is added to the First National ranks, as Joyce Compton signs a five-year contract with that firm. Those in the photo are June Mathis, Miss Compton, Dave Thompson, production executive, and A. L. Rockett, acting West Coast representative.

ANOTHER FOR DENNY

THERE is no doubt about Reginald Denny being one of the fortunate stars of the screen. Universal has given him one sparkling story after another. The popularity stakes which he earned with "Oh Doctor," are carried on with "I"ll Show You The Town." It is a scintillating number—one right up to the minute in its frolicsome tid-bits of humor. There is a dash—a sparkle about it—once it proceeds to weave its net of intrigue around a group of pleasure-seekers. There is also an honesty in its humor—as none of its situations are forced for the sake of capitalizing farce and hokum. Indeed, it is strong enough in its own idea and the execution of it to travel on its own momentum.

It releases much fun—which starts with a smile and explodes in a crescendo of laughs as the merry-makers are gathered together in a restaurant. Here is Denny as a nimble professor trying to be obliging to the ladies. He takes one to the supper club only to discover that the others are parked there. So he jumps from table to table—having the soup with one, the entree with another and the wine with the third. When he dances he places his card on the table. In other words he is caught in his own trap. This situation is but one of many in this bright comedy—which is sound of humor—sound in characterization—and which unravels its plot with a fine spirit of spontaneity.

Mr. Denny can certainly glorify the dashing youth of the day. His expressions have a world of meaning—and he takes his hurdles so easily that it all seems like so much fun—fun in which the spectator gladly enters. You seem to be watching a light fiction story here. You seem to be a part of the action. Such a quality is hard to capture in mirthful pieces. But Denny has a grace and charm in his easy abandon—and his stories run so true. Which accounts for the illusion of being a part of them.

Not a scene is out of key. The characters are well contrasted—and exceptionally well played. The scenes are firmly knit with each one dependent upon its forerunner. This makes for spontaneity. So it dashes along—telling a story of an obliging youth who jumps from the frying pan into the fire in his effort to avoid scandal. We predict big things for Denny. He has set a pace for himself. We believe he can keep it.



Banquet given by Famous Players Production department to the Paramount department of distribution during the First International convention, held at the Hotel Ambassador, Los Angeles. Executives, directors and stars, and delegates are grouped about the room.

GLAD TIDINGS

MR. and Mrs. J. Irving Greene are registering gladness over the arrival of a baby daughter, May 18th. The young lady who tipped the scales at seven pounds, has been given the attractive monicker of Nancy. The father, who is the advertising exploitation and publicity chief for "Chronicles of America," is now commuting to Tarrytown on the 5-15 train. None of New York's attractions can keep him in town a minute longer when he can find so much happiness in the bosom of his family. Both mother and daughter are doing fine. Felicitations.

AUTHOR LOOKS IT OVER

ELIZABETH COOPER, the author of "Drusilla with a Million" which opened at the Capitol theatre, New York, last Sunday, was among those present to look over her brain child. She came to Gotham from Miami where, with her husband, Clayton S. Cooper, editor of the Miami Tribune, she has been making her home for the last three years, for the express purpose of attending the opening of her picture.

Among those comprising the Cooper party were Mr. and Mrs. Reginald Owen (Mrs. Owen is the daughter of William Jennings



Just as Priscilla Dean, making a personal appearance with "A Cafe i Cairo" (Producers Dist. Corp.) strolled out of the Circle theatre Indianapolis, with Managing Director Ace Berry, she was accoste by that inveterate Stage Door Johnnie, Charlie Murray.



Few of the good old fashioned racing melodramas have had a finish like this. It is the conclusion of the United Hunts Meet at Belmont Park, with Flying Ebony winning and Superlette finishing in place, as photographed by International Newsreel.

Bryan), Fannie Hurst, Mr. and Mrs. Bernard Gimbel, Sophie Irene Loeb and Miss Laura Wilck.

Mrs. Cooper registered satisfaction over the screen version of her novel, and also over Mary Carr's interpretation of Drusilla.

CALIFORNIA, HERE I COME

MONTAGUE GLASS, the humorist and playwright, and creator of the celebrated partners, Potash and Perlmutter, will doubtless be given the keys to the cities in Southern California in telling the world that the climate out there is in a class by itself. The man who drew up the partnership papers for Abe and Mawruss has just returned to New York from the Riviera and he states there isn't a Chinaman's chance to stake the climate of Nice against Pasadena, Santa Monica and Hollywood.

Take his word for it—"whoever exploited the balmy, summery atmosphere of Nice was a high-pressure salesman and a press agent extraordinaire. After I was in Nice one night I bought the heaviest woolen suit and overcoat I had ever worn—a model four-ply chinchilla, with fur inlaid. And an evening on the Riviera with its penetrating chill would satisfy a full-blooded Eskimo."

Now Montague Glass is singing—"California Here I Come." He expects to depart for the Pacific Slope just as soon as he stretches his sea-legs.



Al Christie and Julian Eltinge, famous female impersonator, register mutual satisfaction after signing the contract whereby Eltinge will appear in the Christie feature to follow "Seven Days" (Prod. Dist. Corp.).

A TEA DANCE FOR CORINNE

APPROXIMATELY three hundred editors, critics, columnists, actors, actresses, press representatives, theatre managers, musicians, authors, men-about-town, women-about-the-stores, responded to Richard A. Rowland's invitation to meet Corinne Griffith and participate in a tea dance in her honor at Sherry's last Friday afternoon. The doors to one of the private ball-rooms were thrown open at four o'clock and for four hours the guests exchanged greetings with the charming star, the host and his corps of assistants, danced when the fancy moved them—and enjoyed the lobster salad, the chicken salad, the cakes, the ices—and the ice tea.

Among those who shouted "Sherry's—Park Avenue!"—to their chauffeurs—and who came and saw and were conquered by the personality of the star and the host's refreshments were Edna Ferber, author of "So Big," the story in which Colleen Moore starred, and of "Classified" which will serve as Miss Griffith's next picture; Sir Henry MacGowan, Mrs. A. M. Williamson, English novelist; Peter B. Kyne, Rita Weiman, E. M. Asher, Charles R. Rogers, Alice Joyce, Nathan Burkan, Johnny Hines, Sam Katz, Irving Lesser, Spyros Skouras, Robert Kane, C. C. Burr, E. A. Eschmann, Lynde Denig, Herman Bruenner, Dorothy Parker, Gabriel Hess, Courtland Smith, W. J. Watt, Charles Belmont Davis, Walter Camp, Robert Dexter, Mark Kellogg, Karl Kitchen, Warner Richmond, Sofus Berg, First National's general manager in Scandinavia, Svein Aas, manager for Norway, Ken Hall, director of publicity for F. N. in Australia, and Sid Mercer.



Pathe's home office baseball team; standing, left to right: Quinn, c.f.; Eckerson, 1b; Christensen, 3b; Ronan, captain and r.f.; Moodnick, Billi and Landon, utility outfielders; seated, left to right: Torpey, p.; Cashman, 2b; R. S. Coyle, manager; Jordan, ss.; Hagetter, l.f.; kneeling, Higgins, c.

JIMMY GLEASON TELLS ONE

JAMES GLEASON, the author of two of Broadway's most successful hits of the season, "Is Zat So?" and "The Fall Guy," tells a story quite in keeping with his waggish way of writing dialogue.

It seems there were two motion picture directors strolling down Hollywood Boulevard—one being more famous than the other. As they stepped along talking "shop" their attention was attracted by a huge tarantula which was strutting its stuff directly in their path.

The lesser known director, registering cruelty, was just about to crush the big bug, when his friend shouted:

"Stop! Don't do that!"

"Why not?" inquired the would-be assassin.

"It might be Lon Chaney," replied the other.



Joe Levinson, manager of Saxe's Rialto and Princess theatres in Milwaukee, greets Tom Mix, the Fox star, during the recent convention.

A NEW FACE

WHO is the man who has repeatedly urged new faces on the screen? This is easy. It's Sam Goldwyn.

Having urged for new faces Sam has found one. It belongs to Lois Moran, a Pittsburg girl of sixteen summers. As she is small, slim, blonde, blue-eyed and screens well, according to the tests, she will be placed as Laural in the screen version of "Stella Dallas."

The producer found her in Paris, but the word "convent" does not figure in her education (which earns a good mark for the press agent). Sam wanted a Juliet for Ronald Colman's Romeo, for he intends putting out a new film version of the Bard's immortal love tragedy. She wrote a letter which had such distinctive appeal that his heart was touched. When she had an interview with him her personality bowled him over. The screen test did the rest — and little Loie came on to New York.

Her personality continued to register, for Marc Connolly signed her for a part in his new play, "The Wisdom Tooth," on the strength of it. The play was just a Spring try-out before being fixed up for the Fall customers. Then Henry King came on from the Coast and said to Sam —"You're a wonder — you certainly can pick 'em."

So that's the story of Sam Goldwyn's newest "discovery." There's a "catch" in the contract, however. It is understood between the producer and Mrs. Moran that Lois' contract will be in force as long as the girl remains unmodernized and unsophisticated.

As we've seen the young actress from twenty to thirty paces as a flat-footed waiter walks we hold the opinion that all the worldly wisdom in the world could not change her wistful appeal. She is the fragile, Dresden china type of feminine beauty.



George O'Brien, the Fox star, mitts Duke Kahanamoku (hope we've spelled that right), the Hawaiian swimming champ, on the Fox lot in Hollywood.



Leatrice Joy, starring in "Hell's Highroad" (Producers Dist. Corp.), in a unique camera study recently taken of her by Melbourne Spurr.

MARY'S DAY

IT'S about time that John D. Rockefeller, Thomas A. Edison, Calvin Coolidge and Henry Ford shared the monoply of their daily schedules with someone who is equally famous. So here goes with Mary Pickford.

7 a. m.—Arises bright and early; 7:45 a. m.—Breakfasts with Doug; 8:15 a. m.—Leaves home for studio; 8:30 a. m.—Looks over "rushes" of film taken day previous; 8:50 a. m.—On the set conferring with director; 9:30 a. m.—Attends conference at studio bungalow; 11 a. m.—Has the Pickford curls shampooed; 11:30 a. m.—Dons costume and make-up; 12 noon—Poses for pictures; 1 p. m.—Lunches with Doug and her family; 1:30 p. m. —Starts picture work for day; 2 p. m.—Continues screen work; 3 p. m.—Still busy; 4 p. m.—Day's "shooting" over; 4:10 p. m. —Refreshments; 4:30 p. m.—Receives guests and poses for more pictures; 5 p. m.—Dresses for dinner; 7 p. m.—Dinner with Doug, family and guests; 8 to 11 p. m.—Recreation and sleep.

A busy day, this. Mary demonstrates that "the life of idle ease" so generally associated with screen folks is largely a myth.



Dainty Carol Dempster, who plays a role of an altogether new sort, for her, in "Sally of the Sawdust" (United Artists) now being completed.



Jacqueline Logan, a charming featured player in "If Marriage Fails—?" (F. B O.), the latest C. Gardner Sullivan production for that company.



Banquet in London to Colleen Moore, First National star. At the table along the wall, next to Miss Moore, may be seen J. Ormiston, Ralph J. Pugh, J. Wignall, M. P., Mrs. Pugh, Sir Charles Higham, Horace and Mrs. Judge, Sir Harold and Lady de Courcy Moore.



Al Rockett, First National production executive, sees Mary Astor and Hobart Bosworth off for New York, where they will appear in featured roles.

No Small Group Can Dominate Field, Says Hays

Declares Good Pictures are Bound to be Shown

West Baden, Ind., May 25.

WILL H. HAYS spoke tonight to the editors and publishers assembled here for the annual convention of the Inland Press Association.

The motion picture industry is in splendid condition, he said, with sound business methods prevailing, complete harmony in the ranks of his association, and ever-increasing artistry in the pictures themselves.

He negatived the suggestion that any limited group of companies sought to dominate the motion picture field by declaring that a really good motion picture, no matter by whom it might have been made, was bound to have proper distribution and exhibition.

Also he pointed out that the ownership of motion pictures did not rest in any small group. He explained that one producing and distributing company has 316,000 shares of stock, held by 4,288 individuals in 45 different States and 12 foreign countries; while another similar company has 184,000 shares out among 1,521 individuals in 34 different States. Still other corporations soon will have stock on the market for anyone, Mr. Hays said.

He invited the public to offer constructive advice and suggestions about the movies through the "Open Door" of his Public Relations Department.

His address, in part, follows:

"From the business standpoint, the motion picture industry has settled down and is operating along the sound, common-sense lines which govern other American industries. Reckless extravagance is no more. Waste of time and effort has been eliminated. It is no longer the 'motion picture game'; it is the motion picture business.

Producers Harmonious

"Our organization, the Motion Picture Producers and Distributors of America, was formed three years ago with nine member companies. It has grown constantly since then until today it comprises the twenty-two most important companies which produce and distribute pictures. It has had a sound, healthy growth. The companies which form our ranks are just as keenly competitive as ever in their quest for material from which to make their photoplays, for actors and actresses to perform in them, for the quality of their product, and in their efforts to sell that product when it is finished. But they are absolutely united in their efforts to carry out their declared purposes and to make the motion picture all it should be in the fabric of society.

"There is always a ready market for really good motion pictures. The very nature of the motion picture business—perhaps the most highly competitive of all businesses—puts a premium on worthy achievement. There are never too many good pictures, and producer, distributor and theatre owner all welcome thought and productions by whomsoever made that are up to the continually rising standards.

"Just as the author of a worthy novel has no difficulty in getting a publisher for that novel; just as that publisher has no difficulty in getting book dealers to sell that novel—for it means profit and prestige to all of them—so with the man or woman who has a really first rate scenario or high class motion picture. Because of severe competition, the market goes to the man with the good entertainment to sell—he does not have to go to the market.

"For reasons not only of good morals but of good business, the men who make motion pictures decided more than a year ago that the more or less prevalent type of novel and stage-play must not make any serious advances toward becoming the prevalent type of motion picture. And so the producing members of our Association set up a system of their own to that end. Here is how that system operates: When any member company is offered the screen rights to a book or play of a probably questionable nature, representatives immediately inform the offices of our Association, representing about 85% of the producing elements. If the judgment of the member company to the effect that the picturization of the subject matter is inadvisable is confirmed, a notice is sent to all the other member companies, giving the name of the objectionable book or play. Such company members thus having their attention directed to the subject in question, have the opportunity of avoiding the picturization of the novel or play. During the year just passed, this plan has resulted in more than 100 books and plays, including some of the best sellers and stage successes, being kept from the screen, not only that group of books and dramas much talked about but also a large number of others.

Unscreenable Subjects

"There is one unfailing way to have a continuing supply of vital and wholesome pictures, and that is by patronizing the good pictures already in existence and thus encouraging the making of more and more good ones.

"Through the cooperation of our members, augmented by the interest and cooperation of a large number of theatre owners, there will be in operation this summer in at least 32 'key cities' of the United States, special performances on Saturday mornings for boys and girls, admission to which will be 10 cents.

"This is the 'Saturday Morning Movie' of which you will hear. The very best sort of pictures will be available for the youngsters. Every picture will have the endorsement of our Department of Public Relations. Parents and guardians may send their children to these performances with complete confidence that what they see will be altogether wholesome and beneficial. These pictures come from the vaults of treasury films of our members, from all the great feature pictures of the past, together with innumerable comedies, travel pictures and other films which possess educational as well as entertainment value. From among 3,300 selected reels, material enough was chosen to complete 52 distinct and complete programs, a year's supply, each program consisting of 8 reels, generally divided up into a 5-reel feature, a 2-reel comedy and a 1-reel scenic or educational subject.

"Before saying anything publicly about this plan, we conducted a series of experiments to learn if it was as good in actual operation as it seemed to be in theory, with the most amazingly satisfactory results.

Church Pictures

"There is another experiment going on which may be of real good—this is the joint effort with certain forward-looking religious agencies to discover whether the motion picture may not be adapted to church use, be made effective in stimulating church attendance and in arousing greater interest in the church and in religious subjects.

"It must be remembered, however, that the pedagogic picture and only the pedagogic picture belongs in the schools. The strictly religious picture and only the strictly religious picture belongs in the church. What we call the entertainment picture does not belong, and in my opinion should not be shown, in either church or school. To show entertainment pictures—the sort we see in the motion picture theatre—either free or at a low price or at whatever price, in school or church, is to set up an altogether unfair, unjust and uneconomic competition to the theatre owner whose livelihood comes from the showing of pictures, who has a large investment in his property, his building, his music and his film rentals, and who pays extra-high taxes, insurance rates and the like from all of which the churches and schools are free. Remember he is engaged in an essential business."

West Penn. Owners Move Headquarters

The headquarters of the M. P. T. O. of Western Pennsylvania at Pittsburgh have been moved to the Hotel Henry.

Rapid Changes in the Theatre Map

Universal Takes Over Alhambra, Milwaukee, on August 1—Famous Players Active in New York State and Elsewhere

ACTIVITIES in the theatre field this week included several important developments. It was announced that Universal would take over the Alhambra, one of the leading houses in Milwaukee, on August 1, on a long term lease from the Uihlein interests. The Alhambra is a 3,000 seat theatre and is the second largest in Milwaukee.

There were other important deals in the Middle West. The Lubliner & Trinz Theatrical Enterprises, a subsidiary of Balaban & Katz, took over three theatres in Elgin, Ill.—the Rialto, Crocker and Grove.

Phil Ryan of the Capitol Theatrical Enterprises, Kansas City, made a deal with the McClure interests in Emporia, Kas., whereby Capitol will acquire the two McClure houses in Emporia. This acquisition brings the total numbers of theatres controlled by Capitol up to 24.

In Bay City, Mich., Famous Players took over five houses. It was also learned that Famous is negotiating for a fifty per cent interest in the Strand and Hamilton Theatres, Yonkers, N. Y., which will be operated as first-run theatres.

In the South, it was reported that Famous Players was negotiating with the Pryor-Leitch interests in Greensboro, N. C., to take over houses in Danville, Va., Greensboro, Durham and Fayetteville, N. C.

Montgomery Hill, Carolina supervisor for Famous Players, was in Raleigh, N. C., the past week in conference with Jack Reville of the State and Superba theatres recently acquired by Arthur Lucas, of Atlanta. His visit was interpreted to mean that Mr. Lucas in taking over control of these houses was acting for Famous Players, though this could not be officially confirmed.

Mr. Lucas has also acquired the ideal in Charlotte, N. C. and has opened his new Egyptian Theatre in Greenville, S. C.

The very few weeks that E. J. Sparks held possession of his recently acquired theatre holdings in Gainesville, Ocala, and Sanford, Florida, before turning over the entire lot to Famous Players, was interpreted in Atlanta to mean that Mr. Sparks was acquiring the towns in question for Famous, and furthermore, that he was arranging the purchase of still other Florida theatres to be sold, in turn, to Famous.

Atlanta exchanges had hardly time to get bookings set under the Sparks regime for the three towns above mentioned, it is said, before receiving notice to the effect that Famous had taken them over from Mr. Sparks. A proposition was recently made to C. E. Williamson for the purchase of his theatres at Winter Haven and negotiations proceeded to such an extent that Mr. Williamson accompanied Mr. Sparks to New York last week with a view to getting the Williamson holdings for Famous. Mr. Williamson, returned early this week, however, with the word that all negotiations had been called off.

Three new theatres were announced and one extensive remodeling task started in Kansas City last week, close upon the heels of the announced $300,000 improvement of the Warwick theatre, the construction of a $1,000,000 theatre and office building at Broadway and Valentine road and the construction of a $500,000 theatre and office building at Mill Creek boulevard and Forty-third street.

The new theatres announced were the proposed construction of a new downtown house to replace the Old Victory theatre near Twelfth street and Grand avenue, a suburban house at Indiana and Howard avenues, and a theatre at Fifth street and Elizabeth avenue, Kansas City, Kas. In the construction of the theatre to replace the Victory, the Wonderland, one of Kansas City's oldest down town second run houses, will be razed to make room for a modern building plan, included in the erection of the new house.

A 70-foot frontage was purchased last week by James M. Kopulus from Sig Harzfeld for a motion picture site at Howard and Indiana avenues, but detailed plans of the theatre have not yet been announced. The new down town building will cost about $300,000, probably being a smaller second run house. The Kansas City, Kas., theatre, to be constructed by a group of lodges and operated on a public basis, will consist of a $20,000 improvement on a building which now occupies the site. The theatre will have an ample stage and be modern in every respect. E. Keyser is the architect. The architects for the other theatres have not yet been selected.

Famous School for Theatre Managers

Course Will Be Continuous With Sessions Held at Rivoli Theatre in New York City

HAROLD B. FRANKLIN, Director of Theatres, Famous Players-Lasky Corporation, announced this week the establishing of a training school for theatre managers. This school will open its first term August 15th, and upon the graduation of the first class, February 1, 1926, the second term will open. The courses will be continuous thereafter and will embody every phase of motion picture theatre management.

The school, the sessions of which will be held at the Rivoli Theatre, New York City, will be under the direct supervision of one of the Famous Players-Lasky Theatre Department's experts and its administration will be in charge of an Executive Council. In addition to this Executive Council, Mr. Franklin states, there will be a Board of Directors consisting of some of the most important figures in the motion picture industry.

There will be complete and thorough instruction in all practical details of theatre management, in the course of which students will learn the daily routine of the modern, up-to-date theatre and will be given definite instruction by special experts in each branch of theatre activity. In addition to classroom instruction, students will be taken into intimate contact with every phase of motion picture theatre operation and from time to time will be assigned to tasks in which they will be brought into contact with the actual details of theatre management.

Among the subjects which will serve as bases for courses in the school will be the history of the development of the motion picture theatre, the inter-relation of production, distribution and exhibition; the selection of advantageous sites, the various types of theatres, from the de luxe first run house to the neighborhood theatre; theatre architecture and equipment, house service, the relation of the theatre to the community, music, projection and lighting, presentation and prologues, exploitation, advertising and publicity; good-will building, programs and theatre accounting.

Requirements for entrance to the school will include good health, absence of deformity, and a clean-cut, pleasing personality. No applications will be received from men under eighteen or over twenty-eight years of age, and while it is preferred that applicants be college graduates, exceptions will be made for high school graduates whose other qualifications are deemed favorable. Applications for admission to the first session of the school will be received between July 1st and July 15th. On July 20th, or thereabouts, the tentatively successful candidates for admission will be notified and they will be interviewed in New York City by appointment between August 1st and August 10th.

In connection with his announcement, Mr. Franklin made the following statement:

"Although motion picture theatre management is a highly technical field requiring specially trained experts, there has hitherto been no central training point for those engaged in this important work. Through their own sheer ability there are men, at different points throughout the country, who have developed through experience and the progress of the theatre business a capability which measures up to requirements.

"The establishing of the Paramount theatre managers' training school is the first step toward preparing thoroughly trained managers to carry on the work of motion picture theatre management. This school will not only prove of benefit to the industry, but will offer an attractive vocation for young Americans and an opportunity for good financial return. Its purpose is essentially practical and it will lay a solid foundation for the future."

Readers of Farm Paper State Picture Preferences

Survey Conducted by S. R. McKelvie Publication

SAMUEL R. McKELVIE, former Governor of Nebraska and publisher of *The Nebraska Farmer* for many years, has recently completed a survey among his readers on their preferences as to types of motion pictures, popularity of stars and other interesting data.

The results were tabulated from ballots sent in by readers covering several different questions. The total number of replies was 351, of which 239 were from farm women, and 112 from farm men. The summary shows:

In answer to the question "What motion pictures have you seen lately that you like best?" 378 pictures were mentioned, divided into first, second and third choices. "The Covered Wagon" was first on the list by an overwhelming vote. The second question, "What pictures would you like to see?" brought mention of 360 films divided into three choices. In answer to the query "What type of picture do you prefer?" the responses showed:

Melodrama, 138; Society Drama, 115; Short Comedies, 93; News Films, 91; Farce Comedy, 81; Society Comedies, 77; Serials, 69.

"Are you tiring of the so-called jazz-age pictures?" brought these answers:

Yes, 139; No, 108.

Readers were also asked to name their favorite star. Ninety stars were mentioned, the leaders being as follows, in the order named: Tom Mix, Fred Thomson, Thomas Meighan, Colleen Moore, Norma Talmadge, Mary Pickford, Rudolph Valentino, Gloria Swanson, Lois Wilson, Hoot Gibson, Harold Lloyd, Betty Compson, Pola Negri, Jackie Coogan, Jack Hoxie, Bebe Daniels, Silver King, Baby Peggy, Lillian Gish, Buck Jones, Richard Barthelmess, Rin-Tin-Tin, Constance Talmadge, Lila Lee, Richard Talmadge, May McAvoy, Ben Lyon, and Ronald Colman.

Players in the next division of popularity were as follows: Betty Bronson, Viola Dana, Richard Dix, Johnny Walker, J. Warren Kerrigan, Shirley Mason, Douglas MacLean, Arthur Rankin, the late Wallace Reid, Strongheart, Anita Stewart, Marion Davies, Robert Ellis, Julia Raye, Maurice Flynn, Harrison Ford, Corinne Griffith, Dorothy Gish, Jack Gilbert, Agnes Ayres, Robert Agnew, Warner Baxter, Wesley Barry, Monte Blue, Harry Carey, Ricardo Cortez, Alice Calhoun, Marguerite Clark, William Desmond, Dorothy Devore, William S. Hart, Jack Holt, Wanda Hawley, Hope Hampton, Alice Joyce, Leatrice Joy, Doris Kenyon, Frank Keenan, Rod La Rocque, Cullen Landis, June Marlowe, Antonio Moreno, Jack Mulhall, Carmel Myers, Katherine McDonald, Mae Murray, Mary Miles Minter, Ramon Novarro, George O'Brien, Marie Prevost, Mary Philbin, Aileen Ray, Alma Rubens, Vera Reynolds, Irene Rich, Milton Sills, Norma Shearer, Lewis Stone, Conway Tearle and Claire Windsor.

In preference for pictures "The Covered Wagon" led by a big majority. Next in order among the leaders in this group came: "North of 36," "The Sea Hawk," "Hot Water," "When a Man's a Man," "Abraham Lincoln," "The Mine with the Iron Door," "The Thundering Herd," Tom Mix Pictures, "America," "The White Sister," "Girl Shy," "Peter Pan," "Lone Star Ranger," "Safety Last," "Call of the Canyon," "Comin' Thru," "Dr. Jack," "King of Wild Horses," Harold Lloyd Comedies, "Mask of Lopez," "North of Nevada," Mary Pickford Pictures, "The Ramblin' Kid," "So Big" and "To the Last Man."

Three hundred and sixty pictures were mentioned as those the readers of *The Nebraska Farmer* want to see. Those receiving over eight votes were:

"Code of the West," "The Covered Wagon," "The Thundering Herd," "North of 36," "Hot Water," "The Rag Man," "I Want My Man," "Too Many Kisses," "Peter Pan," "Thief of Bagdad," "The Great Divide," "So Big," "Ben Hur," "The Lady," "The Ten Commandments," "America," "Abraham Lincoln," "The Sea Hawk," "The Deadwood Coach," "The Air Mail," "When A Man's A Man," "The Hurricane Kid," "Lone Star Ranger," "Sundown," and "To the Last Man."

In connection with the survey, Mr. McKelvie pointed out to his readers that their preferences would be made known to the producers of pictures. On the general subject of motion pictures, he wrote in part:

"Usually, we associate the movies with comedy, drama, tragedy and adventure, but there is an educational side that is of equal importance. The news films reproduce before our very eyes views from all parts of the world that are of hourly and daily public interest. Also, the use of pictures as an aid to scientific research and understanding is of universal importance.

"There was a time not so long ago when these types of entertainment, information and education came to us only in books, upon the spoken stage and through the press. Without interfering seriously with the progress of any of these, the movies have taken their place at the head of the list. Thus, we have in every community one or more theatres where pictures alone are shown. So, also, have the movies become so important a part of community life and social welfare that our interest in them no longer is confined to our personal desires.

"This prompts us to ask, how the movies may be directed into the channels of greatest service to the community? If this is a question of public interest, it is no less a subject of prime importance to producers. They realize full well the strength of public opinion. They know better than any one else that an articulate, popular will can force any just issue. So public demand has encouraged producers greatly to improve the character and quality of pictures in art, theatrical effect and wholesome entertainment value. And the end is not yet. Indeed, the larger sphere of progress is only entered upon. Producers are alert in an effort to secure further expressions from patrons of the movies regarding the kind of pictures they prefer. This is why we ask our readers to answer the questions."

Success of Morning Shows Gratifying, Says Hays

Will H. Hays, president of the Motion Picture Producers and Distributors of America, is enthusiastic over the success of the Saturday morning performances for children at the Eastman, Rochester. In a letter to the management, Mr. Hays says:

"I have watched with great interest the initiation of the Saturday morning movie project at your theatre in Rochester. It is very gratifying to note from your letter with the enclosures from the Rev. Clinton Wunder and Superintendent of Schools Herbert S. Weet that these special shows for children have met with such signal success. The results at other theatres since the inauguration of the service at Rochester has further demonstrated that our plan for these shows is receiving the same enthusiastic welcome that has been evidenced at Rochester."

C. G. Kingsley Funeral Held in St. Louis

Funeral services for C. G. Kingsley, special representative for Producers Distributing Corporation, were held in St. Louis May 24, under the auspices of the Masons. Interment was in Valhalla Cemetery.

Kingsley, who worked out of the New York office, was in St. Louis in connection with his duties and while riding in the automobile of C. D. Hill, manager of the local office, was stricken with an attack of apoplexy. He was taken to the Missouri Baptist Hospital where he died.



SAM RORK SIGNS LEON ERROL

To Do "Clothes Make the Pirate"

ANOTHER great stage celebrity was added to the galaxy of stars that will appear in the pictures released through Producers Distributing Corporation during the coming season, in the signing of Leon Errol, famous Ziegfeld Follies star who is now creating a furore in the musical comedy "Louis XIV" at the Cosmopolitan Theatre in New York City.

Errol affixed his signature to a contract with Rork recently to appear in a big production to be made from the current story success "Clothes Make the Pirate" by Holman Day and published by Harper.

"Clothes Make the Pirate" is a delightful farce comedy and how well it is suited to the talents of Leon Errol may be gained from the following summary taken from the book's review as published in the New York Times:—Tidd, a mild-mannered, henpecked Boston tailor in the colonial days is so fascinated by pirate stories that he makes a suit of pirate clothes for himself and one night, for the sheer pleasure of wearing the costume he dons the pirate togs and saunters off down dark streets. Near the water front he comes in contact with a band of real pirates who, mistaking him for an expected leader, carry him off to a waiting pirate ship and off on a quest for plunder.—What follows in the way of comedy may be imagined when the meek little tailor, finding himself the captain of a blood-thirsty crew, tries to bluff the thing through by using terms and actions gleaned through reading pirate yarns.

The production will be made in the east, to fit in with Mr. Errol's stage work. Alfred Green will direct, and Producers Distributing Corporation will release the picture some time during the coming season.

Warners Offer Franchise Plan

Arrangement Will Provide Exhibitors Two to Ten Year Option on Product

A FRANCHISE plan under which exhibitors will be offered an option of from two to ten years on all product of Warner Brothers is being worked out in detail by executives of that company. The Franchise policy, which was announced this week by H. M. Warner, was evolved at the recent convention of the Warner and Vitagraph organizations held in Los Angeles.

A detailed outline of the plan will be made public within a short time, it was announced. In general aspect the plan is described as an arrangement under which theatre men may secure to their theatres for a term of years the Warner product on a contract basis.

In announcing the plan H. M. Warner said: "We have decided to franchise our product to all exhibitors, whether big or small, for any period from two to ten years.

"This franchise, which is virtually an option on Warner product for successive years, gives the exhibitor the protection and security of knowing that he need no longer be forced against the wall because he lacks the product to keep his theatre open and doing business profitably.

"Regardless of what other product an exhibitor wishes to book for his house, he is safe in the knowledge that through the Warner franchise, that may extend from two to ten years, according to the term decided upon, he has the opportunity to expand and keep right on growing.

"Now that we have purchased the Vitagraph company, and thus procured our own distribution centers throughout the world, we have gone a step further. Through our new franchise policy, we now offer exhibitors renewed encouragement to remain in business profitably and, at the same time back that up with the high calibre of product we have scheduled for production and release this coming season."

Plans Drawn for Cincinnati Theatre by Cino Co.

Plans have been drawn for a large motion picture house which the Cino Theatre Company, of Cincinnati, proposes to build in the downtown section of that city. The site of the new theatre is the properties at Fifth and Vine streets, of the old Stag and Honing hotels. The estimated cost of the theatre is $1,000,000.

The Cino Theatre Company has been incorporated by Ben Heidingsfeld and I. Lisbon, owner of several downtown Cincinnati picture houses.

Jersey M. P. T. O. Names New Counsel

The M. P. T. O. of New Jersey, through Joseph Seider has retained Joseph Varbalow, assistant prosecutor of Camden, New Jersey, to represent the organization before the Philadelphia arbitration board. Norman Samuelson has been appointed counsel for the city of New York.

New Companies Chartered in New York State

Newly incorporated motion picture companies receiving charters from the secretary of state during the past week and entering the business in New York state, included the following: Dessey Corporation, capitalization not stated, M. L. Elkin, M. Salit, A. Eichel, New York city; Checkers Photo Play Corporation, $100,000, D. Hauser, Brooklyn, A. Mencher, Y. Messer, New York city; McLean Amusement Corporation, $10,000, H. C. Guttman, J. Frank, H. Bovis, New York city.

Harlem Productions, Inc., $10,000, F. Johnson, P. Grainger, A. Porter, New York city; Cunningham Studios Inc., Utica, capitalization not stated, A. Cunningham, M. H. Gooding, A. H. Jennison, Utica; Hemisphere Pictures Corporation, capitalization not stated, L. Baum, H. E. Goldberg, New York city, F. Freeman, Brooklyn; Ned Jakobs, Inc., $10,000, L. V. Flate, J. T. Abeles, F. Zavelo, New York city.

Charles O. Seesel, Inc., $10,000, C. O. Seesel, E. N. Bloomberg, I. Finkel, New York city; Fred Clark Productions, $10,000, F. Clark, B. Clark, New York city, H. H. Roberts, Detroit, Mich.; Goodwill Comedies, Inc., $50,000, I. M. Michelman, R. Liebhoff, A. J. Johnson New York city; Loucks and Norling, Inc., $10,000, J. A. Norling, A. H. Loucks, Larchmont, H. Bowsky, New York.

Democratic Majority in New York Commission

The New York State Motion Picture Commission has now switched in its majority from Republican to Democratic, through the naming of Mrs. Elizabeth V. Colbert, of Albany, to the Commission.

Last week, T. J. Donnelly, of New York city, a Democrat, was appointed deputy at $4,000 a year, to succeed Fred Wightman. Mrs. Sallie Minsterer, of Brooklyn, was also named as a deputy at $4,000 a year, to take the place of Mrs. Burton, of Rochester a Republican leader in Monroe county, who was named to the Commission by Governor Nathan L. Miller shortly after its organization in 1921. Mrs. Anna Connelly, of Yonkers, has also been named in place of Edna La Rose, as deputy at a salary of $3,500 a year.

New First Run House for Baltimore

Thomas D. Sorerio has promised Baltimore another first run house that will be in operation within the year. It will be one of fifteen theatres under construction in different parts of the United States being built by the Sorerio interests. The plans for the new house call for a seating capacity of 3,500, with a large stage equipped with all the latest production contrivances.

Rotchford Wins Promotion With Vitagraph

JOHN J. ROTCHFORD, who for a long time has been statistician in the contract department of Warner Brothers, has been promoted to an executive position with Vitagraph. He has been named assistant general manager and will serve as General Manager Sam E. Morris's right hand man.

M.P.T.O.A. Pushes Play Date Drive

Bureau of Trade and Commerce Active; New Schedule of Dues Announced by Treasurer

PRELIMINARY to the meeting of the new Board of Directors of the Motion Picture Theatre Owners of America in New York the week of June 1, National Headquarters this week started a drive for the further mobilization of playdates begun at the Milwaukee Convention.

Louis M. Sagal, National Treasurer, also sent out appeals for the payment of dues to the organization, the scale being based on the seating capacity of theatres. It follows:

500 seats or under—annually, $26; semi-annually, $13; quarterly, $6.50.

500 to 1000—annually, $52; semi-annually, $26; quarterly, $13.

1000 to 1500—annually, $78; semi-annually, $39; quarterly, $19.50.

1500 to 2000—annually, $104; semi-annually, $52; quarterly, $26.

2000 to 2500—annually, $130; semi-annually, $65; quarterly, $32.50.

Over 2500 seats—annually, $156; semi-annually, $78; quarterly, $39.

In his letter to theatre owners, Mr. Sagal points out that "the only income we have is dues. The money the producers and distributors are contributing is for the Bureau of Trade and Commerce alone, and no part of it goes to the support of the Motion Picture Theatre Owners of America. That is up to you."

The Bureau of Trade and Commerce is functioning actively and is sending out additional playdate pledge cards, which exhibitors are asked to sign and send to headquarters. It is stated that the Bureau will soon make public a complete list of all producers and distributors affiliated with it. The letter says in part:

"It is the purpose of this Bureau to give to these Independents—producers and distributors who are not building and operating theatres in competition with their customers, the greatest possible number of play dates.

For that purpose we drew up the enclosed pledge card for the mobilization of play dates for the Independents; and by the enthusiastic response in written pledges which we received at the Convention, we know that the independent theatre owners realize that if they are to continue in business themselves they must give a greater percentage of their play dates to the independent producers and distributors than ever before.

"We know you want to do your part in preserving the Independence of the Industry also, and would urge you to fill out the enclosed play date card and return it signed to this office at the earliest possible moment. We are enclosing a return addressed envelope for your greater convenience.

"We will not presume to attempt to tell you how to run your own business, we only urge that you carefully scan the market for the coming year and assign a far greater number of play dates to the real Independents than you have ever done before. This you can do with the full sasurance that there will be an ample supply of Quality pictures for your needs. Our survey shows that.

"There will be plenty of Independent pictures of the highest quality. You have hundreds of play dates. See to it that a proper proportion of these are given to these Quality Independent pictures. Fill out the enclosed card and let your conscience be your guide. Remember, that every play date given to a producer-distributor-exhibitor is a brick in a theatre in competition with you or a fellow exhibitor. Do not be short-sighted. Look ahead and encourage the independent producer and distributor to make better and better product by your active, personal support of play dates this year. Unless they get this assurance from you, they cannot remain in business and without the independent producer and distributor what hope has the independent theatre owner. Your interests are inseparable and by helping each other you help yourself.

"Your play dates properly filled mean life to your theatre, in that your screen is adequately supplied with product. Your play dates equitably distributed among Independents mean money to those producing and distributing forces who are doing most to keep you in business, money which will enable them to continue to do so."

Gleichman, Famous Hearing Still On

Interesting Testimony Develops at Detroit as Details of Alleged Contract Breach Are Revealed

THE suit for alleged breach of contract brought by Phil Gleichman against Famous Players was continued in the circuit court at Detroit during the week with a number of witnesses offering some interesting testimony. Gleichman is suing Famous for alleged violation of a five-year contract, which terminated after three years, when the plaintiff charges Famous made a deal with the Kunsky Theatres.

According to Gleichman the contract called for the showing of Paramount pictures at his Broadway-Strand. S. R. Kent, of Famous, denied any intention on the part of his company to abrogate the contract with Gleichman until he failed to pay his bills and also refused to consent to rental charges for the fourth year commensurate with the class of pictures he demanded for his house.

It was the contention of Kent that the five-year franchise with Gleichman was contingent upon annual booking contracts differing in rentals and other terms and dependent upon costs and other conditions. In the course of his testimony Kent said that Famous signed between 300,000 and 400,000 contracts a year. He denied the contention of Gleichman that certain theatres in Pittsburg, Cincinnati, Denver and Atlanta with seating capacities similar to that of the Broadway-Strand should be compared with the Broadway-Strand.

Regarding the Gleichman contract, Kent testified in part as follows:

"As the fourth year approached, Gleichman demanded the best pictures and refused to pay the rentals we wanted from them. We made a series of offers to him. He turned every one down. We never promised to extend him credit for rentals over the summer season of 1922, the third year of the contract. I merely told him I would withhold pressing him for payment of unpaid bills until I held a conference with other officials. He still owes us.

"As for us making different contracts with exhibitors in different towns. We admit it. We have to do it for our protection as well as protection of the exhibitor. Some towns are good show towns. Others are not so good. Some houses are larger and take in more money and higher rentals are charged, of course."

The contract entered into between Kunsky and Famous was introduced. It showed that after Kunsky took $2,500 from each week's business, Famous took $2,500 for rental of special pictures. Overhead expenses approximating $5,000 a week were then deducted by Kunsky and the remaining profits were split on a 50-50 basis between the two. Rentals for pictures not classified as specials were specified at $1,500 a week.

According to the testimony of George W. Trendle of the Kunsky interests, that company paid Famous rentals and profits totaling $300,000 between August 1st, 1922, and September 1st, 1924.

Trendle testified that between these dates the Adams theatre had paid $155,416.23 in full settlement to Famous; the Madison had paid $121,435.25, and the Capitol, which had only been open since January, 1922, had paid $92,372. This covered a playing time of 44 weeks at the Adams, 34 weeks at the Capitol and 53 weeks at the Madison.

The plaintiff requested that the gross receipts be submitted by the Kunsky interests but this was objected to on the defense that it would affect future Kunsky booking rates. Trendle also testified that Gleichman had sought to purchase either the Adams or Madison.

Trendle testified that Gleichman and Kunsky had always been good friends and that on this account Kunsky had never asked Famous for any other pictures than the Wallace Reid, Thomas Meighan and Elsie Ferguson productions, with which the Kunsky houses previously had been supplied. Hearing, however, that Famous was considering negotiations with C. H. Miles in Detroit, Kunsky asked to have any others available if Miles was to have Paramount.

George W. Weeks, of Famous, testified that the films were rented to the Kunsky interests because Famous was losing money at the Broadway-Strand.

He said that, although there was a five-year contract between the corporation and Gleichman, there never had been any question but that the producers had a right to supply pictures to the Kunsky houses.



MORGAN MADE SALES MANAGER
To Join Producers Distributing Corp.

AT the sales convention of Producers Distributing Corporation that opened Monday, May 25th at the Commodore Hotel, John C. Flinn, vice president and general manager announced that William J. Morgan has been appointed sales manager and will officially take up his duties with Producers Distributing Corporation in about two weeks, or as soon as he can conveniently withdraw from First National.

Morgan is one of the best known executives in the industry and in joining Producers Distributing Corporation he severs an association of eight years with the First National personnel. He was associated with J. D. Williams in Australia prior to the formation of First National and when Mr. Williams organized that company Mr. Morgan joined the organization and took charge of sales under general manager E. A. Eschmann.

Plans For Jersey Convention

Board of Directors Meets to Arrange for the Sessions at Asbury Park

THE Motion Picture Theatre Owners of New Jersey held their monthly meeting on Wednesday, May 27, at the New Monterey Hotel, Asbury Park, New Jersey, when plans for the New Jersey convention were discussed and committees for the convention were appointed.

The committees are as follows: Entertainment committee—Henry P. Nelson, Morris Kitinsky and Leon Rosenblatt. Committee on attendance will be headed by Sidney Samuelson as chairman, with twenty-one members still to be selected. Finance committee—William Keegan, Jacob Unger and Wm. H. Lamont. Reception committee—Fred Mertens, Peter Adams and Pierson Hume. Business committee—Harry Hecht, William Hunt and Louis Rosenthal. Registration committee—Benjamin Schindler, Eugene Steinhardt and Louis Castlebaum. Speakers committee—I. M. Hirshblond, Charles Hildinger and George Jacobs.

The above-mentioned committees will start upon an active campaign for entertainment at the coming convention which will be held at the New Monterey on June 29, 30 and 31, Monday, Tuesday and Wednesday.

R. F. Woodhull, President of the Motion Picture Theatre Owners of America, addressed the meeting and received a great ovation, this being his first appearance before the New Jersey Board since his elevation as National President.

The reduction in power rates was taken up and a letter sent out by President Joseph M. Seider to all theatre-owner members. Three engineers were engaged by the New Jersey organization on a contingent basis and if they are successful it will mean a great saving to the theatre owners as well as a rebate for overcharge since 1914.

The recent National Convention was reported and the Board approved of the report of the National Convention delegates. New Jersey members were asked to sign pledge cards allotting part of their play dates to independent productions and await further advice from the National organization whose Board of Directors meets on June 3 and 4.

The organization of New Jersey theatre owners was greatly gratified on the election of R. F. Woodhull to the National Presidency and on the election of their president, Joseph M. Seider, as a member of the National Board of Directors.

A full Board of Directors was present as well as the officers of the organization. Those present were:

President Joseph M. Seider, Vice-Presidents, Charles Hildinger and Peter Adams; Secretary, Henry P. Nelson; Treasurer, William Keegan; Board members: Sidney Samuelson, R. F. Woodhull, Benjamin Schindler, Louis Rosenthal, I. M. Hirshblond, Leo Juskowitz, Leon Rosenblatt and W. C. Hunt.

President Seider's report on the month's activities was read and approved.

$1,700 Theatre Receipts Are Taken by Yeggs

Albert J. McGinness, 25 years old, publicity manager for William Goldman's Kings theatre, St. Louis, and Miss Margaret Johnson, 21, an office employe of the theatre. were held up on the east side of Forest Park at 10.30 a. m, Monday. May 18, by four armed men and robbed of $1,700, the receipts of the theatre for Saturday and Sunday. The money was being conveyed to the bank at the time.

McGinness and Miss Johnson were on their way from the theatre, 820 North Kingshighway, to the Chouteau Trust Company, Vandeventer and Chouteau avenues. This was the third recent experience of the Kings theatre with robbers.

Famous Creates Special Music Department

Frederick Arundel has been placed in charge of a newly created department of music as a part of the Famous Players theatre organization. He will make his headquarters at the home office, but will take a swing around the circuit in order to familiarize himself with the music problems in each city.

Arundel, who has had considerable experience as a conductor and composer will arrange musical repertoires according to the size of the individual orchestra.

Syracuse Meeting To Name New State Officers

New state officers as well as new chairmen and boards of directors for the Buffalo and Albany zones will be elected at the meeting of the Motion Picture Theatre Owners of New York, Inc., in the Hotel Onondaga, Syracuse, Tuesday, June 2 at 12 o'clock. The present boards of directors will meet Monday evening, June 1, in the same hotel at 8 o'clock.

A large delegation of exhibitors will attend from Buffalo and western New York towns, many planning to motor to the Salt City for the big pow-wow. Walter Hays, president of the state organization; J. H. Michael, chairman of Buffalo Zone and Charley Hayman, state treasurer, Niagara Falls, will head the western New York delegation. Much important business will come before the meeting including the mapping out of a uniform procedure in arbitration. A committee representing the Film Board of Trade of Buffalo as well as one representing the Albany board, will attend.

Vitagraph Exchanges Take Over Warner Product

Warner Brothers product, heretofore held by franchise holders, is rapidly being taken over by the Vitagraph exchanges. On May 11th the Denver and Salt Lake City offices acquired the Warner product which had been handled by Kwality Pictures. This included all Warner releases to date.

On May 18th the San Francisco and Los Angeles branches of Vitagraph replaced A. Oppenheimer as distributors of Warner product in those fields. Morgan A. Walsh is now to be representative of Warners with headquarters at Vitagraph's San Francisco exchange. W. C. Wheeler remains as branch manager in that city.

Ground Broken for New Los Angeles Exchange Building

Ground was broken last week for the erection of a new film exchange building to be built by Gore Brothers in Los Angeles at the corner of Washington and Vermont streets. The building will be devoted exclusively to the motion picture industry, being planned as offices of the various local film exchanges and affiliated businesses. It will be completed in August of this year.

Copyright Suit is Filed Against Iowa House

RAY B. McConlogue, Iowa attorney for the Society of American Composers, Authors and Publishers has filed suit at the instigation of Sherman-Clay Company of San Francisco against the Hiland Theatre of Highland Park, Iowa, for the alleged performing of the musical composition "Sleep," without a license from the society.

The charge against the Hiland states that the theatre played "Sleep," although the stipulated royalty of the association was not paid. McConlogue stated that similar suits would be brought by him in the near future in various Iowa towns to force strict observance of the copyright laws.

Prepare "Greater Movie" Campaign

Unprecedented Commercial Endorsement Given Movement as Field Operation is Lining Up

THE National Greater Movie Season Campaign inaugurated by the Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President, is almost ready for field-operation. Accessories covering pretty well everything from a balloon to a twenty-four sheet have been prepared, the territories fixed, and exploitation men are engaged to work in co-operation with exhibitor committees which will be formed in each center embraced in the August drive.

"They're Better Than Ever" is the slogan most in evidence with "Let's Go" or "Come On In" as variations according to the use for which the accessory is intended. Three designs of block posters—a twenty-four sheet, a three-sheet and a one-sheet—are available together with a special pictorial one-sheet, tack cards and banners, pennants, heralds, slides, trailers, cut-out letters, window-signs and stickers give exhibitors wide choice in outdoor advertising material; while novelties include metal badges, buttons, balloons, paper hats, fans, metal puzzles, walking-dolls, cloth flowers, snapperjacks, steel bells, etc. By arrangements with the manufacturers all accessories will be sold to exhibitors at cost. The twenty four sheet, for instance, sells for 72 cents.

The complete plan and methods of organization are detailed in a twenty-four page press sheet, wherein advertising, publicity newspaper stories, talking points for four-minute speakers, and exploitation from a practical, common-sense and profitable angle, are all covered intensively.

Endorsement of the season has reached a point where nearly all the great national organizations have pledged their support.

Calling the movement a commendable undertaking, Governor George S. Silzer of New Jersey has written to Mr. Hays offering cooperation to aid as lies within his power.

Governor A. G. Sorlie of North Dakota says, "You may be assured of my interest, and I am sure you may count upon the people of North Dakota to support this movement and to cooperate in all ways possible to bring about interest in the better quality of moving pictures. I believe the exhibitors of moving pictures in this state are almost unanimously back of such a campaign as this and will lend their best efforts to promote the work."

Governor John H. Winant of New Hampshire and Governor Franklin S. Billings of Vermont have also written Mr. Hays endorsing the campaign. Similar support is forthcoming from the International Federation of Catholic Alumnae and the Maccabees; while Frank J. Irwin, national commander of the Disabled American Veterans of the World War, acknowledging the co-operation of Producers and Distributors given in the interest of disabled veterans, promises the support of his organization.

The principal exhibitors throughout America look forward to big business increases as a result of the campaign, according to letters Mr. Hays is receiving.

"Count on me 100 per cent. I hope the season will be such a success this year that you will make it an annual event," declared W. A. Steffes, member of the M. P. T. O. A. Board of Directors.

"The benefits of the first Greater Movie Season have been made so very certain to us as a result of our participation in its activity during August 1924 that we are taking advantage of this business getting opportunity this year with renewed vigor and enthusiasm." That from Sol Lesser of West Coast Theatres, Inc., California, is a striking testimony to the season's permanent value.

Samuel Carver of the Liberty Theatre, Kansas City, Mo. has already started interesting the Women's City Club and the Parent Teachers Association. "I want this city to go over with a bang," he says. All through the South and New England there has been a unanimous wave of approval, while from Iowa, A. H. Blank expresses that State's "tremendous need of something as we face a new season and turn wearily away from a depression that has spread in a most devastating fashion over two years. Only a great and national campaign of the scope you have outlined can renew the public's interest, upon which the very foundation of the industry rests."

The Montana Film Board of Trade has received endorsements of the project from the principal theatres of Butte. Colonel Fred Levy of Louisville, Ky., will swing his theatres behind it, as will the Moore and Greaves Amusement Company controlling houses in Denver, Pueblo, Colorado Springs and Greeley, Colo. Twenty Skouras theatres in St. Louis will celebrate Greater Movie Season. John B. Carroll, manager of Consolidated Amusements of Tampa, Fla., assures the cooperation of his chain. The Capitol, Royal and Gem of Little Rock, Ark., are enlisted, while A. L. Block, president of the Circle Theatre, Indianapolis, remarks, "We are fully of the belief that the new pictures for the coming season are going to be better than any we have been privileged to see before. This in itself is of such tremendous importance that it should help materially to obtain the desired result."

John H. Kunsky of Detroit, Harry M. Crandall of Washington, George H. McDermit of Oklahoma City, Frank Dowler, Jr., of Atlanta, are other names found among the list of exhibitors who have enthusiastically accepted the idea. A perusal of these endorsements show not one State that has not its quota of theatres anxious to participate.

Tom Mix Thrills National Capital

Fox Star All But Interrupts Traffic as Great Crowds Hail Him in Washington, D. C.

WASHINGTON, D. C., fell just as hard for Tom Mix and his horse Tony as all other cities have done both here and in Europe. He created a veritable sensation in the National capital wherever he appeared and on a number of occasions all but blocked traffic in the city which houses America's greatest celebrities.

Mix and Tony are said to have stirred up so much excitement that the news associations wired detailed reports to their clients all over the country. In fact, Tom shared honors with President Coolidge at a White House garden party given to 1,000 wounded veterans. The boys who fought "over there" hailed the Fox star as one of their own, as he has seen service in any number o fengagements and carries scars to prove it.

At the National Horse Show, the high water mark of Washington's social season, Tom again put everything else in the background in comparison. In a reserved box, especially decorated, with Tony regally installed in the ring, the screen star was kept busy meeting the social and political great of the world.

In the Washington papers Tom was given all sorts of publicity and every move he made was reported in detail. His visit to the White House attracted innumerable still and movie cameramen.

From Washington Tom went to Baltimore, which proceeded to emulate the actions of every other city and feted and hailed the cowboy star from morn till night.

Perhaps no city will exceed or surpass the reception accorded Mix in Buffalo, N. Y. The Lake City simply stopped everything to honor the visiting star. The papers carried banner lines and pictures eight columns wide on the star's movements. The crowds dogged his every step. It was reported by one of the papers that there were one hundred thousand visitors in town on the day Tom arrived, and it attributed this influx to curiosity regarding Tom and also Tony.

Tom went from Buffalo to Pittsburgh, where all sorts of parties were arranged in his honor. From the Smoky City he went to Washington.

Before Tom starts West again he will visit Philadelphia and Atlantic City. Then he will jump out to Cincinnati and from there he will make a bee line for Hollywood and "location," stopping off at Indianapolis, St. Louis, Kansas City and Omaha.

These cities are all prepared to receive the Western star, and, according to reports from the Fox exchanges in the territories he will visit, there is a famine in Mix prints. The demand is so great that S. O. S. calls for more have been sent to the Home Office.

For instance, in St. Louis there will be 40 Mix prints playing the day he arrives in town. The same situation will exist in Kansas City, where 23 prints will be running through the projection machines of that many theatres the day Tom arrives.

Schiller Will Go Abroad to Direct Starting of Theatre Chain for Loew

Atlanta, Ga., May 25

E. A. SCHILLER, general representative of Loew, Inc., while here last week stated that he will have the direction of the extension of American theatre methods to Europe and Africa on behalf of the Loew interests. Leopold Freidman, general counsel for Loew, accompanied Mr. Schiller on his visit here.

Mr. Schiller will sail from New York June 9 for Europe, where he will set to work opening a chain of theatres in England, France, Sweden and Egypt, in which the most modern and effective system of management will be employed.

Stating that this is the pioneer enterprise in this class of amusement started by an American firm in foreign fields, Mr. Schiller discussed the details of the movement which will broaden considerably the scope of Loew, Inc. and the Metro-Goldwyn organization.

"American pictures are rapidly forging to the front in European cities and have reached a point of popularity where we feel justified in establishing a chain of motion pcture theatres in association with the Gaumont enterprises in Europe and Egypt which will be operated under the most modern and most efficient ideas of management."

Canada Protests Copyrights

Strong Plea Against Music Royalties Not Copyrighted in the Dominion

A STRONG protest against the amendments to the Canadian Copyright Act which are designed to permit the levying of royalties on all copyrighted music in moving picture theatres of Canada by the authors or composers holding the copyrights, has been presented to W. E. Raymond, M. P., chairman of the Copyright Committee of the Canadian House of Commons, Ottawa, by Col. John A. Cooper, Toronto, president of the Motion Picture Distributors and Exhibitors of Canada, which is affiliated with the Hays association in New York.

In making the protest, Col. Cooper declares investigations show that the move made against Canadian exhibitors for the collection of the royalty fees has come from the American Society of Composers, Authors and Publishers. He points out that, so far as can be noted, no demand has been made upon Canadian exhibitors by European holders of copyrights.

Col. Cooper declares that a new principle is being introduced into economic life in that holders of copyrights or patents are to be permitted to collect more than once from the use of a copyrighted or patented article. There are no court decisions which uphold this principle, he states. The series of civil damages and fines introduced in the bill for unauthorized use of copyrighted music are unfair, Col. Cooper states, and there is no precedent for the penalties.

The difficulty of ascertaining the owner of certain copyrights is also evident, he declares. Theatre owners might make arrangements with the American association, paying a lump sum covering the compositions of all its members only to find perhaps a hundred different authors whose compositions were not held by persons represented by the American or any other association. Without registration of copyrights in Canada, there is no knowledge of ownership.

Col. Cooper complains that no notice had been given the theatre owners of Canada by Parliamentary representatives of this proposed legislation and no representatives of theatres had been invited or given the privilege of appearing before the Copyright Committee at Ottawa. If the exhibitors are to be called upon to pay large sums of money annually to foreign holders of copyrights, it is only fair that they should have ample warning, concluded Col. Cooper.

Film Ownership Verdict for Companies

The ownership of films, contracts and advertising matter was the subject of discussion in the Second Divisional Court at Toronto. The appeal was taken by Film Booking Offices and R. C. Pictures Corporation of New York, from the order of Justice Fisher in bankruptcy setting aside an agreement with the United Exhibitors, which named the U. S. firms as the owners of the property.

The United Exhibitors were the selling agents of the corporations in Canada, and when the United Exhibitors, went into liquidation the trustee claimed the films on hand on behalf of the creditors.

The Appeal Court varied the order of Justice Fisher to the effect that the contracts are the property of the corporations, and ordered a list of these to be submitted to the court.

Joseph Mogler Again Heads St. Louis League

Joseph Mogler, owner of the Mogler, Excello and Bremen Theatres of North St. Louis, was re-elected president of the Motion Picture Exhibitors League of St. Louis for the twelfth time, at the annual election of officers held May 19th.

The other officers elected were: Fred Wehrenberg, vice-president; Louis Hehl, recording secretary; W. C. Reeves, financial secretary; Oscar Lehr, treasurer, and Chester Kaiman, sergeant-at-arms.

Farley Adds Another House to Farash Chain

William Farley, head of Farash Theatrical Enterprise, has purchased the Community Theatre, in Catskill, N. Y. The company's other interests include seven theatres in Yonkers and three in Schenectady.

Skouras Brothers Show a Healthy Profit

The net income of Skouras Brothers Enterprise, Inc., of St. Louis, for the first quarter of 1925, ended March 31, before deducting Federal income taxes, but after deducting interest and depreciation and expenses, was $58,979.17.

The Board of Directors at their meeting May 16, declared the regular quarterly dividend of 75 cents a share of the 25,000 shares of Class A no par value stock. It is payable August 1 to stockholders of record July 25. This dividend will total $18,750.

The board approved the contract with the Boaz-Kiel Construction Company for the general work on the New Ambassador theatre and office building which will cost $5,500,000.

Gerson to Make 24 Features Next Year

Gerson Pictures will produce twenty-four features during the coming year, it has been announced by B. Berger, general manager of the company, who states there will be a series of ten starring Richard Holt, six Superior All-Star Melodramas, and a series of eight action outdoor stories.

The schedule will add two producing units to the company's production forces. Gerson last year had only one production company. The company official states that an extensive exploitation campaign will be carried on the support of these productions, all of which are to be released in the independent market.

Graf Charges False Arrest; Asks $50,000 Damages

Directors of the Graf Productions, Inc., were named defendants in a suit for $50,000 for false arrest in San Francisco filed in Superior Court by Max Graf, motion picture director. Graf alleges that the directors caused his arrest on July 28, 1924, on a charge of embezzlement of company funds and then on May 12th last, requested that the complaint be dismissed. He alleges that his reputation was damaged to the sum requested. Charges of embezzlement were dismissed by Police Judge Jacks.

Buckley Named Director of United Artists

AT a special meeting of the board of directors of United Artists Corporation held last Monday Harry D. Buckley, for the past two years acting general manager of the Douglas Fairbanks Corporation, was elected a member of the board of United Artists to succeed Maurice G. Cleary, who recently resigned.

In addition to the place he will occupy on the board, Buckley will act as personal business representative for Fairbanks and Mary Pickford. His headquarters will be at the home office of United Artists in New York, but he will divide his time between there and the west coast.

At present Buckley is launching the New York showing of "Don Q, Son of Zorro," which opens at the Globe Theatre on June 15th for an eight weeks engagement.

Mayer Announces Production Plans

Metro-Goldwyn Will Distribute Fifty-Two Pictures, One Each Week, Starting on August 16th

METRO-GOLDWYN will distribute a picture a week or fifty-two for the year, starting August 16th, according to announcement by Louis B. Mayer on his arrival on the coast from the New York conferences of Metro-Goldwyn-Mayer officials. The production schedule has already been launched and will be increased in the immediate future.

Four players recently promoted to stardom will be seen in many of these pictures. They are Norma Shearer, John Gilbert, Ramon Novarro and Lon Chaney. Those already established as stars are Lillian Gish, Buster Keaton, Marion Davies, Mae Murray and Jackie Coogan. Among the featured players will be Eleanor Boardman, Aileen Pringle, Pauline Starke, Mae Busch, Lew Cody, Carmel Myers, Claire Windsor, Conway Tearle, Renee Adoree, George K. Arthur, Paulette Duval, Harriet Hammond, Conrad Nagel, Sally O'Neill, Gertrude Olmstead, Za Su Pitts and Bert Roach.

The directors who will contribute to the program are Monta Bell, Tod Browning, Marcel de Sano, Alf Goulding, Edmund Goulding, Rupert Hughes, Hobart Henley, Rex Ingram, Robert Leonard, Fred Niblo, Al Raboch, Victor Seastrom, Mauritz Stiller, King Vidor, Josef von Sternberg, Marshall Neilan and William Wellman.

In discussing the production plans Mayer said:

"Nationwide interest as to the initial screen vehicle for Lillian Gish under the Metro-Goldwyn-Mayer banner has been evidenced. I take particular pleasure in announcing the fact that we have found Miss Gish's own suggestion the best. Her first starring vehicle for us will be an elaborate picturization of the famous classic 'La Boheme.' I am sure everyone will immediately realize what a great subject this offers Miss Gish. For 1925-26 she will star in two Metro-Goldwyn-Mayer productions. 'La Boheme,' to be started immediately, will mark Miss Gish's first screen work in California in five years.

"In Washington recently we closed a contract with the Government to produce at the United States Naval Academy at Annapolis, Md., an original story by Carey Wilson with Ramon Novarro, temporarily known as 'Midshipmen Sterling.' This will mark the first instance in which the Bureau of Navigation has utilized a popular form of universal entertainment to bring to the public attention the life, benefits of and important work performed in the Naval Academy. Christy Cabanne and his players have already started work on this production following the approval of the scenario by Admiral Shoemaker.

"Among the stories I have just purchased in New York are 'The Backslapper,' the popular play by Paul Dickey and Mann Page, now running on Broadway; 'When We Were Twenty-One,' the stage success by Henry V. Esmond; 'White Pants Willie,' the well known story by Elmer Davis and several other noted stage and literary successes details which will be ready for announcement shortly.

"Marion Davies' initial vehicle for us will be 'Lights of Old New York,' an adaptation of 'Merry Wives of Gotham.' This picturization will be started at the Culver City plant within the next few days and will mark Miss Davies' initial work at our studio.

"Rex Ingram's 'Mare Nostrum' with Alice Terry and Tony Moreno, by Vincente Blasco Ibanez, author of 'The Four Horsemen' is now being finished in Paris and will receive its public presentation in December.

"'Ben Hur' will be presented on an elaborate scale in the leading cities throughout the country in the fall. Arrangements for these presentations are now underway. The production will be handled as a gigantic theatrical production and will be shown for a year or more in the theatres in which the picturization will have its territoral premieres.

"Other unusual productions which will be seen during the coming months include 'The Merry Widow,' to be released in September; 'The Big Parade,' by Lawrence Stallings with John Gilbert as an added attraction, in October; 'The Tower of Lies,' with Norma Shearer and Lon Chaney, in November, and 'Paris,' with Pauline Starke and Lew Cody, disclosing Erte's fashion creations.

"During the coming season Metro-Goldwyn-Mayer will increase its activities in the establishing of new stars. During the past year we have developed a number of players into internationally popular stars. The success of this policy has encouraged us to increase our efforts in this connection during 1925-26."

8 New Warner Exchanges for U. S. and Canada

EIGHT new exchanges are to be opened in the U. S. and Canada by Warner Brothers, it was announced this week. The new branch offices, all of which will be in operation within a few days, it is announced, will be located in Portland, Ore., Charlotte, N. C., Butte, Mont., Jacksonville, Fla., Indianapolis, Ind., Portland, Me., Vancouver, B. C., and Calgary, Canada.

With the 29 exchanges of the Vitagraph company which Warners recently purchased, these new branches will give Warners 31 outlet offices for their product. The Vitagraph exchanges are located in Albany. N. Y., Atlanta, Ga., Boston, Buffalo, N. Y., Chicago, Cincinnati, Cleveland, Dallas, Tex., Denver, Colo., Detroit, Kansas City, Los Angeles, Milwaukee, Minneapolis, New Orleans, New York City, Oklahoma City, Okla., Omaha, Neb., Philadelphia, Pittsburgh, Salt Lake City, San Francisco, Seattle, St. Louis, Washington, Montreal, St. Johns, N. B., Toronto, and Winnipeg.

Loew's Inc. Votes Regular Quarterly Dividend

A regular quarterly dividend of fifty cents per share on the capital stock of Loew's, Inc., will be payable June 30th, 1925, to stockholders of record at the close of business June 13th.



Trio of scenes which show some of the highlights of the Universal production, "Siege."

Warners Take Over Six Theatres in Carolina; Four Are Craver Houses

INFORMATION reached Motion Picture News this week from an authoritive quarter that Warner Brothers have acquired five houses in the South and have taken over the management of another.

The theatres acquired are one in Concord and one in Lexington, N. C., from the estate of the late Col. H. B. Varner and three theatres from R. D. Craver, First National franchise holder in Carolina.

The Craver houses are the Broadway and Strand in Charlotte, N. C., and a theatre in Columbia, S. C. The Warners will also operate the Craver house in Winston-Salem, N. C.

It was reported in the South that Warner Brothers were negotiating for the First National franchise in six Southern states. At the Warner offices in New York, it was said that this report would neither be denied nor confirmed.

In connection with the acquisition of the Carolina theatres, it was pointed out that the Warner policy of non-competition with independent exhibitors was being followed, inasmuch as Paramount would be the only exhibitor competitor in the towns mentioned.

Hold New York Sales Meeting

First of Three Conferences for Producers Distributing Corp. Sales Forces Completed

THE eastern branch managers and bookers of Producers Distributing Corporation met this week in a two-day conference held at the Hotel Commodore in New York. The convention was the first of three like sessions which are to be conducted under the direction of F. C. Munroe, president, and John C. Flinn, vice-president and general manager of Producers Distributing Corporation.

In an opening address in which he announced that a new corporation was being formed to handle foreign distribution and summarized the program of production arranged for next season, Mr. Flinn announced that William J. Morgan, for eight years associated with First National in charge of sales, had been appointed to the post of sales manager of Producers Distributing Corporation. Mr. Morgan will join the organization as soon as he can conveniently withdraw from First National, Mr. Flinn said.

The convention heard the full plans outlined for the budget system devised by H. O. Duke as a guide in the allotment of quotas. By means of this system the complete charges against each picture, including production cost, prints, exploitation charges, etc., are charted and the costs allotted on a prorata basis to each exchange.

Mr. Munroe told the convention that the organization has the material and is dedicated to the policy of taking a position of leadership in the industry. "With the enthusiasm of our sales force and the confidence of the exhibitors, backed by the quality product pledged by the reputable producers now affiliated with us, there is nothing that can stop us from taking the highest place under the sun," he said.

The second conference will be held at the Congress Hotel in Chicago on May 28th and 29th, and this will be followed by the west coast convention held in San Francisco on June 3rd and 4th.

British Industry in Good Shape

James V. Bryson, Universal Chief in England, Reports Thriving Condition

CONDITIONS in the British film industry were never better, both for exhibitors and for American pictures, according to James V. Bryson, managing director of European Motion Pictures, Ltd., the London office of Universal Pictures corporation, who is here on a brief trip to the home office.

Despite heavy taxes and many difficult conditions, there are more than three thousand motion picture theatres in healthy, active operation in the British Isles, according to Bryson, who is highly optimistic over the present and future of American films in that country.

"The competition today is almost entirely among the various American companies," he states. "British production is at low ebb, and the only serious attempt at competition in that market is from Germany, who is making a strong effort to break in through bringing English capital into production in Germany, and through importing British actors, directors and producers to her studios.

"Despite all the statements to the contrary, American pictures are popular with the British public and exhibitors know they will make money with them. Rentals compare very favorably with those obtained in America."

Another point stressed by Bryson is the progressiveness of the British exhibitor, who is giving his colleagues a close race for high standards of operation.

"It is a great mistake," he says, "to suppose that the British exhibitor is far behind the times in presentation, exploitation and the other branches of showmanship. He is conservative, yes, but never backward. Good orchestras are the rule, and our cue sheets are prepared by Jim Hastings, Charles Cochrane's right hand man and one of the best arrangers anywhere."

Frank S. Ditchen is acting managing director in Mr. Bryson's absence.

In and Out of Town

H. L. GUMBINER, of the Gumbiner Theatrical Enterprises, Los Angeles and Chicago, accompanied by his family, will leave New York, June 13th for a four months' trip abroad.

HAL ROACH, Pathe producer, arrived in New York, Tuesday, for a two weeks' visit.

JOHN W. HICKS, Jr., managing director of Famous Players Films Service, Ltd., Sydney, Australia, accompanied by his family and John E. Kennebeck, exploitation manager for Australia, sailed from San Francisco on May BFth after attending the Paramount International Conventions in New York and Los Angeles.

C. W. BUNN, of E. A. Eschman's staff of salesmen on First National specials, left for an extended tour of Canada last week.

JAMES V. BRYSON, managing director of European Motion Picture Company of Great Britain is here on a hurried mission and his first trip to America since he took over the managerial reins of Universals English agents.

SOFUS BERG, general manager for First National ni Scandinavia, and Svein Aas, exchange manager in Oslo, Norway, arrived in New York last Saturday on the Bergensfjord to confer with Foreign Manager E. Bruce Johnson on the subject of a new program of distribution for their territory.

R. D. CRAVER, prominent exhibitor of Charlotte, N. C., arrived in New York last week.

WANDA WILEY, Century Comedy star is on her way to New York on her first trip East.

JOHN ZANFT head of the Fox theatre department will sail for Europe on June 6th.

S. W. SMITH, managing director of Napolean Films and representing Anima Productions of London recently arrived in New York en route from Canada. After looking over product Mr. Smith will leave for England on the next sailing of the Berengaria.

POLI Negri has returned to New York from Coast.

JULES E. MASTBAUM and Jack Pickford will sail for Europe this week on the White Star nlier Majestic.

HENRY GOLDSTONE, representing Phil Goldstone Productions, arrived in town this week after a tour of the principal exchange centers.

CLARENCE DE COSTA and Ben Wray are in town with 1,500 feet of film after a two months' trip to Palestine. They will leave again in a short time for about an eighteen months' trip in the jungles of the Malay peninsula.

HERBERT BRENON will sail this week on the Berengaria to confer with Sir James Barrie on the lead for "A Kiss for Cinderella."

CHARLES R. ROGERS arrived from the Coast this week to arrange distribution for the latest Hunt Stromberg production.

Universal Augments Casts for New Pictures

Universal has augmented a number of casts of pictures now in production or about to be started. Charles Newton has been added to the cast of "Out of the Flood," in which Art Acord is being starred and which Travis Vale is directing at Universal City.

Jack Pratt is a recent addition to "The Two-Fisted Fighter" cast, which William Crinley is directing, with Edmund Cobb in the starring role. Edgar Kennedy has been signed to play in "My Old Dutch," with May McAvoy and Pat O'Malley in the leading roles. Larry Trimble is directing.

W. H. Bainbridge and George Pearce are recent additions to the cast of "Perils of the Primitive," Universal's screen version of "The Swiss Family Robinson," starring Joe Bonomo and directed by Francis Ford.

Shepherd Will Instruct Rod La Rocque

Bert Shepherd, expert with a boomerang and a bull-whip has been signed by Cecil B. De Mille to instruct Rod La Rocque in the proper use of these implements. In the De Mille production of "The Coming of Amos," La Rocque, who is starred, has the role of an Australian rancher, supposed to be adept at the handling of the boomerang and the bull-whip. Shepherd has been giving vaudeville exhibitions with these "toys" for some time.

Production on "The Coming of Amos" starts within a few days at the De Mille studio under the direction of Paul Sloane.

Lee Moran Returns to Play Role in Universal Film

Lee Moran after an absence of two years from Universal City, where for fourteen years he was one of the chief comedy stars, has returned to the Universal fold to enact a prominent role in support of Reginald Denny in "Where Was I?"

The picture is being directed by William A. Seiter from an adaptation of Edgar Franklin's story of the same title. Besides Moran the supporting cast includes Chester Conklin, Marion Nixon, Pauline Garon, Tryon Power, Otis Harlan, William H. Turner, Arthur Lake and James Corrigan.

Warners Acquire Rights to Stage Successes

WARNER BROTHERS this week announced that three stage successes and a popular novel would be put into production at the studios in Hollywood. Screen rights have been acquired to "The Sap," the Raymond Hitchcock stage vehicle; "The Honeymoon Express," in which Gaby Deslys starred on the American stage; "Wanted by the Police," a popular hit in the theatre when it was produced some years ago; and "Ranger of the Big Pines," a popular novel. The two latter works will be made by Warners but will be released under the Vitagraph banner.

Kenneth Harlan will be featured in "Wanted by the Police," and Huntly Gordon is to have the leading role in "Ranger of the Big Pines."

George Rigas Signs Long Paramount Contract

As a result of his portrayal of an important role in "The Wanderer," George Rigas has been signed to a long-term contract by Famous Players-Lasky Corporation. Rigas, who was born in Greece and educated at the University of Athens, has been in pictures little over a year, but had eleven years' stage experience in Europe and America before going into pictures.

De Mille Signs Two for Studio Organization

The De Mille studio has signed William House to head the men's wardrobe department and Walter Reed as location manager. House for three years was head of the Shubert costume department in New York, and Reed handled the location problems of some of the largest Paramount productions.

Talented Child Star for "East Lynne"

Fox has assigned Richard Headrick, talented child star, to the role of Little Willie in the Fox photoplay version of "East Lynne," an adaptation from the successful stage play by Mrs. Henry Wood.

Two Universal Players Are Injured Making Scenes

Jose Sedgwick and Joe Bonomo, Universal players, are nursing injuries sustained in mishaps during the filming of scenes for the pictures in which they are now appearing at Universal City. Miss Sedgwick is suffering from a dislocated knee, the result of an accident in which a heavy table fell against her when she was struggling in a realistic battle with "Slim" Cole in making a scene for "The Mocassin Flower," a western feature in which she is starring.

Bonomo, who is a champion strong man and serial star, was severely bruised and lacerated when a landslide from which he was supposed to escape, prematurely crashed down upon him. Bonomo was buried beneath a pile of rocks and dirt. He was enacting an episode which will be included in "The Swiss Family Robinson," a forthcoming serial.

Fox Launches "Lazybones" With Buck Jones

The Owen Davis stage success of last season, "Lazybones," with Buck Jones in the title role and Frank Borzage directing, has been put into production by Fox Film Corporation from the scenario by Frances Marion.

Jones has been surrounded by a cast which includes Madge Bellamy in the leading feminine role, Edythe Chapman, Leslie Fenton, Jane Novak, Zasu Pitts, Emily Fitzroy and William Norton Bailey. Other names are to be added as work on the picture progresses.

Murray and Sterling Sign With Gotham

Charlie Murray has been signed to play the title role of McFadden, and Ford Sterling that of his neighbor and Teutonic rival in "McFadden's Row of Flats," which Sam Sax will release during the coming season through Lumas Film Corporation.

Preliminary scenario and production work is now under way for this Gotham comedy. A decided novelty in scenic construction is promised in the principal big set which will show the famous "row of flats" both outside and inside at the same time.



Directors of productions for release through Producers Distributing Corporation, left to right, top row: Alfred Green, George Melford and Tom Forman; bottom row, Paul Sloane, Scott Sidney and Rupert Julian.



"Three in Exile" is the title of this Truart Film Corp. production, from which these, highlight scenes were taken.

Hoffman Outlines Big Program

Head of Tiffany and Truart Completes Details of Extensive Production Plans

M. H. HOFFMAN, vice-president of Tiffany Productions, Inc., and Truart Film Corporation, has announced the completed plans for the production schedules which have been inaugurated by those two companies. The program of features constitutes one of the most extensive of any of the organizations planning releases for state rights distribution.

Under the arrangement Tiffany will offer twelve features, under the brand name of "The Big Twelve," and under Truart banner there will be fourteen productions for the season of 1925-26.

The Tiffany group will comprise the following screen adaptations from the works of writers of established reputation: "Lightning," a Zane Grey adventure romance of the type which has made this author's writings so popular; "Souls for Sables," based on "Garland & Co.," a David Graham Phillips novel; "The Sporting Chance," a drama of racing life written by Jack Boyle and recently completed under the direction of Oscar Apfel with Lou Tellegen, Dorothy Phillips, Theodore Von Eltz, Sheldon Lewis, George Fawcett and Andrew Clark in the principal roles; "Morals For Men," by Gouverneur Morris; "The Lodge in the Wilderness," by Sir Gilbert Parker; "Morganson's Finish," by Jack London; "The Travis Coup," by Arthur Stringer; "Tale of a Vanishing People," by Rex Beach; "The Wrong Coat," by Harold McGrath; "The Dumb Head," by Rupert Hughes; "The Life of a Woman," by De Maupassant; and one other to be announced soon.

In the group of fourteen Truart pictures there will be six Blue Ribbon features, including "Marrying Money," "Dollar Down," "Salvage," "Age of Indiscretion," "The Hurricane" and "Where the Worst Begins"; the Four Novelty Series composed of "Three in Exile," which has been completed with Louise Lorraine, Rex the wonder dog, and Black Beauty, a trained horse, featured, "Pals," "The Silent Witness" and "The Wild Girl"; and the Cinemelodrama series of four features to be made on an elaborate scale and based on plots of the widely popular action-melodrama type.

Work is soon to be started on the Cinemelodrama series, all of which will be produced on the west coast.

The Tiffany and Truart pictures have been acquired by Renown Pictures, Inc., for distribution in Greater New York and Northern New Jersey, and have completed details for the extensive advertising campaign which the company plans to launch in connection with these productions.

In making public the details of the 1925-26 production plans of Tiffany and Truart, M. H. Hoffman declared that the advance preparations give assurance that the promise made by the independent producers at the recent convention held at Milwaukee that the product to be offered the exhibitor will in every way compare in quality and casts with those of the national producers and distributors would be affirmed by the completed works which these two organizations would issue from time to time during the coming year.

Cullen Landis Engaged for Waldorf Production

Cullen Landis has been engaged to play the lead opposite Dorothy Revier in "The Thrill Hunter," a Waldorf production which will be offered on the Columbia program of 18 pictures for next season.

Iribe and Urson Will Assist Cecil De Mille

Frank Urson and Paul Iribe have been appointed chief aides to Cecil B. De Mille in his production of "The Road to Yesterday," his first personally directed offering through Producers Distributing Corporation.

Urson will turn his attention to the casting for the picture, while Iribe, creator of the sets for "The Ten Commandments," will start the designs of novel backgrounds for the photoplay Jeanie Macpherson and Beulah Marie Dix have evolved from the successful stage play by Miss Dix and E. G. Sutherland.

Joseph Schildkraut, famous stage star, has been announced for the male lead in "The Road to Yesterday." He will be supported by Jetta Goudal and Vera Reynolds.

Mary Astor to Play Lead in First National Film

Mary Astor has been engaged to play the leading feminine role in 'The Face That Thrills," the First National fature to be produced in the East with Ben Lyon in the heroic role. Miss Astor came east recently to play the featured role in "The Scarlet Saint," but a re-arrangement of the schedule will hold that production over until "The Face That Thrills" has been completed.

"Lighter of Flames" to Be Hart's Second

William S. Hart's second starring vehicle for United Artists release will be "A Lighter of Flames," which is being prepared for the screen by Sada Cowan and Howard Higgin. His first picture will be the C. Gardner Sullivan adaptation of "Tumbleweeds."

Will Import New European Film Spectacle

"Wallenstein," a European photoplay production based on the life of the famous general of the thirty years war, will be brought to this country for general distribution. The picture met with popular success in the principal cities of Europe.

Brandt Sees Big Year for Independents

JOE BRANDT, president of Columbia Pictures Corporation is back in New York from a two months' trip which covered the key cities and took him to the coast in the interest of the eighteen pictures his company will produce in the 1925-26 season.

Brandt expresses the belief that the independents are in for a bigger and better season than ever before. He talked with many exhibitors and said they were really in earnest about signing with independents as they expressed themselves at the Milwaukee convention.

The Brandt statement in part reads: "With such assurance independents can see a bigger field for their product and consequently the prices will be right. From my own experience as the result of many years I have spent in the field I have come to the conclusion that the independent exhibitors mean business this time.

Wesley Barry to Pursue Naval Career

Wesley Barry, according to his present plans, will make his last screen appearance with Ramon Novarro in the latter's new Metro-Goldwyn-Mayer picture provisionally known as "Midshipman Sterling." Barry has decided upon a career as a naval officer and upon completion of his work in this picture will start his preparation for entrance to Annapolis.

Christy Cabanne is directing "Midshipman Sterling" at the U. S. Naval Academy in Annapolis from an original script by Carey Wilson. Commander Jones and Captain Cook of the Academy have been assigned by the Bureau of Navigation to assist with the picturization.

"Man Who Found Himself" Meighan Title

"The Man Who Found Himself" will be the title of Thomas Meighan's next Paramount picture which was tentatively titled "Whispers." The story was written especially for Meighan by Booth Tarkington.

Filming on the picture started this week at the Long Island studio with Alfred E. Green directing. Virginia Valli, Lynn Fontanne, Julia Hoyt and Frank and Ralph Morgan are in the supporting cast.

"Isle of Hope" Next for Richard Talmadge

Richard Talmadge will start work within the next few days on "The Isle of Hope," his next production for F. B. O. The story is by James Bell Smith, who has been responsible for a number of Talmadge's recent vehicles.

Edith Roberts to Play Lead in Columbia Feature

Edith Roberts has signed with Perfection Pictures to play the lead opposite William Fairbanks in "The Great Sensation," the third of this star's series for the 1925-26 schedule of Columbia pictures.

Preparing Globe Theatre for "Don Q" Premiere

PREPARATIONS are under way at the Globe theatre, New York, for the world premiere at that playhouse on June 15th, of Douglas Fairbanks in "Don Q" his newest production for United Artists.

The complete cast and those who will receive screen credits have been announced by the Fairbanks organization. Those who will be seen in support of the star are Mary Astor, leading lady, Donald Crisp, who also directed the production, Countess Stella De Lanti, Warner Oland, Jean Hersholt, Albert MacQuarrie, Lottie Pickford Forrest, Charles Stevens, Tote Du Crow, Martha Franklin, Juliette Belanger, Roy Coulson and Enrique Acosta.

The story was adapted from the novel "Don Q's Love Story," by K. and Hesketh Prichard. Jack Cunningham wrote the scenario and Henry Sharp was chief cameraman with Theodore Reed as manager of production; Lotta Woods, scenario editor, Dr. Arthur Woods in charge of research, and Mortimer Wilson prepared the musical score.



Scenes from "Any Woman," a Paramount feature directed by Henry King.

F. B. O. Sets Releases For July

Three Features and Five Short Subjects Are on the Schedule for Month

F. B. O. has scheduled three feature productions and five short subjects for release during the month of July. The features are "Twenty Years After," "The Bloodhound" and "Tizona, the Firebrand."

"Twenty Years After" is the tentative title of the ne t Richard Talmadge picture and it is set for release on July 5th. In the supporting cast will be Joseph Swickard, Carmelita Geraghty, Sheldon Lewis, Duane Thompson, James Hill, Robert Carleton and Bert Bradley. Jack Nelson will direct.

"The Bloodhound" will be Bob Custer's sixth vehicle for Independent Pictures Corporation and F. B. O. release. The story is by H. H. Van Loan. Mary Beth Milford will again be Custer's leading lady, with David Dunbar, Ralph McCullough and Emily Barry prominent in the supporting cast. "The Bloodhound" is set for release July 12th of this year.

Evelyn Brent will be starred in "Tizona, the Firebrand," which will be released July 26th. The story is by Clifford Howard and Burke Jenkins. It is a melodrama with a Spanish setting.

"What Price Gloria" heads the short subject releases on July 5th. It is No. 10 of "The Pacemakers" series in which Alberta Vaughn and George O'Hara are co-starred. The series is based on the stories by H. C. Witwer and directed by Wesley Ruggles.

Jimmy Aubrey's tenth two reel comedy for Standard Cinema Corporation and F. B. O. release is titled "Etiquette" and will be distributed July 15th.

"Don Coo Coo," No. 11 of "The Pacemakers," is set for July 19th release, as well as "Dinky Doodle" No. 11, as yet untitled. July 30th will see the release of "Dr. Pyckle and Mr. Pride," a two-reel comedy starring Stan Laurel.

Announces Guaranteed Feature

Associated Exhibitors Films to Be Ready for Screening Months Before Release

ACCORDING to J. S. Woody, president of the organization, Associated Exhibitors next season will issue "guaranteed pictures." The program of the company calls for 24 features and four specials, to be released in groups of not less than eight pictures each. All of the pictures, declares the announcement issued this week by Mr. Woody, will be available for screening from two to three months in advance of release dates.

"You can see the whole group, if you wish, in advance of buying," states the announcement, "and sufficiently in advance to enable you to cancel dates which you now set aside for them provided the productions don't measure up to your requirements.

"If the box office returns from any group of eight or more pictures are not as great, in proportion to the rental paid, as the returns from any other brand of pictures which is played in the same house, during the same month and on corresponding days of the week, then said rentals shall be adjusted, upon application of the purchaser. Application for adjustment shall be made not earlier than one day nor later than fifteen days after the playing of the last picture in the unsatisfactory group. The adjustment of rental shall be made within thirty days after the filing of application."

Weiss Brothers Acquire the "Guess Who" Series

Weiss Brothers Artclass Pictures Corporation has acquired the rights to the "Guess Who" series conceived and produced by R. B. Staub in Hollywood. The series is a novelty in single reel length and reveals the leading stars of fildom. Patrons of the theatre on their entrance are given a scorecard upon which to record their identification of the twenty-five stars to be shown on each reel.

Charles Farrell Signs With Warner Brothers

Charles Farrell, screen juvenile, has been signed to a contract to appear in a number of forthcoming Warner Brothers productions, it was announced this week.

Farrell is one of the younger generation of picture acters who has recently come to the fore in prominent roles. His most recent appearance and one of his most successful was in "Tainted Souls," the Emmett Flynn special production for Fox.

Ronald Colman Will Play Stephen Dallas

Samuel Goldwyn has selected Ronald Colman to play the role of Stephen Dallas in his production of "Stella Maris," in which Belle Bennett will have the title part. Colman will be seen as a romantic, aristocratic youth in the early part of the picture and as a man of about forty in the latter sequences.

Crinley Now a Director at Universal City

William Crinley, for three years associated with Universal as an actor, assistant director and unit production manager, has been promoted to the rank of director by Carl Laemmle Crinleys first assignment is the direction of Edmund Cobb in one of that star's western dramas.

Sutherland Signed to Long Paramount Contract

Paramount announces the signing of Edward Sutherland to a long term contract and he has departed for Hollywood to direct Raymond Griffith in his first starring vehicle, "Are You a Mason."

Another F. B. O. Picture for N. Y. Capitol

THE Capitol Theatre in New York has booked another F. B. O. special to follow "Drusilla With a Million," whch opened at that house last Sunday. This Sunday night "Parisian Nights" will be on display at the Capitol. It is a melodrama of the Parisian underworld, with Elaine Hammerstein and Lou Tellegen in the leading roles.

The story of "Parisian Nights" is from an original by Emil Forst and was adapted for the screen by Fred Kennedy Myton. Al Santell directed. Renee Adoree and Boris Karloff have the chief supporting roles.

"If Marriage Fails," another F. B. O. special goes into the Colony on Broadway simultaneously with the opening of "Parisian Nights" at the Capitol on Sunday night.

Two Pathe Sales Veterans Win Promotions

Charles Stombaugh and Leon Medem, veterans of the Pathe organization, have won merited promotions with that company. Stombaugh, formerly branch manager of the Albany office, has been placed in charge of the company's Newark exchange. Medem to the branch managership of the Albany office.

Vitagraph Furnishes Tax Free Music Score

When Vitagraph's "Baree, Son of Kazan," starring Anita Stewart, was shown at the Rialto Theatre in New York last week, for the first time in the history of motion picture exhibitions on Broadway the accompaniment was composed exclusively of original music and played from a tax free, piano-organ music score book supplied by Vitgraph.

All-Star Cast Chosen for "My Old Dutch"

May McAvoy and Pat O'Malley will head an all-star cast in "My Old Dutch," which Lawrence Trimble has scenarized and is directing for Universal. Other members of the company are Jean Hersholt, Cullen Landis, Agnes Steele, and Edgar Kennedy.

Whitman Bennett Acquires Glendale Studios

Whitman Bennett and his associates have purchased the Glendale Studios in Brooklyn, where the future producing activities of the organization will be carried on. The plant now occupied in Yonkers will be abandoned by Bennett and the Brooklyn studios will henceforth be known as the Whitman Bennett Studios.

The producer will rent space not required for his own producing activities to independent producers, supplying production facilities and stage crews if desired, on a contract basis.

Chadwick Will Film "The Count of Luxembourg"

Chadwick Pictures Corporation have acquired the screen rights to "The Count of Luxembourg," the Franz Lehar operetta which scored as a stage success in Europe and America some years ago.

The production is scheduled to be started soon on the west coast under the direction of Arthur Gregor,

DeSano Signed to Direct Series for Schulberg

B. P. Schulberg has engaged under a long term contract Marcel DeSano, whom the producer regards as a rare directorial "find." DeSano will make a series of special productions for Schulberg, the first of which will be "The Girl Who Wouldn't Work," from a story by Gertie D. Wentworth James.

Gloria Swanson Cast is Filling Up

Paramount is rapidly filling up the Gloria Swanson cast for "The Coast of Folly." In addition to Anthony Jowitt, who has been announced for the leading male role, other recent additions are Alec B. Francis, Eugenie Besserer, Jed Prouty and Dorothy Cumming.

Eleanor Boardman Heroine in Elinor Glyn Story

Eleanor Boardman is to appear as a golden haired heroine in Elinor Glyn's production of "The Only Thing" for Metro-Goldwyn-Mayer.



Another of the new Universal features is "Peacock Feathers," from which these scenes were taken.

Trixie Friganza in Two for De Mille

Cecil De Mille has signed Trixie Friganza for a second picture for release through Producers Distributing Corporation. Last week it was announced she was to have a featured role in Rod La Rocque's first starring vehicle, "The Coming of Amos." She will also appear in "The Road to Yesterday," De Mille's first personally directed picture for Producers Dist. Corp.

Madge Kennedy to Star in Whitman Bennett Feature

Whitman Bennett has started production at his studios in Yonkers, N. Y., on "Scandal Street," in which Madge Kennedy will be starred with Niles Welsh playing the masculine lead.

Associated Exhibitors Sign Hope Hampton for Series

Hope Hampton has been engaged to make four more features for Associated Exhibitors. The pictures are to be produced by Diamant Berger in the east. Miss Hampton recently completed the starring role in "Lovers Island" for this organization.

Edward Laemmle Prepares to Film "The Still Alarm"

Preparations for the production of "The Still Alarm," an adaptation of the famous old stage play written by Harry Lacy, are being made by Edward Laemmle.

Associated Exhibitors Sign Hollywood

EDWIN L. HOLLYWOOD, well known director has been signed by Associated Exhibitors to supervise the filming of a new series of four productions for that company. He is now considering for adaptation four popular stories by prominent authors.

Ellbee Completes First State Right Feature

LOUIS BAUM, formerly of Equity Pictures and now head of Ellbee Pictures Corporation, recently formed to produce for independent release, announces that the first of the series of melodramatic features his company will offer has been completed. The picture is titled "Self Defense," which was made under the supervision of W. T. Lackey with Dorothy Drew starring at the head of a cast which includes Miss Dupont, Robert Ellis, and Sheldon Lewis.

Ellbee has announced eight features for release next year. These will all be melodramas with Dorothy Drew, former stage player, in the starring roles. Miss Drew is to be exploited as "The Princess of Personality," by the Ellbee company, which will produce in Hollywood.

Chadwick Completes Cast for Bara Vehicle

The cast which will support Theda Bara in "The Unchastened Woman," her forthcoming Chadwick Pictures Corporation production, will include, in addition to George Walsh, who has the leading male role, Wyndham Standing, Eileen Percy, Gladys Brockwell and Harry Northrup.

"Birth of West" Set for July Release

First National announces for release in July, "The Birth of the West," an epic of the American frontier and Indian-fighting days following the Civil War. It was produced with the cooperation of the Government, which permitted some 2,000 Navajo and Ute Indians to appear in the picture.

Gardner Production Chief for Fred Thomson

Milton Gardner has been named production manager of the new Fred Thomson unit at the F. B. O. studios in Hollywood and will start work immediately on the preparation of Thomson's next F. B. O. attraction.

David Torrence Added to "Mystic" Cast

Metro-Goldwyn-Mayer have added David Torrence to the cast of "The Mystic," now being produced under the direction of Tod Browning, who wrote the story. Aileen Pringle and Conway Tearle have the leading roles, while others in the cast are, Mitchell Lewis, Robert Ober, and Stanton Heck.

Milton Sills Cast Nears Completion

The cast is rapidly being completed for "The Knockout," Milton Sills' second starring vehicle for First National, which is to be made in the logging camps at Beauchene, Canada. The members of the cast so far selected in addition to Sills are: Tully Marshall, Lorna Duveen, John Kolb, Frank Evans and Harland Knight. Lambert Hillyer, who will direct, left with his technical staff for the Canada location on May 18th.

Meighan Cast Completed for "Whispers"

The cast has been completed which will support Thomas Meighan in "Whispers," his next picture for Paramount. The story is by Booth Tarkington and was adapted for the screen by Tom J. Geraghty, supervisor of Meighan pictures.

Virginia Valli will have the principal feminine role in the production, while others in the cast will be Julia Hoyt, Lynn Fontanne, Frank Morgan, Ralph Morgan, Hugh Cameron, Victor Moore, Charles Stevenson, Mildred Ryan and Russell Griffin. Alfred E. Green will direct.

Famous Purchases Five Zane Grey Stories

JESSE L. LASKY has purchased screen rights to five of Zane Grey's most successful books to be produced as Paramount pictures. The stories are, "The U. P. Trail," "The Man of the Forest," "Desert Gold," "The Desert of Wheat" and "The Mysterious Rider." The author will cooperate in the writing of each script and the filming of the pictures.



Producers affiliated with Producers Distributing Corporation, left to right, top row: Cecil B. De Mille, Frances Marion and Marshal Neilan; bottom row: Al Christie, Sam Rork and Hunt Stromberg.



Thomas Meighan in scenes from "Old Home Week," his new starring vehicle for Paramount.

Exchanges Sign New Product

Independent Distributors Report Continued Demand for Next Season's Films

INDEPENDENT distributors continue to make rapid strides toward the closing of all territories for the new product which they have announced for next season. The week's reports of sales concluded is marked for the rather unusual number of deals in which the entire product of certain companies has been signed up on a 100% basis by state right exchanges located in various parts of the country. The usual number of deals involving individual pictures figures in the report, while the foreign sales include the booking in South African territory of the entire series of Douglas MacLean's Associated Exhibitors comedies, the first American bookings to be obtained, since prohibitive conditions have kept these films out of South Africa for over two years.

Several important transactions were brought to a close in Milwaukee, during the recent convention. Prominent among these was the deal between Capital Film Exchange of New York, for the entire line-up of twelve Gotham Productions offered by Lumas. The deal was closed by Messrs. Gluckman and Raden and Sam Sax, head of Lumas. The Gotham twelve were also signed by Celebrated Players, Milwaukee, for the state of Wisconsin, and also Gene Marcus for Eastern Pennsylvania and Southern New Jersey; and Trio Productions, Washington, D. C., for Delaware and Maryland.

W. E. Shallenberger, president of Arrow, announces that Samuel V. Grand, of Grand-Arrow Films, Inc., Boston, has acquired the Arrow franchise for the New England states. This covers the 24 Arrow specials announced for next season.

Chadwick Pictures Corporation announces that the F. & R. Film Company has acquired distribution rights to "The Wizard of Oz" the first of 1925-26 series to be completed. F. & R. will distribute in North and South Dakota and Minnesota.

W. Ray Johnston, president of Rayart, who this week returned from a trip through the central western territory, announced the closing of a franchise for the New York City territory for the new Reed Howes series, the Billy Sullivan Series and six Superior melodramas, a total of 26 pictures, with Merit Film Corporation. Rayart has also concluded deals with Rex Film Company of Detroit for the Reed Howes and Billy Sullivan pictures for the Michigan territory.

Ludwig Film Company of Milwaukee secured "Easy Money" and "For Another Woman" for the state of Wisconsin, while S. & S. Film and Supply Company of Pittsburg secured the Billy Sullivan series and "Secret Service Sanders" for Western Pennsylvania and West Virginia; Nat Magner secured the new Rayart serial "Secret Service Sanders" for California, Arizona and Nevada, and Eltraban Film Company of Atlanta secured the same series for the six Southeastern states, also purchasing the Rayart Butterfly Comedies for the same territory. Independent Film Service Company of Dallas, secured the Rayart serial "Secret Service Sanders" and the Butterfly Comedies for Texas, Oklahoma and Arkansas.

First Graphic Pictures of Buffalo secured "Winning A Woman" a Rayart release for the upper New York territory and Big Feature Rrights Corporation of Louisville, secured the second series of eight Reed Howes pictures for the State of Kentucky.

Barrie to Name Player for New Picture

Sir James M. Barrie will select the player for the leading role in "A Kiss For Cinderella," Paramount's Christmas picture for this year, as he did for "Peter Pan," the Christmas picture of last year, in which he chose Betty Bronson. Herbert Brenon, who will again direct the coming picture, sailed last week for London with a number of screen tests from which Sir Barrie will make his selection.

Semon is Credited With Dangerous Stunts

Larry Semon in credited with a pair of dangerous stunts in connection with his latest comedy for Educational release, "The Cloudhopper." He is first said to have negotiated a leap from a speeding automobile to a flying plane, and later to have climbed down a rope ladder suspended from the undercarriage of one plane and dropped to the top wing of another while in midair.

Seattle Leads in First National Contest

The Seattle branch was first, with Oklahoma City second and Charlotte, N. C., third, at the end of the fifth week of First National's Summer play date contest. These teams have maintained these positions for the past three weeks. The contest is to obtain play dates for the months of June, July and August.

Neilan Signs Owen Moore for "Sky Rocket"

Owen Moore has been signed by Marshall Neilan to appear opposite Peggy Joyce in "Sky Rocket" the first of the Neilan-P. A. Powers productions for release through Celebrity Pictures, Inc. Miss Joyce left New York for the coast this week and will start work in the production immediately upon her arrival.

Ann Pennington is Added to "Pretty Ladies" Cast

Monta Bell has added Ann Pennington to the cast of "Pretty Ladies," which he is producing for Metro-Goldwyn release. She will play in scenes reproducing the Ziegfeld Follies, for which Ziegfeld has selected the screen chorus.

Valentino's Next Will Be "The Untamed"

RUDOLPH VALENTINO'S first starring vehicle for United Artists will be an adaptation of "The Untamed," a novelette by Pushkin, Russian author, it is announced by Joseph M. Schenck. The production of "The Bronze Collar," which had been selected as the next vehicle for the star will be postponed.

The story will be adapted by Rupert Hughes and Hans Kraly will write the scenario of "The Untamed," which is a story of Russia during the reign of the late Czar. Valentino will have the role of an officer of the White Guards and as a Tartar bandit. Clarence Brown has been engaged to direct the production, which is to be started early in June.

Pathe Home Office Ball Tossers Busy

The Home Office baseball team of Pathe has started the baseball season with two wins out of three games played and is looking for challenges from teams representing other picture organizations.

In the opening game of the season the Pathe crew defeated a team recruited from the New York and Newark exchange branches of Pathe located at 1600 Broadway. The second game brought a defeat at the hands of the Royal Insurance Company, while in the third Pathe defeated Fox.

Challengers will be accommodated by communicating with Manager R. S. Coyle of Pathe Exchange, Inc., 35 West 45th street, New York City.

Scribners Aiding "White Monkey" Exploitation

Charles Scribner's Sons will aid materially in the exploitation of "The White Monkey," the third Sawyer-Lubin production featuring Barbara La Mar for release through First National on June 7th. Whitney Darrow of the publishing firm is sending a personal letter to all dealers advising them of the coming of the picture and the possibilities for the exploitation of both book and picture.

Pauline Starke and Lew Cody Get "Paris" Leads

Pauline Starke and Lew Cody have been assigned to the leading roles in "Paris," the Carey Wilson story which will go into production shortly at the Metro-Goldwyn-Mayer studios.

What is said will be an outstanding feature of this film will be a wealth of new fashion creations by Erte, famous French designer. Miss Starke and a bevy of screen beauties will appear in a lavish display of beautiful gowns, it is said.

New Fred Thomson Vehicle is Selected

Fred Thomson's first starting picture under his new contract with F. B. O. will be "The Wild Bull of Skull Mountain," from a story by Marion Jackson, who has been responsible for a number of his other successes. Silver King, Thomson's famous horse, will have a prominent part in the picture.

Lionel Barrymore Star of "Wrongdoers"

"THE WRONGDOERS," the first True Story Film Company's production to be offered to independent exchanges by Astor Distributing Corporation, will have Lionel Barrymore as its star. Barrymore was selected by Harry Rathner, president of Astor Distributing Corporation, and Nat G. Pendleton, general manager of True Story Film Company.

Aside from the starring role, two other selections have been made for the cast. They are Charles Mack, who gained prominence in Griffith's "America," and Ann Cornwall, prominent in Fox and other productions. Hugh Dierker will direct "The Wrongdoers," which will be made in the former Pathe studio in the Bronx. Initial scenes were shot this week.



Barbara La Marr in scenes from "The White Monkey," Sawyer-Lubin production based on John Galsworthy's novel of that title, to be released by First National.

Prepare to Film 17 Features

First National Scenarists Working on Adaptations to Be Started Soon

SCENARISTS are working on continuities for 17 feature productions scheduled to be put into work soon by First National and producing units contributing to the First National program for the new season.

At the First National eastern studio the following stories are being prepared for filming: "The Unguarded Hour," being adapted by Luther Reed from Margaretta Tuttle's novel; "The Scarlet Saint," which Eugene Clifford and Jack Jungmeyer are adapting from Gerald Beaumont's short story, "The Lady Who Played Fidele;" "The Pace that Thrills," in which Ben Lyon will have the featured role, is being scenarioized by Raymond Harris from the Byron Morgan story, "Men of Steel," a forthcoming Special, is being adapted by Marion Fairfax from "United States Flavor," a novel by R. G. Kirk, "The Beautiful City," Richard Barthelmess' next vehicle is being put into continuity form by Josephine Lovett from a scenario by Edmund Goulding.

The Sawyer Lubin staff is putting the finishing touches to its next Barbara La Marr picture, adapted from Elsie Jean Jerard's story, "Florrie Finds a Gentleman."

Goldburg Off To West Coast

Goes to Supervise Production Program of Independent Pictures Corporation

JESSE J. GOLDBURG, president of Independent Pictures Corporation is off to the west coast again after a brief series of conferences with heads of departments in New York.

Just prior to his departure Goldburg announced a new series of eight Big Timber stories starring Lightnin', the dog. The titles of these productions are as follows: "Lightnin' Strikes," by Ralph Baum; "The Forrest King," by Selwyn; "His Master's Voice," by Adele Buffington; "Flaming Timber," by Adele Buffington; "The Danger Call," by Charles Pinkerton; "Pal O' the Redwood," by George Wise; "Silent Hero," by Edith and Thomas Long, and "Crimson Fangs," by George Hayward.

William J. Craft, who is now directing the Bob Custer series of Texas Ranger stories for Independent Pictures Corporation and F. B. O. release, will take over the direction of the Big Timber stories.

The Big Timber series together with the Bill Cody westerns and the Texas Ranger series, starring Bob Custer, will constitute the twenty-four feature releases produced by Independent. In addition there will be twenty-six single reel productions.

Independent announces the eight stunt westerns starring Bill Cody as follows:

"Shooting Straight," by Robert Sterling; "A Man's Fight," by Robert Sterling; "Tracked," by Arthur Sommers; "The Deadline," by Grace Harding; "Beyond the Rockies," by Edgar Van Pelt; "Blue Steel McCoy," by Edgar Hayward; "The Code of the Desert," by Arthur Sommers; "The Sierra Trail,' by Thomas Lassen.

Cast Completed for "Son of His Father"

The cast has been completed for "A Son of His Father," which Victor Fleming will produce for Paramount. Warner Baxter, Bessie Love, Raymond Hatton and Walter McGrail have the feature roles, while the balance of the cast will be made up of Laska Winters, Billy Donovan, Charles Stevens, Pewee Holmes, Carl Stockdale, Bucko Jones and Richard Howard.

Seastrom Adds to "Tower of Lies" Cast

Victor Seastrom has added a number of players to the cast of "The Tower of Lies," which he is producing for Metro-Goldwyn-Mayer from the story based on Selma Lagerlof's novel, "The Emperor of Portugalia." Among the recent additions are Ian Keith, Claire McDowell, William Haines and Bodil Rosing.

Mary Pickford May Make Next in Louisiana

Louisiana may be the locale of Mary Pickford's next picture. The story, an original of the marsh country, is by Katherine Hennessey and was adapted by Winifred Dunn. Harry Oliver, supervising art director for Miss Pickford, will shortly make a trip into some of the sections near New Orleans in search of locations.

Gasnier to Film "Parisian Love" for Schulberg

B. P. Schulberg announced this week that "Parisian Love," based on the novel of that title by F. Oakley Crawford, would be the first Gasnier directed picture on the Schulberg schedule for 1925-1926.

Hal Roach Here Looking for Beauties

HAL ROACH is in New York on a quest for beauties that will fit in with his company at the Culver City studios. The candidates will be given local screen tests and those accepted will stand an excellent chance of being introduced into leading roles if they can make good, according to the producer.

Screen tests will be given only by appointment at the local offices of the Pathe Building and applicants have been asked to send photographs of themselves preliminary to appointments.

Fox Features Booked for Rivoli and Rialto

THE Fox Film production of "The Iron Horse" has been booked for a two weeks' engagement beginning September 20th at the Rivoli Theatre in New York. The Rivoli engagement will be followed by a week or more at the Rialto.

It was also announced this week that the Tom Mix features, seven in number, on next season's program had been booked for the Rialto. The first of the forthcoming Mix features is "The Everlasting Whisper," which has been completed. The announcement states that definite play dates have been assigned for each picture, the first to be shown at the Rialto being scheduled for August.

Metro-Goldwyn-Mayer Buy Additional Stories

Screen rights to the musical comedy, "Sally, Irene and Mary," as well as to three original stories have been purchased by Metro-Goldwyn-Mayer. The musical comedy by Edward Dowling enjoyed a successful Broadway run a few seasons ago and has since been popular as a road attraction.

The original stories are "The Light Eternal," Benjamin Christianson's first under his new contract; "I Can Do It," a comedy drama by Max Marcin, and "Paris," by Carey Wilson. All three are to be produced at an early date.

Warner Brothers Sign Two Scenarists

Warner Brothers have made two additions to their list of editors and scenario writers. They are Edward T. Lowe, Jr., and Lewis Milestone. Lowe adapted "The Hunchback of Notre Dame" and prepared the adaptation and wrote the script of "Red Hot Tires," which is to be Monte Blue's next starring vehicle. He has been signed to a six months' contract with options of renewals for a year and half in six month periods.

Ellman Will Open the New Exchange in Chicago

Henri Ellman announces he will open the Capitol Exchange, the new Chicago independent distributing organization at 738 S. Wabash Avenue, on May 12th. This organization will distribute pictures in Illinois and Indiana and has already arranged for the handling of a series of eighteen Preferred Pictures, eighteen Columbia Productions and a list of single reel novelties.

Shipman Story is Given New Title

Metro-Goldwyn-Mayer have changed the title on the Samuel Shipman story now in production as "Nothing To Wear." It will be released under the title of "A Slave of Fashion." Norma Shearer and Lew Cody are the featured players, with Hobart Henley directing. In the supporting cast are Mary Carr, Miss Du Pont, Estelle Clarke and Vivia Ogden.

Julanne Johnstone Engaged for "Big Parade"

Julanne Johnstone has been engaged by Metro-Goldwyn-Mayer for an important role "The Big Parade," which is now in production under the direction of King Vidor with Renee Adoree and John Gilbert in the featured roles. Miss Johnstone will play opposite Gilbert, cast as a young Southerner, who leaves her behind when he goes to war.

"Steele of Mounted" Cast is Completed

With the addition of three players, Vitagraph has completed the cast for "Steele of the Royal Mounted," the James Oliver Curwood story being produced on the west coast under the direction of David Smith. The recent additions are Mabel Julienne Scott, Sydney DeGrey and John Toughey.

Margaret Livingston Lead in Fox Features

Margaret Livingston has signed a contract with Fox Film Corporation to play leading roles in forthcoming features from that company. Her first assignment with Fox was the role of Violet Derring in "Havoc." Miss Livingston has been cast for an important part in "The Wheel" and will appear in other films based on the John Golden stage plays.

Pennington and Eltinge in French Farce

AL CHRISTIE has decided upon "Madame Lucy," the French farce comedy by Jean Arlette as the vehicle in which to feature Julian Eltinge and Ann Pennington. The feature will be filmed immediately following the production of "Seven Days," which is now in work. Both will be released through Producers Distributing Corporation.







Production stills from the Universal feature, "The Teaser."



Carl Laemmle

The White Hope of the Industry

UNIVERSAL'S 2nd White List

54 White Pictures White Contracts White Treatment

UNIVERSAL HAS THE PICTURES

Everything is on the square in UNIVERSAL'S 2nd WHITE LIST



MARY
PHILBIN
starring in
"Stella Maris"
"Sally in Our Alley"



HOOT GIBSON
starring in
"Spook Ranch," "The Arizona Sweepstakes," "The Man in the Saddle," "Kings Up," "Chip of the Flying U," "The Calgary Stampede."



NORMAN
KERRY
starring in
"Beauty and the Brute"
"On the Frontier"
"Under Western Skies"



CONSTANCE
BENNETT
featured in
"The Goose Woman"



ALICE
JOYCE
featured in
"The Home Maker"



GEORGE
SIDNEY
featured in
"Two Blocks Away"



LOUISE
DRESSER
featured in
"The Goose Woman"



JACK
HOXIE
starring in
"Blue Streak" Westerns.
"Two Fisted Jones," "Lightning Jack," "Bustin' Through," "Looking for Trouble," "The Demon," "The Border Sheriff," "Peace Medicine," "The White Outlaw."

Many other big box office names, too numerous to portray here, are included in Universal's 2nd White List.



JACK
PICKFORD
featured in
"The Goose Woman"



ALEXANDER
CARR
featured in
"His People"
"The Beautiful Cheat"



CLIVE
BROOK
featured in
"The Home Maker"



VIRGINIA
VALLI
starring in
"Siege"



PAT
O'MALLEY
featured in
"The Teaser"
"My Old Dutch"



LAURA
LA PLANTE
starring in
"The Teaser"
"The Beautiful Cheat"
"The Love Thrill"



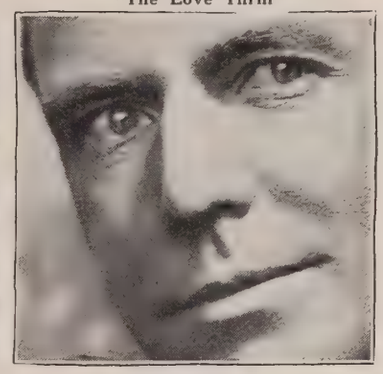
REGINALD
DENNY
starring in
"California Straight Ahead," "Where Was I?" "The Whole Town's Talking," "This Way Out," "The Love Thrill."



GLENN
HUNTER
starring in
"The Little Giant"



PATSY RUTH
MILLER
featured in
"Beauty and the Brute"



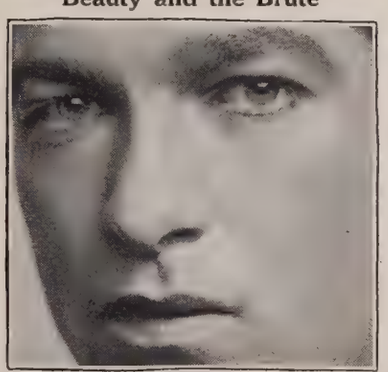
HOUSE
PETERS
starring in
"The Storm Breaker"
"The Man from Outside"



MAY
McAVOY
featured in
"My Old Dutch"



JAQUELINE
LOGAN
featured in
"Peacock Feathers"



CULLEN
LANDIS
featured in
"My Old Dutch"
"Peacock Feathers"
"The Beautiful Cheat"



JOSIE
SEDGWICK
featured in
"Blue Streak" Westerns



EUGENE
O'BRIEN
starring in
"Siege"



ART
ACORD
starring in
"Blue Streak" Westerns.
"Sky High Corral," "Out of the Flood," "The Circus Cyclone," "Triple Action," "Rustlers' Ranch," "The Scrappin' Kid," "The Terror," "Western Pluck."



JEAN
HERSHOLT
featured in
"My Old Dutch"

54 from UNIVERSAL

Save dates for

WHITE PICTURES—WHITE CONTRACT
WHITE TREATMENT
Presented by CARL LAEMMLE

30 GREAT UNIVERS

Reginald Denny
in **California Straight Ahead**

by Byron Morgan

Cast: Gertrude Olmstead, Tom Wilson, Frances Raymond, John Steppling, Charles Gerrard, Fred Esmelton, Lucille Ward, Leo Nomis

A Harry Pollard Production

An origina story by the author of "Sporting Youth," one of Reginald Denny's greatest successes. One of the big novelties of this production is the wonderful bus built at a cost of $25,000 with all the conveniences of a millionaire's villa. This bus is to make an exploitation tour from San Francisco to New York and back exploiting this and other productions on Carl Laemmle's Second "White List."

It is a hilariously funny and action-full story. A transcontinental race with Dennys's car in flames at the finish is one of the stirring scenes in "California Straight Ahead." Harry Pollard has made most of Denny's pictures.

Rex Beach's The Goose Woman
with **Jack Pickford, Louise Dresser Constance Bennett**

heading a brilliant Cast including: Gustav Von Seyffertitz, James O. Barrows, George Cooper, George Nichols

A Clarence Brown Production

Rex Beach, one of America's greatest authors and certainly one of the most popular living today, is the author of this tremendously powerful story which appeared in Hearst's International Magazine. Rex Beach's name in front of any theatre means a crowd inside. An exceptionally fine cast is featured in this production. It is directed by Clarence Brown who is responsible for "Smouldering Fires," "The Signal Tower," "The Acquittal" and other Universal Jewel productions. Three big stars, known to every picture fan, head the cast.

Hoot Gibson
in **Spook Ranch**

by Raymond Shrock and Edward Sedgwick

Cast includes: Jules Cowles, Helen Ferguson, Robt. McKim and Frank Rice

Directed by Edward Laemmle

Hoot Gibson's first Jewel picture. Here is no guess work. There are no two ways about Gibson. There are no two ways about this picture. Both are sure fire. A number of houses haven't played a western picture in years. This is the one to start with. It's the merriest, breeziest Western that ever gripped an audience from opening to finish. Play "Spook Ranch" and your patrons will be asking for Gibson's next one.

Virginia Valli
and **Eugene O'Brien**
in **Siege**

Serialized in Collier's and published as a novel
by Samuel Hopkins Adams

Cast: Mary Alden, Marc MacDermott, Beatrice Burnham, W. H. Turner, Kingsley Benedict, Spottiswoode Aitken

A Svend Gade Production

You have been waiting for Virginia Valli to get a part in which she could shine as she did in "The Storm." She has found it in "Siege." This story, written by Samuel Hopkins Adams, the famous novelist, got a wonderful play as a serial in Collier's, the National Weekly. Harper's then put it out as a novel and you will find it in every book store in every city and town of the United States. Furthermore, we are getting out a special photoplay edition of this book to mop up what the Two Dollar book left open. We figure that this story has been read in a million and a half homes. And what a picture Svend Gade did make!

Norman Kerry in
Beauty and the Brute
with **Patsy Ruth Miller**

and a fine supporting Cast including: Philo McCullough, Joseph J. Dowling, Harry Todd and Doreen Turner

Story by Isidore Bernstein

An Edward Sedgwick Production

Here is not only one of the biggest bets on the Second White List but probably one of the biggest box-office sensations of the year. It has a big star—the idol of feminine America—Norman Kerry. He is supported by a large cast headed by Patsy Ruth Miller. Sedgwick, director of many Gibson successes, has turned out a big smash. It is a tremendous dramatic spectacular novelty. Thrills and unusual situations tumble over themselves and blend with beautiful love scenes in gorgeous tropical settings. Sell this as though you were selling Barnum & Bailey's Circus. That is the way to get behind the picture and make circus money.

Laura La Plante
in **The Teaser**
with **Pat O'Malley**

From the Wm. A. Brady Broadway Stage Success

by Adelaide Matthews and Martha M. Stanley, with a Cast including Wyndham Standing, Margaret Quimby, Hedda Hopper, Walter McGrail, Vivian Oakland, E. Alyn Warren

Directed by William A. Seiter

Laura La Plante has been growing in popularity with each picture in the opinion of exhibitors and the public. In "The Teaser," which was originally produced on the stage by William A. Brady with Constance Binney in the starring role, Miss La Plante reaches the fulfillment of the promise she gave in "Smouldering Fires," "Sporting Youth," "Butterfly" and "Dangerous Innocence." Both the picture and Laura are clever, funny and beautiful throughout. An excellent cast of big names, all capably cast and directed by the man who handled her so well in "The Fast Worker," have built this into a hotsy-totsie of a hit!

AL JEWEL PICTURES

House Peters
in **The Storm Breaker**
with **Ruth Clifford**

Supporting Cast includes: Mrs. Lou Tellegen, Jere Austin, Gertrude Clair, Lionel Belmore, Ray Hallor
From the Novel by Charles Guernon
Directed by Edward Sloman

House Peters has come to be universally recognized as the greatest actor of the he-man type on the screen today. His popularity is limited to no special type of audience, but takes in all classes of people. He is just as popular in small towns as in the largest cities. In "The Storm Breaker," a powerful dramatic story of the sea, he is given a role that fits him thoroughly and will add materially to his wide and growing popularity. An excellent supporting cast of real box-office names helps to make this the kind of a picture you and every fan loves to see.

Reginald Denny
in **Where Was I?**

with Lee Moran, Wm. Turner, Tyrone Power, Pauline Garon, Marian Nixon, Otis Harlan, Chester Conklin
From the Magazine Story by Edgar Franklin
Directed by William A. Seiter

Edgar Franklin, noted author, playwright and deviser of unusual situations, has here furnished Reginald Denny with a unique and most startling story. Suddenly a young business man is confronted by a beautiful girl who declares that he promised to marry her on the 15th day of March. He never saw her before but in spite of his diaries, records and the testimony of all his friends, he is absolutely unable to establish as an alibi definite proof of where he was on that day. A scream all the way!

Hoot Gibson
in **The Arizona Sweepstakes**

by Charles A. Logue
Cast: Helen Lynch, Emmett King, George Ovey, Philo McCollough, Kate Price, Kingsley Benedict
Directed by Clifford Smith

Hoot Gibson's name in any announcement is a sure fire guarantee of action plus. "The Arizona Sweepstakes" is a picture that is brimful of surprises, fast riding western thrills, and for a climax the best cross country horse race ever pictured in a western photoplay. Attaboy! Zip into this one! Gibson's smile—his breath-taking riding—his sizzling action—it's all here in a picture that will send them out thanking the manager of the theatre.

Dorothy Canfield's
The Home Maker with
Alice Joyce and Clive Brook

Supported by a Cast including: George Fawcett, Mar·· Campbell, Martha Mattox, Jacqueline Wells
A King Baggot Production

Here is a combination of four big elements—two stars, a big-selling novel and an unusually famous author. This is the first time Alice Joyce, one of the best-known screen stars, has ever appeared in a Universal picture. Clive Brook is destined to be one of the screen's most popular leading men. "The Home Maker" will go far to advance him. Dorothy Canfield has written a score of popular and widely sold novels. As a screen offering, "The Home Maker" will be a delightful surprise. It affords an entirely new angle on man, woman and the home. King Baggot is giving this the greatest production of his long, successful career which includes "Human Hearts," "The Tornado" and many others.

Glenn Hunter
in **The Little Giant**

with Edna Murphy and David Higgins
Supporting Cast includes: Jim Bradbury Jr., Jean Jarvis, Leward Meeker, Louise Mackintosh, Thomas McGinn, Dodson Mitchell, Peter Raymond
From The Saturday Evening Post story " Once a Peddler" by Hugh McNair Kehlar
A Will Nigh Production

In "The Little Giant" Glenn Hunter steps into the heritage which promised itself in the stage and screen version of Harry Leon Wilson's "Merton of the Movies." There isn't a theatre or screen enthusiast in the world doesn't know Glenn Hunter through this play. Universal was fortunate to secure him for the star of the first picture which it has made in New York in many years. With all the great theatrical companies to draw from, Will Nigh has chosen a cast of stage celebrities. The story gives an unusual opportunity for delineation of New York, its night life and society. Effective tieups of an unusual nature which can be used by every theatre manager to put this over, add particular value to this picture.

Laura La Plante
in **The Beautiful Cheat**
with **Alexander Carr**

and Harry Myers, Kate Price, Helen Dunbar, Tom S. Guise, Bertram Grassby, Prince Youcca Troubetzkoy
From the Saturday Evening Post story "Doubling for Cupid"
BY NINA WILCOX PUTNAM
Directed by Edward Sloman

Scarcely an issue of the The Saturday Evening Post without a story by Nina Wilcox Putnam. She is one of the best known and best loved of American authoresses. In "The Beautiful Cheat," she has written a plot which was made for the movies and for Laura La Plante. We don't have to tell you anything about Laura La Plante. She is bursting her way into film prominence faster than any other star on the screen except Denny. When "The Teaser" comes out, her other pictures will sell like hot-cakes. Alexander Carr, who is featured in the supporting cast, is already famous as Perlmutter in the "Potash and Perlmutter" stories on stage and screen. His name alone insures rare comedy as well as lovable characterization. He is another added asset to the drawing power of this picture.

Mary Philbin
in **Stella Maris**

BY WILLIAM J. LOCKE
A Charles Brabin Productiom

Mary Pickford's most brilliant success in her long and marvelous career was made in "Stella Maris," from the internationally popular novel by one of the best living authors. Universal stepped out and paid an enormous sum for the screen rights in order to give Mary Philbin a proper place among the elect of screen stardom.

Charles Brabin, who directed "So Big" and "Six Days," has staked his reputation on its possibilities for Mary Philbin. Watch for this one!

THE BEST BOX OFFI

My Old Dutch

by Albert Chevalier and Arthur Shirley
with MAY McAVOY, PAT O'MALLEY, CULLEN LANDIS,
JEAN HERSHOLT, AGNES STEELE,
EDGAR KENNEDY and others
A Lawrence Trimble Production

May McAvoy and Pat O'Malley have been selected as the best types on the screen today to portray the lovable characters in this picture. Mr. Laemmle was also fortunate in securing Lawrence Trimble, the same director who made "My Old Dutch" such a tremendous success before, to provide a new and more elaborate production for the Second White List. Trimble is also well known as the director of the famous "Strongheart" pictures which have made plenty of money for exhibitors in this country. "My Old Dutch" will be the heart throb of the Second White List.

Hoot Gibson in The Man in the Saddle

Adapted from the Novel, "A Daughter of the Dons"
by William McLeod Raine
Cast: Virginia Browne Faire, Georgie Grandee,
Cesare Gravina, Otto Hoffman
Directed by Herbert Blache

Hoot Gibson, the hero of a dozen big box-office smashes, will be starred in a picture that fits him admirably. This hard riding, fast-action story is set against colorful, highly romantic backgrounds. It is by an author known from coast to coast. Virginia Brown Faire, who several years ago won international fame as a screen beauty, will play the feminine lead opposite Hoot Gibson. Watch out for this one to clean up.

Reginald Denny in The Whole Town's Talking

From the Stage Success
by John Emerson and Anita Loos
A Harry Pollard Production

Universal stepped out with a big money bag to buy "The Whole Town's Talking" for Reginald Denny. It was a six month's success on the Broadway stage and starred Grant Mitchell, and its authors gained wide fame through its exceptional success. John Emerson and Anita Loos are unique as authors. Emerson was a big stage star and director before he turned his talents to the screen and the combination with Anita Loos, one of the best title writers in the world, has won them the first place among screen authors. "The Whole Town's Talking" is an intensely funny and highly dramatic play which will give Reginald Denny the opportunity of a life time.

On the Frontier with Norman Kerry

by Ralph Spence
Directed by Edward Sedgwick

"On the Frontier" will introduce in his own right a star that Mr. Laemmle has been grooming for several years and who has met with tremendous success in co-star roles with other Universal players. "On the Frontier" was written especially to fit Kerry. In this story we have taken full advantage of the appearance of Kerry in a uniform, as demonstrated by "Merry Go Round" and in "The Phantom of the Opera." In "On the Frontier" we are shooting straight at the heart of feminine America and box-offices of exhibitors. It's a cinch that Kerry will score a bull's eye.

Peacock Feathers with Jaqueline Logan and Cullen Landis

FROM THE NOVEL BY TEMPLE BAILEY

with a supporting Cast including:
George Fawcett, Edwin J. Brady, Carolyn Irwin, Ward Crane,
May King, Prince Troubetzkoy
A Svend Gade Production

Another great screen team—another best selling novel—another internationally known author. A great combination. Another clean-up.

"Peacock Feathers" is admittedly the best of this famous authoress's big successes.

Critics have long held Jacqueline Logan as the most beautiful girl on the screen, and associated with her in the leading role is Cullen Landis. Svend Gade has given this the same beautiful and compelling production which makes "Siege" such an outstanding gem on this list.

There are unusual selling angles in this, in the story, the title and the cast. It will be the first American appearance of Prince Youcca Troubetzkoy.

"Peacock Feathers" makes another reason why you will be proud to show the Second White List pictures.

Two Blocks Away with George Sidney and Charles Murray

THE STAGE PLAY BY AARON HOFFMAN

Aaron Hoffman achieved fame in theatrical circles for his keen characterization and broad, rib-tickling comedy. Numbered among his many successes of the American stage are "Friendly Enemies," "Welcome Stranger," and "Two Blocks Away." There is no need to tell you more about the story. Aaron Hoffman wrote it!

George Sidney, who attracted national attention by his work in "Welcome Stranger" on the stage and in "Potash and Perlmutter" on the screen, and Charles Murray, one of the outstanding cinema comedians, head an unusually brilliant cast, in this hilarious entanglement of a poor shoemaker suddenly become rich on a fortune that didn't belong to him. If you have laughs, prepare to use them.

Hoot Gibson in Kings Up by Ralph Spence

Directed by Edward Laemmle

Edward Laemmle, who has made such a corking good picture with Gibson in "Spook Ranch," has given you another clean-up in "King's Up." It breathes action, drama, suspense, comedy and a pippin of a love story. It is one of those breezy westerns in which lovers of Gibson delight and for which Ralph Spence, the author, is popular.

House Peters in The Man from Outside

Directed by Edward Sloman
Greater than either of his two previous big successes

Picture the title—"The Man from Outside!" Picture the possibilities of a story in the big lumber country, and then, to make it like a home run with the bases full, picture House Peters as the star! But nothing that you can picture will compare with the kick that exhibitors are going to get out of this latest House Peters production. Remember "The Storm." "The Man from Outside" will carry every bit as much appeal with the audience and cash to the box-office as "The Storm."

CE BETS FOR 1925-26!

Mary Philbin
in **Sally In Our Alley**

A Charles Brabin Production
by Johns Chickering

"Sally in Our Alley" is as well known to you as your own name. "Sally" has been sung and whistled and hummed and loved for a generation or more. Now Universal brings it to life in the person of none other than Mary Philbin. A story written especially around the lovable character by Johns Chickering promises a wealth of comedy, tender pathos. all blended with a charming background and a beautiful love story.

Reginald Denny
in **This Way Out**

Novel by Frederick Isham

One of the laughing hits of the year is "This Way Out" by a very popular author, Frederick Isham. If he had had Reginald Denny in mind he couldn't have written a better Reginald Denny story than this one. Comedy, romance, action, suspense, thrills, corking good climax—all fresh, original, unique, are potpourried into a story that will give audiences plenty of thrills and laughs.

Reginald Denny
in **The Love Thrill**

with **Laura La Plante**

By Byron Morgan

Byron Morgan, author of a dozen screen successes including "Sporting Youth" and "California Straight Ahead," has written a story that insures delight to audiences and real profits to exhibitors.

It is a gem! A great title—a charming star—keep time open for this one!

Hoot Gibson in
Chip of the Flying U

From the Novel by B. M. Bowers
Directed by Herbert Blache

As if Hoot Gibson's name alone wasn't enough, look at the title. Oh, Boy! "Chip of the Flying U." That promises action. Of course, Herbert Blache who has made "Secrets of the Night" and "Head Winds," directed the mad, wild riding bunch of cowboys that supports Hoot in this thunderbolt western. Plenty of jack in B. O. for friend exhibitor here.

Norman Kerry
in **Under Western Skies**

To be filmed during the 1925 Pendleton Roundup

"Let 'Er Buck" was such a dramatic whirlwind western success that Universal purchased the exclusive right to the Pendleton Roundup this coming year for a new type of Norman Kerry story. *It will not be a western.* The Pendleton Roundup will be thrown dramatically against a society background with big sets, a great cast and a splendid love story. Don't be surprised if this is one of the biggest on the Second White List. It's a great story.

The Still Alarm

Adapted by Harvey O'Higgins
From the famous Stage Play by Joseph Arthur and A. C. Wheeler
Directed by Edward Laemmle

You have seen a lot of fire pictures, but the daddy of them all, the most famous of them all, is "The Still Alarm." This is now being lined up as a big spectacular thriller. It has a corking good story, a lot of real human interest, a great romance, but *first, last and always it is a thriller!* Harvey O'Higgins, who helped write "Smouldering Fires," is responsible for the story on this one.

Sporting Life
WITH A GREAT ALL STAR CAST

Famous Drury Lane Melodrama
by Seymour Hicks and Cecil Raleigh
A Maurice Tourneur Production

The Drury Lane is famous the world over for its big spectacular melodramas. The greatest that has ever come out of that theatre and the one by which it is best known, is "Sporting Life." No director in the business is better qualified to make this production than the man Mr. Laemmle has selected as its director. Tourneur's name is associated with big productions, lavish sets, superbly-directed crowds and intense action. You'll get them here, all right, all right.

His People
with **Rudolph Schildkraut**
and **Alexander Carr**

Story by Isidore Bernstein

A delightful story written around Alexander Carr's ability to portray a lovable character and fill it to overflowing with humor and pathos. But this is no simple characterization. It is an intensely dramatic story which has a tender love story running through it and builds up to a gripping and unusual climax. Mr. Laemmle promises a surprise in this one!

Hoot Gibson
in **The Calgary Stampede**

with Virginia Browne Faire
Directed by Herbert Blache

Remember "Let 'Er Buck"? What a regular circus of a western! The Calgary Stampede is going to out-circus anything the western screen has ever seen. This year's Calgary Stampede will mark the fiftieth anniversary of the establishment of Fort Calgary and the coming of the Royal Northwest Mounted Police to Canada. Two hundred thousand people are expected to witness this gigantic spectacle which will be filmed by Universal. Universal's famous ranch riders will enter the sporting events. An exploitation campaign backed by the Canadian government will make this year's Calgary Stampede the biggest event in Canadian history. When translated to the screen, you are certain to have a Hoot Gibson production the biggest of its kind in the western field. Let 'er rip!



WILLIAM A. SEITER



HARRY POLLARD



CLARENCE BROWN



MAURICE TOURNEUR



KING BAGGOT



HERBERT BLACHE



WILL NIGH

Artistic is not enough~ each Universal picture

is made with an eye for the Exhibitors' Box Office

That's why these men who are making

Universal's 2nd White List

are truly

GREAT DIRECTORS



EDWARD SLOMAN



EDWARD SEDGWICK



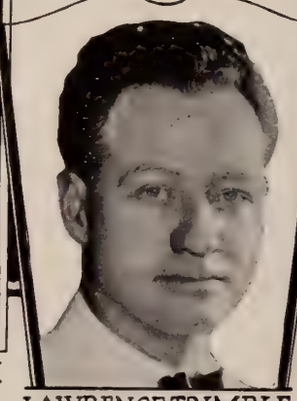
SVEND GADE



EDWARD LAEMMLE



CLIFFORD SMITH



LAWRENCE TRIMBLE



CHAS. BRABIN

Carl Laemmle presents

The Phantom of the Opera

with

LON CHANEY

MARY PHILBIN

NORMAN KERRY

and a great supporting cast of 5,054 screen actors

From the internationally famous story by GASTON LEROUX







Acclaimed by Critics at World Premiere

"A masterpiece!" *San Francisco Bulletin*

"Epochal! Succeeds marvelously!" *San Francisco Call*

"Will draw millions!" *San Francisco Chronicle*

"Universal's master-film!" *San Francisco Examiner*

"Best of the super-pictures!" *San Francisco Herald*

"Plenty of thrills and suspense!" *San Francisco News*

"Magnificent marvelous money-maker!" *Film Daily*

"Spectacular. Certain to go heavily at the box-office!" *Motion Picture News*

"Biggest money-winner. Smashing big!" *Wid's*

"Get the Spirit; See the Phantom"



A UNIVERSAL Production

Directed by Rupert Julian, supplementary direction and supervision by Edward Sedgwick

P. S. This Cut is a reproduction of the full page newspaper adv. from the complete press sheet on this picture.

52 Century Comedies

2 REELS EACH — ONE EVERY WEEK



12 WANDA WILEY



The greatest comedy find of the last year! The twinkling hoydenish beauty that wins every patron's heart.



6 EDDIE GORDON

The acrobatic comedian, the real sensation in laughing circles. He is a favorite everywhere.

6 AL ALT



Supreme laugh-maker — the man who can bring a smile where gloom grew before.



12 EDNA MARIAN



She's pretty—she can act—she can coax a laugh from a confirmed grouch. Yep, she satisfies.

12 BUSTER BROWN

Stories based on the famous cartoons by R. F. Outcault



Featuring Arthur Trimble, with Mary Jane and good old Tige. There isn't a grown-up or kid in the land that wouldn't walk a mile for these.



SPECIAL CENTURY PRODUCTION

RED RIDING HOOD

starring **BABY PEGGY**

4 CHARLES KING *with* Century Follies Girls

A comedian from the word go, with a beauty chorus that could win an easy place on Broadway.

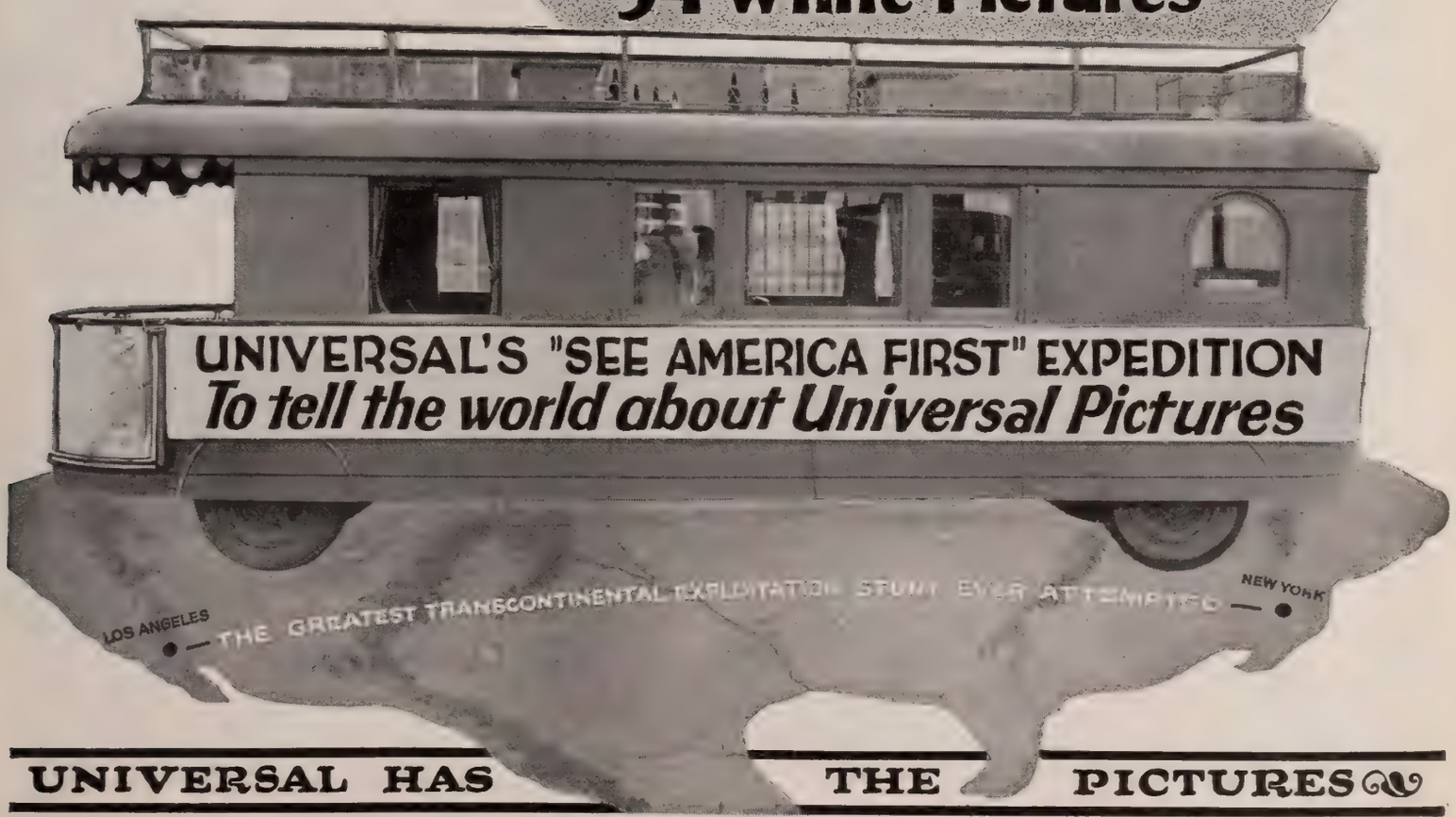
"All Aboard!"

Watch for this palatial motor bus now touring the country from coast to coast and back again exploiting Universal Pictures. This mammoth, traveling home is the most uniq-e bus ever constructed for travel de-luxe. Completely equipped with dining room, kitchen, living room and sleeping quarters for passengers and servants. Atop is a dancing floor. Complete radio equipment, a library, etc., add to the delight of its passengers.

Unusual and of exceedingly great interest, it will exploit Universal Pictures to your patrons as no other pictures have ever been exploited before. It's up to every exhibitor to cash in *for himself* on this great stunt. Now is the time to book Universal Pictures.

Carl Laemmle's "SEE AMERICA FIRST" EXPEDITION *is on its way!*

A 6000 mile transcontinental tour exploiting Universal's Second White List of 54 White Pictures



UNIVERSAL HAS THE PICTURES

24 BLUE STRE

The Greatest Roundup of Outdoor Action



AK WESTERNS

Pictures Ever Lined Up in One Group!

With this added box office feature:

UNIVERSAL'S FAMOUS RANCH RIDERS

! ! !

8 starring **ART ACORD**

with REX, the wonder dog, and Buddy, the human horse

"Sky High Corral"
"Out of the Flood"
"Triple Action"
"Rustlers' Ranch"
"The Circus Cyclone"
"The Scrappin' Kid"
"The Terror"
"Western Pluck"

8 starring **JACK HOXIE**

"Two Fisted Jones"
"Bustin' Through"
"The Demon"
"Peace Medicine"
"Lightning Jack"
"Looking for Trouble"
"The Border Sheriff"

and the big special Western novelty

The **WHITE OUTLAW**

with SCOUT, the equine marvel, and BUNK, the canine sensation, and an excellent cast

8 rip-roaring Westerns featuring outstanding stars of Western drama including **JOSIE SEDGWICK**

and other stars soon to be announced

"The Call of Courage"
"The Desperate Game"
"The Blue Blazers"
"Chasing Trouble"
"Daring Days"
"The Escape"
"Bucking the Truth"
"The Boundary Line"

Produced and Released by UNIVERSAL



THE GUMPS—HOT DOG!



With a readymade audience of millions!

The GUMPS

Everybody knows "The Gumps!" These famous characters daily appear in Sidney Smith's famous cartoon strips in over 300 newspapers with a total circulation of nearly 7,000,000. Featured in such big cities as New York, Chicago, Portland, Minneapolis, Boston, Los Angeles, New Orleans, Atlanta, Denver, as well as hundreds of smaller ones. Everybody loves the Gumps; everyone wants to see them brought to life on the screen in these striking picturizations of their original humor. Play the comedies with this unparalleled audience appeal!

A Big New Series of 12

TWO REELS EACH ONE EVERY MONTH

You know what the first twelve did for you—they cleaned up everywhere. Unprecedented publicity, a nation-wide tie-up with 307 newspapers, and real rib-tickling comedies made this Gump series a winner in every house. This new series is even better. It's a joyous event to patrons eager for more heart laughs.

Starring

JOE MURPHY

with FAY TINCHER and CHESTER MORGAN

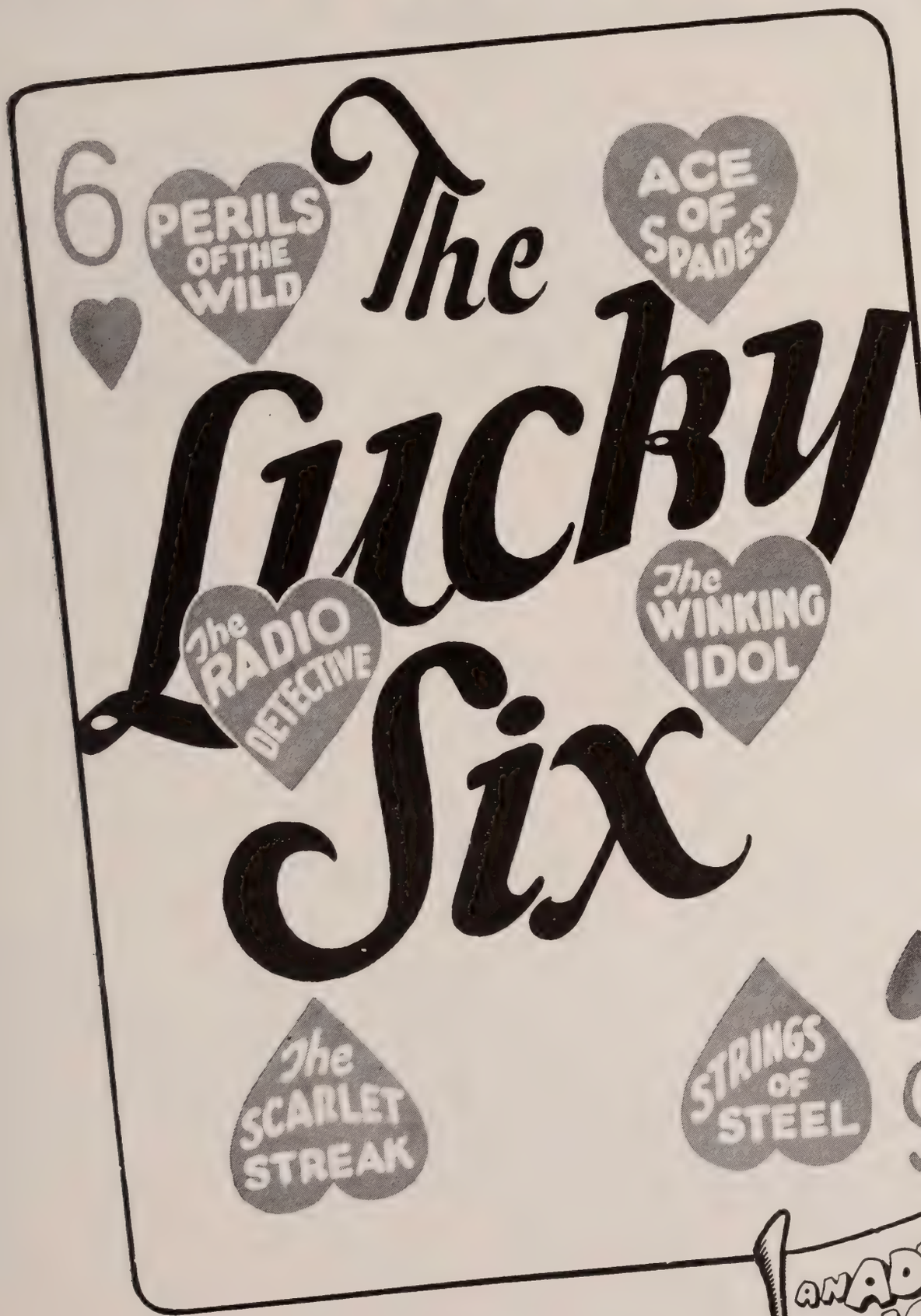
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The first few comedies by Puffy are a whale of a success. He's a real, joyous, compelling merry-maker, and it won't be long before he'll have one of the largest followings of any comedian in the country. His work merits our highest enthusiasm.

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A new star, as yet unannounced, will complete this series. Several prominent stars are under consideration, and a selection will soon be made. The result will make every exhibitor happy.

1 REEL EACH — 52 PER YEAR



The Trademark of Action Westerns

52 'A YEAR
Two Reels Each

Real program builders, these two-reel Westerns are making themselves pay their way many times over in every house that plays them. They're thrilling, full of excitement, and filled to the hilt with the breeze of the West. They're box-office certainties.

Starring
ED COBB
FRED HUMES
JACK MOWER
and "PEE WEE" HOLMES and "SMILEY" CORBETT in W. C. Tuttle's popular stories

International News

TWO ISSUES EACH WEEK

INTERNATIONAL NEWS is weekly rendering extraordinary service to exhibitors in giving them exclusive features at no extra cost. Scoop after scoop attests its dominance in the field. And it is advertised daily to more than twenty million readers in all Hearst's newspapers. When you book International you know you will receive the utmost in service and box-office power.

Universal's Production Set for Next Season

UNIVERSAL is all set for the greatest year in its history, with an array of pictures far greater in quality than any ever before made at Universal City. In all fifty-four features will be released between September 1925 and August 31, 1926.

This unprecedented offering from Universal is called the Second White List. Carl Laemmle, president of the Universal Pictures Corporation, selected this title because of the great success he is having with the first White List, Universal's current group of releases.

The Second White List will consist of thirty Jewel productions made with such stars as Reginald Denny, Laura La Plante, Virginia Valli, Mary Philbin, House Peters, Hoot Gibson and others of similar popularity, and also of twenty-four Western photodramas. The Westerns will be made by Jack Hoxie, Art Acord, Josie Sedgwick and others.

The first Second White List production to be released is William J. Locke's best known story, "Stella Maris," which is being made by Charles Brabin with Mary Philbin as the star. Miss Philbin, as did Mary Pickford ten years ago, will play the dual role of Stella Blount and Unity Blake. This will be followed by a story written around the old song, "Sally in Our Ally."

Laura La Plante, is represented with three productions. The first is "The Teaser," in which she will be supported by Pat O'Malley. "The Teaser," is the William A. Brady Broadway stage success by Adelaide Matthews and Martha M. Stanley. Miss La Plante's role was played on the stage by Constance Binney. The other two productions in which she will be featured are "The Love Thrill" by Byron Morgan; and "The Beautiful Cheat" is an adaptation of Nina Wilcox Putnam's Saturday Evening Post story, "Doubling for Cupid."

Reginald Denny is represented in the Second White List by four productions. "California Straight Ahead," on which he has been working for some time, is an automobile story by Byron Morgan. Denny is supported by Gertrude Olmstead. The second Denny picture will be "This Way Out," a novel by Frederick Isham; the third, The John Emerson-Anita Loos stage success, "The Whole Town's Talking," in which Grant Mitchell played in New York; and the fourth, Edgar Franklin's magazine story, "Where Was I?" in which Denny is supported by Marian Nixon, Tyrone Power, Pauline Garon, Lee Moran and Chester Conklin.

House Peters will contribute two productions, "The Titans," by Charles Guernon, in which he will be supported by Ruth Clifford and Mrs. Lou Tellegen; and "Snowbound."

Norman Kerry will be seen in three productions, first in "Beauty and the Beast" a dramatic novelty by Isidore Bernstein, in which he will be supported by Patsy Ruth Miller. The second is an American cavalry story entitled "On the Frontier." The third picture which takes place in September and will be entitled "Under Western Skies."

Rex Beach's "The Goose Woman," with a cast including Jack Pickford, Louise Dresser and Constance Bennett; and Samuel Hopkins Adams' story, "Siege," which ran serially in Collier's and was later published in book form, are two of the big productions offered in the Second White List. Virginia Valli is starred in "Siege."

Hoot Gibson, who has been advanced to the dignity and prestige of Jewel stardom, will be starred in six productions, the first of which is "Spook Ranch" by Raymond Schrock and Edward Sedgwick. Great things are expected from "The Calgary Stampede," which will be filmed in Calgary during the fiftieth anniversary celebration of the founding of Fort Calgary and the establishment of the Royal Northwest Mounted Police. The four other Gibson pictures are "Chip of the Flying U," by B. M. Bowers; "The Man in the Saddle," adapted from William McLeod Raine's novel, "A Daughter of the Dons," "Kings Up" by Ralph Spence; and "The Arizona Sweepstakes," by Charles A. Logue.

Glenn Hunter, famous as "Merton of the Movies," appears in the Second White List in "The Little Giant," a Saturday Evening Post story by Hugh McNair Kahler. Dorothy Canfield's remarkable novel, "The Home Maker," also will receive high rating in this list. It features Alice Joyce and Clive Brook.

"My Old Dutch," the famous song by Albert Chevalier and Arthur Shirley, and featuring May McAvoy, Pat O'Malley, Cullen Landis and Jean Hersholt, will be a dramatic novelty with plenty of heart interest, as will "Two Blocks Away," a stage play by Aaron Hoffman. This play, on the order of "Friendly Enemies," will feature George Sidney and Charles Murray. Jacqueline Logan and Cullen Landis are also featured in Temple Bailey's novel "Peacock Feathers."

"Sporting Life," the famous D'Oyly Lane melodrama, will feature Virginia Valli; while "His People," a heart interest story will have Alexander Carr. "The Still Alarm," the famous play by Joseph Arthur and A. C. Wheeler with an original adaptation by Harvey O'Higgins, will complete the Jewel pictures on the Second White List.

Eight features each will be contributed to the Second White List by Jack Hoxie and Art Acord and another eight by Josie Sedgwick and other popular Western stars.

Full Comedy Schedule is Planned by Universal

IN the one and two-reel comedy field, Universal will be especially fortunate during the coming year. In addition to the 52 Century two-reel comedies, there will be a series of twelve 2-reel Gumps comedies, of the same high quality as the first series of twelve, released during the past months, and a series of 52 one-reel Bluebird comedies, made with two popular comedians.

The series of Gumps Comedies will continue the same cast as the first series; Joe Murphy as Andy, Fay Tincher as Min and little Jackie Morgan as Little Chester. These comedies embody all the humor and funny situations of Sidney Smith's popular newspaper comic strip.

Universal's one-reel Bluebird Comedies will be made by Arthur Lake and Charles Puffy. Arthur Lake is the likeable young juvenile who rose to popularity this past winter in Universal's Sweet Sixteen Comedies. He will be supported by Adrienne Dore, one of the prettiest younger girls of the screen.

Charles Puffy is the fattest man in motion pictures. He is a recruit from the Continental stage and screen.



Universal-Jewel stars, left to right, top row: Virginia Valli, Mary Philbin and Laura La Plante; bottom row: Hoot Gibson, Reginald Deny and Norman Kerry.

Strong Western Features for Universal

RIDING high on the wave of Western picture popularity, Universal has outlined a schedule of Western features for the coming year that is said to surpass anything that company has ever done before with this brand of picture.

A total of twenty-four western features of five or six reel length are now in the making. They are being made by carefully trained and experienced directors of western pictures and are being used as starring vehicles of a group of western stars who long ago won their spurs as aces of the saddle.

Jack Hoxie stands foremost among Universal's galaxy of Western stars. He is scheduled to make eight pictures for the coming year's release. Among them will be such features as "Two Fisted Jones," "The White Outlaw," "The Demon," "Lightning Jack," "The Border Sheriff," "Bustin' Through,' "Looking for Trouble," and "Peace Medicine."

Another popular star who will make a series of fast-riding, straight shooting, action pictures is Art Acord. Acord won screen fame several years ago by his work for Universal. He has returned to the Laemmle fold. Among the series of eight he now is making for fall release, are "Sky High Corral," "Out of the Flood," "Triple Action," "Rustlers' Ranch," "The Circus Cyclone," "The Scrapping Kid," "The Terror," and "Western Pluck."

Also there will be a series of eight western features made by various stars of screen fame, among whom are Josie Sedgwick, reputed to be the most daring woman in the saddle. Josie is a sister of Eileen Sedgwick and of Edward Sedgwick, Universal serial star and director respectively. She long has been noted as a Western star of great ability and with high box-office drawing power.

Nina Romano is Signed by Universal

Universal has signed Nina Romano to a long term contract to appear exclusively in Universal pictures. The contract is said to have been the direct result of Miss Romano's work with House Peters in "Titans" for Universal.

Miss Romano was secretly married to Lou Tellegen over a year ago and the marriage was revealed in Hollywood only recently. She was a leading woman on the stage for a number of years, but made her first screen appearance in "Titans."

International News Perfects Service System

E. B. HATRICK, general manager of the International News Reel Corporation, makers of the International News Reel, distributed by Universal, announces that during the coming year, the International News will surprise the industry by its 100% service on all news events and by its additional special service in the nature of curious events and expeditions in various unknown parts of the world.

The International News sales record sheets show that there has been an unusual trend to that news reel on the part of exhibitors during the last six months, Hatrick asserts. This awakening interest in the superior advantage of International News Reel service is brought about by the unequaled exploitation given to the reel, it is his opinion.

In addition to exceptional exploitation through regular motion picture channels, the International News is exploited and publicised in all Hearst's newspapers. These newspapers comprise a score or more of the biggest newspapers in the United States and reach a total of 26,000,000 readers.

The exploitation includes still photographs printed from the International News service, with captions giving credit to the news reel for the enterprise shown in getting the pictures. Every Hearst newspaper carries International News photos of this kind every day. There also are special stories on the extra service stunts put over by the International News reel. There is no exhibitor in the entire country into whose community one or more of these newspapers, with their ready-made publicity for the news reel, do not go. This exploitation is proving to be invaluable to the theatre owners using the International News Reel service.



Stars and featured players in Universal releases, left to right, top row; Glenn Hunter, Star, Alice Joyce, Star, House Peters, Star, May McAvoy, Star and Alexander Carr, featured player; second row; Clive Brook, featured player, Pat O'Malley, Star, Jacqueline Logan, featured player, Jack Pickford, Star and Jean Hersholt, featured player; bottom row: Eugene O'Brien, Star, Louise Dresser, Star, Cullen Landis, featured player, Constance Bennett, Star and George Sidney, Star

Special Trailer Starts on Trip to Film Country

"SEE America First" is a slogan partly compounded of patriotism and partly of profit. Railroads, steamship companies, summer and winter hotel advertisers have been shouting it until it has lost some of its pristine beauty and ingenuousness. But now comes Carl Laemmle, who has no hotel or railroad or tourist bureau, with a plan to make American familiar with the beauties of their own country without leaving their farms or firesides.

A huge Pullman trailer, drawn by a truck, built in the form of a gigantic roadster, left Universal City recently to make a tour of the country to Cape Cod and return, stopping at all of the principal cities and points of scenic interest for the purpose of incorporating them in a comprehensive moving picture to be called "See America First." It may take anywhere from six months to two years to complete this story, for the stops will vary from one day to one week in each city, and arrangements will be made in each city for the pre-release of the portions of the picture which are taken to be shown immediately after the "See America First" trailer departs.

The unit is in charge of C. E. Holah, with a staff of cameramen, laboratory men and moving picture experts, all of whom will travel in the palatial motor Pullman car built almost entirely in the engineering shops of the Universal Pictures Corporation at Universal City, California. The trailer was designed primarily as a property for Reginald Denny's "California Straight Ahead" but its adaptability to this new purpose was so manifest that it was not broken up or sold but was commissioned to make this "See America First" picture.

The "See America First" trailer, mounted on a truck chassis, is designed on the lines of a Pullman car, with observation platform at rear and center door leading into the car itself. The rear three-quarters of the car is equipped as a modified Pullman sitting room, with easy chairs and a divan. At one end is a cabinet, built into the wall, which, unfolded, becomes a small piano. Panels in the walls above the wide windows have control knobs for an elaborate radio set with loud speakers built into the walls; another folding cabinet houses a phonograph.

At night two folding beds pull out of a door in the wall. Electric lights and an electric heater complete the living room equipment. Telephones connect it with the driver of the car ahead, and a ship's telegraph is also installed to signal directions to the men at the wheel.

Beyond this living room is a door leading to a small corridor. On one side of this is a bathroom and a shower, a gas water heater, clothes press and other conveniences. On the other side is the kitchen. An ice box is surmounted by a three-plate gas stove, and folding dish racks, a folding sink, and a cabinet for provisions and a rotissierie cooker completes this equipment.

Two Reel Western Series for New Season

WESTERN pictures with real Western heroes will be seen soon, following a new plan started at Universal City, by which the most daring of the members of the Universal Ranch Riders, an organization of more than two hundred cowboys chosen for their records at rodeos, will be elevated to stardom. The new plan was worked out by Raymond L. Schrock, new general manager at Universal City, in conformity with Carl Laemmle's oft-e pressed policy of raising his stars from the ranks of his players.

The new schedule of production, featuring the Ranch Riders, will be as follows: A series of two-reel Western dramas in which Edmund Cobb, already well known to the screen, will alternate with Freddy Humes, famous broncho rider, with William Crinley directing. Also ten two-reel Western comedies from published stories by W. C. Tuttle, Vin Moore directing, in which Tuttle's famous characters, "Dirty Shirt" and "Magpie," will be enacted by Ben "Smiley" Corbet and "Peewee" Holmes.

In addition there will be a series of Western dramas in which Al Smith, well known in recent Western productions at Universal City, and Tommy Grimes, world champion roper, are to be featured.



Directors of Universal releases, left to right ,top row: William Seiter, Charles Brabin, Will Nigh, Larry Trimble and Clifford Smith; second row: Edward Laemmle, Edward Sloman, Maurice Tourneur, King Bagot and Francis Ford; bottom row: Clarence Brown, Henry McRae, Harry Pollard, Svend Gade, Herbert Blache and Edward Sedgwick.

Many Popular Stories on Universal Schedule

"California Straight Ahead" is a cross-continent laugh with Reginald Denny, one of the screen's most reckless squanderers hilarity.

"California Straight Ahead"

The original story was written by Byron Morgan, who wrote many of the late Wally Reid successes. Harry A. Pollard, who produced "Oh, Doctor!" "Sporting Youth," "The Reckless Age" and other comedies well remembered by audiences and box offices everywhere, is the director of "Cal.-Ahead."

This picture is backed by a tremendous advertising campaign and the most novel, and thorough exploitation campaign ever devised; "The Honeymoon Trailer," a wonderful palace on wheels. This magnificent "traveling bungalow" was built as a prop for the Denny film.

Denny is supported by Gertrude Olmsted, Tom Wilson, Frances Raymond, John Steppling, Charles Gerrard, Fred Esmelton and Lucille Ward.

"Siege"

"Siege," from the novel by Samuel Hopkins Adams, is a story that has found its way into a million homes, first in the form of a serial in Collier's Weekly, and afterwards as a book which has gained nationwide popularity. It is a great picture for any kind of an audience.

Virginia Valli and Eugene O'Brien, the stars in this production, as well as Mary Alden, who plays a brilliant role and holds the centre of the stage a great deal of the time; Marc MacDermott and Beatrice Burnham, of the supporting cast—all these are good names from the box office viewpoint.

The story is one that appeals to all ages and classes, dealing with a phase of life that everyone knows, and that every woman deeply feels. The epic struggle of the young wife with her husband's relatives is the theme of this splendid picture. It was directed by Svend Gade, who has not only made of it a powerful dramatic play, with heart interest and suspense in every foot, but he has also staged a climacteric ending that is thrilling beyond words.

"The Calgary Stampede"

The success of "Let 'Er Buck," and interest which the Pendleton Round-Up picture created inspired Universal to make arrangements for the exclusive filming of this year's Calgary Stampede. The Stampede this year is going to be the most important one of recent years because 1925 marks the fiftieth anniversary of the founding of Fort Calgary and the coming to the Calgary territory of the Royal Northwest Mounted Police. In honor of these two anniversaries the Calgary Stampede this year will be the biggest and most gorgeous ever held in Canada.

The cast will include Virginia Browne Faire, who won her first role in the movies on the Universal lot through a beauty contest.

"The Home Maker"

This is one of the most important dramas of American home life ever produced on stage or screen, being an adaptation from the novel by Dorothy Canfield, famous authoress.

The story shows the hell-on-earth which is often created for children by a conscientious and devoted woman who is a good housekeeper and a fine manager, but having no comprehension of child nature, warps and stunts and deforms and tortures her own children, although she loves them devotedly and thinks she is giving up her life for them. Contrasted with the tragic waste of such a failure is the harmonious, healthful, vigorous family life created out of the same materials by one who is gifted in real home-making.

"The Teaser"

"The Teaser" is a well dressed, sparkling, wholesome society comedy starring Laura La Plante in an amusing and refreshing role. As the "teaser" she brings forth a new type of screen vamp in the laughing vein. Pat O'Malley, the featured player in support of Miss La Plante, has registered so many laughs in this picture that Universal has signed him up for future productions.

Director Seiter has splendidly caught the spirit of the William A. Brady stage success in which Constance Binney was starred, and he has found in Miss LaPlante's engaging performance the fulfillment of the promise she gave in "Smouldering Fires," "Sporting Youth," "Butterfly" and "Dangerous Innocence."

The story, by Adelaide Mathews and Martha Stanley, is the tale of a girl whose aristocratic relations discourage the attentions of her cigar salesman fiance, and who takes revenge by flirting with a married man of the "monocled" set, getting herself into a situation where she temporarily sacrifices her good name in order to protect another woman. The working out of this distressing state of affairs results in one of the laughingest comedies of the year.

Alice Joyce and Clive Brook are featured in this production and the supporting cast includes George Fawcett, Mary Campbell, Martha Mattox and Jacqueline Wells.

"Beauty and the Beast"

"Beauty and the Beast" is the accepted title for the vivid, gripping drama of contrasts hitherto exploited as "Lorraine of the Lions," starring Norman Kerry with Patsy Ruth Miller in the role of Lorraine.

The story concerns the daughter of a circus owner. The ship is wrecked and all hands perish save little Lorraine and many of the circus animals. Twelve years are passed in the jungle of a South Sea island where Bimi, a giant gorilla, acts as bodyguard to the girl, saving her from savages once and from an alligator in her favorite swimming pool on another occasion.

Back in civilization, the girl's grandfather still believes the girl is alive. A young Englishman, who has studied Yogi philosophy, sees her in his crystal and they set out despite the objection of a cousin who had hoped to inherit the old man's great fortune.

The cast supporting Norman Kerry, with Patsy Ruth Miller, includes Fred Humes, Joseph J. Dowling, Philo McCullough, Harry Todd, Doreen Turner and Jack Goodrich. The story was written by Isadore Bernstein, and was directed by Edward Sedgwick.

"The Beautiful Cheat"

This is another hit that fits Laura La-Plante to perfection. It is just enough like "The Teaser" to recall the delightful society comedy in which she won the hearts of audiences everywhere; and just enough different from past successes to make a refreshing, new, happy run for box office and audience.

This production, under the direction of Edward Sloman, whose remarkable success with "The Titans" will live for many a day, was adapted from the Saturday Evening Post story, "Doubling for Cupid," by Nina Wilcox Putnam, one of the foremost writers of humor in America, who has a following of millions of readers.

It is a merry, rollicking comedy-drama of Long Island society in the splendor of fashionable attire and the airy carefreeness of life, filled with laughs and chuckles of the kind that audiences expect from Laura and which she knows how to deliver.

"The Man in the Saddle"

Adapted from the novel, "The Daughter of the Dons," by William McLeod Raine, and directed by Herbert Blache, this is one of the all-round finest Western features in which Gibson has ever appeared, and that means one of the finest ever produced, for it goes without question that this superb Western star is being recognized everywhere as a peer in the saddle.

Gibson is the hero of a dozen box office hits, and this picture is as good as the best. A hard riding, fast action story set against a colorful, highly romantic background. It is by an author known from coast to coast. Virginia Brown Faire, who, several years ago, won fame as a screen beauty, plays the feminine lead opposite Gibson.

"My Old Dutch"

"My Old Dutch" is the heart throb of the Second White List. Pat O'Malley has been selected to play the role of the lovable character in this picture which was adapted from the famous play and song by Albert Chevalier and Arthur Shirley. He is supported by Cullen Landis and a splendid cast.

Lawrence Trimble directed the picturization of the simple and beautiful story of love and devotion of two people; a love that never falters, although beset with every earthly woe; a story of two ignorant young people, a coster boy and his "sweetie," who look on their marriage as a sacrament; a story that should be set before all as a model to be followed. It plays upon the heart strings, running the gamut of the emotions.

Much delightful comedy is woven into the story, and the inimitable Pat O'Malley is here to see that they laugh at least as much as they cry.

"Where Was I"

Another Denny medium of mirth that draws audiences in and brings back their friends. After the success of "Oh, Doctor!" "I'll Show You the Town," and "California Straight Ahead," a string of triumphs which places him unmistakably at the top in his art, his name on a laugh picture is a foregone conclusion of success for the exhibitor.

William Seiter, who produced "The Fast Worker," is the maker of "Where Was I?" adapted from the magazine story by Edgar Franklin, noted author and playwright and one of America's leading contrivers of unusual dramatic situations.

In this unique comedy-drama the popular

Strong Line-up of Films in Second White List

appeal of this superb actor takes a decided step forward, for he has exceptional opportunities growing out of the unusual predicament of a young business man who is suddenly accosted by a very beautiful girl who declares that he promised to marry her on Friday, March thirteenth. He never saw the girl before in his life, but in spite of his diary, records, and the testimony of his friends, he is unable to establish as an alibi definite proof of his whereabouts on that day. It is a scream all the way through.

"The Goose Woman"

Mystery, thrills and a revelation of the methods employed by newspaper reporters in ferreting out a murder, await those who attend the picturization of Rex Beach's dramatic story, "The Goose Woman."

It is a story of love and protection and just one hate—enough to put the story into motion. First there is the love of the former opera singer for publicity—that power which makes and breaks. The singer has a son who loves a girl. Jack Pickford, Louise Dresser and Constance Bennett have these roles. But the stage doorman at the theatre where the girl works loves the girl and hates an old rounder who forces his attentions on the girl. James O. Barrows, one of the screen's most capable character actors, has this part.

Then a murder is committed. The singer satisfies her craving for publicity by a false statement about the killing. Her son is arrested for this and then startling incidents heap on each other to make this a thoroughly enthralling picture.

"Peacock Feathers"

This topping comedy-drama in which Jacqueline Logan and Cullen Landis have the stellar roles, is unique in that it marks the screen premiere of Prince Youcca Troubetzkoy, a member of the Russian nobility, and is also the third production on American soil of Svend Gade, noted Danish director.

The story is from the novel by Temple Bailey, being adapted by James O. Spearing, former dramatic editor of the New York Times. There is not a dull moment in the picture. When the plot hesitates in its trend, a bit of comedy is injected to round out a complete play which is a splendid family picture.

Others in the cast are George Fawcett, Edwin J. Brady, Carolyn Irwin, Ward Crane, Emmett King, Aggie Herring and Dunbar Raymond.

"Stella Maris"

Mary Pickford established her reputation as a dramatic actress with William J. Locke's remarkable novel, "Stella Maris." When Universal engaged Charles Brabin to direct Mary Philbin, he suggested that Universal make this remarkable novel for Mary Philbin.

"Stella Maris" presents as much opportunity for character drawing, for dramatic expression and for pictorial beauty as any story ever written. Furthermore, all of Hollywood is agog as to whether Mary Philbin can play the role better than Mary Pickford did. Any time a controversy of such a nature is started about a picture, that picture is certain to be talked about, and any picture that is talked about will be seen in the theatres.

The cast is being selected with extreme care. The role of the feminine heavy has been entrusted to Gladys Brockwell. Phillips Smalley has also been chosen for an important part. The roles of John Risca and Walter Herold, extremely important and difficult, are attracting offers from many important juveniles in Hollywood.

Century Plans Excellent Comedy Releases

JULIUS and ABE STERN, the makers of Century Comedies, have projected one of the most ambitious schedules ever attempted in the two-reel field. For their 1925-26 output, to be released through Universal, they have planned twelve Wanda Wiley-Century Comedies, twelve Edna Marian Century Comedies, twelve Buster Brown-Century Comedies and a number of other two-reelers.

Included in the Century list will be six pictures made with Al Alt, six made with Eddie Gordon and four with Charles King. The Century Film Corporation also will release a Special, "Little Red Riding Hood," a two-reeler made with Baby Peggy and built around the popular fairy tale.

The Wanda Wiley, Edna Marian and Buster Brown comedies will be of exceptional quality. The Stern brothers have gone to great expense and pains to obtain a high class studio staff in order to assure a good brand of comedies.

Miss Wiley, whose popularity has pyramided during the past year, is lined up for one release a month. This permits exhibitors to cash in on her drawing power and to take advantage of the large public which has been built up for her. The same is true with the Edna Marian comedies. Knowing that he may expect one a month, the theatre owner will be fully cognizant of the box-office value of this star.

The Buster Brown Comedies will be a distinct novelty in the comedy field. They will be patterned after the famous newspaper cartoons by R. F. Outcault, but will be made with live actors. Little Arthur Trimble has been obtained to play the role of Buster, Doreen Turner that of Mary Jane, and Petey the screen dog-wonder, the role of Tige, Buster's famous dog. These comedies already are in production and previews of the first indicate that they will be a sensation. They are regarded by Universal as strictly first-run comedies.

"We have formulated a new policy in regards to Century Comedies," says Julius Stern, president of the Century Film Corporation. "We are determined to make two-reelers of the highest possible quality. Our stars have proven their box-office worth. Our directors are veteran fun-film makers. Our studio facilities have been bettered. Thus, we are equipped to turn out the best comedies in the industry and I will not rest until our product is so far ahead of all others that they will be the humorous touchstones of the screen world."

"Lucky Six" Chosen as Name for Chapter Plays

CARL LAEMMLE of Universal announces six serials for 1925-26 under the above title.

The first will be "Perils of the Wild," a story based on the famous book "Swiss Family Robinson." This will be released August 17, 1925, and will be ten episodes in length. In the cast of this picture are Jack Mower, Margaret Quimby and Joe Bonomo. This is an all star cast, directed by Henry McRae and is one of the biggest serials released in years. The story was written by Isadore Bernstein and William Lord Wright.

The second serial, "Ace of Spades," will be released October 19, 1925. This is a story of the "Oklahoma Land Rush," a big western action drama story with William Desmond, supported by Mary McAllister, Clark Comstock and Al Smith. It is a ten-episode serial directed by Henry McRae. This story was written by Isadore Bernstein and William Lord Wright.

The third serial, "The Scarlet Streak," will be released December 21, 1925, with Jack Daugherty, the star of "The Fighting Ranger" playing the lead supported by a big cast directed by Henry McRae. This is a ten-episode serial from an original story written by Isadore Bernstein and William Lord Wright and is based on the "death ray" which is now so prominently in the types of the nations.

The fourth serial, "The Winking Idol," by Charles Van Loan, was adapted to the screen by Isadore Berstein and William Lord Wright. This will be a big Western serial with William Desmond and be directed by Francis Ford. It will be in ten episodes, released February twenty-first, 1926.

The fifth serial "The Radio Detective," by Arthur B. Reeve, from the Boy's Life Magazine story of the same name will be released April 19, 1926. This will be directed by Henry McRae with an all star cast including Joe Bonomo and will be in ten episodes. It is a Boy Scout and Radio Serial from the story in the Boy's Life Magazine and was a sensation.

The sixth serial, "The Strings of Steel," will be released June 22nd, 1926. This story marks the fiftieth anniversary of the invention of the telephone and is a semi-historic story based on the early development of the telephone. It is a strictly action story and it is planned to play Jack Daugherty in the lead with Francis Ford directing. It will be ten episodes.



Comedy stars of Universal releases, left to right, top row: Al Alt, Century Star, Wanda Wiley, Century Star, Edna Marion, Century Star and Arthur Trimble with Petey, Century Stars; bottom row, Charles Puffy, Universal Comedian, Eddie Gordon, Century Star, Charles King, Century Star and Arthur Lake, Universal Star.

Laemmle Says "Phantom" is "U's" Greatest

UNIVERSAL'S greatest contribution to the screen world during the coming year will be "The Phantom of the Opera," a super spectacle made with Lon Chaney in the chief role, and with Mary Philbin and Norman Kerry in featured parts. Directed by Rupert Julian at great expense and representing the ultimate in studio and technical progress, it is regarded by Carl Laemmle, president of the Universal Pictures Corporation as the greatest achievement of his carerer.

"The superlatives have all been exhausted," said Mr. Laemmle, "and all of the high and mighty boasts that can be made as to the greatness of a picture have been pretty well used up. So I'll just let you glance over these simple figures and facts about the production of the 'Phantom,' and you can draw your own conclusions.

"Here they are:

"'The Phantom of the Opera' is the biggest picture Universal has ever made, surpassing in every sense The Hunchback of Notre Dame.

"Fifty principals and five thousand people in the cast. Lon Chaney, Mary Philbin, Norman Kerry, Gibson Gowland, Arthur Edmund Carew head the cast.

"Staff of one hundred and fifty technical experts assisted the director. They include architects, mining engineers, camera men, artists, musicians, ballet trainers, animal trainers, illusionists, electrical, chemical, optical, mechanical engineers, etc. Three hundred stage hands and electricians continually employed during production.

"Eleven sculptors spent six weeks making frescoes, statues, etc., for Paris Opera House settings.

"Seven blocks of Paris streets built in complete detail.

"Construction of exact reproduction of famous Paris Opera House marks the ultimate in motion picture settings.

"No studio in the world large enough to hold this setting; a special building had to be put up for it. The completed setting could easily contain the two largest stages in Hollywood.

"Interior of the Opera House over one hundred feet high, contains five tiers of balconies, and seats 3,000 people. For the great opera scenes the house is packed to capacity.

"Stage of opera house is one hundred feet wide and 75 feet high, exactly the dimensions of the original.

"The grand staircase, one hundred feet high, with six levels, was built in exact size. In this setting are exact reproductions of the famous sculptors and decorations of the original.

"Opera scenes, grand masquerade ball scenes in foyer, taken entirely in color.

"The great box-office feature of 'The Phantom,' however, is the strength and suspense of its gripping story. It moves with a tempo and dramatic crescendo rarely seen either on stage or screen and is regarded as a perfect example of an audience picture."



Prominent players in Universal productions, left to right, top row: Joe Bonomo, Serial Star, William Desmond, Serial Star, Art Acord, Western Star, and Jack Hoxie, Western Star; bottom row: Edmund Cobb, Western Star, Margaret Quimby, Western Star, Pee Wee Holmes, Western Cowboy, Josie Sedgwick, Western Star and Ben Corbett, Western Star.



LOUISE DRESSER

will be seen in the
title role of

"THE GOOSE WOMAN"

A Universal-Jewel Production

DIRECTED BY CLARENCE BROWN



JEAN HERSHOLT

"GREED" - - - - - - - - *Metro*

"DON Q" - - - - - - - - *Fairbanks*

"A WOMAN'S FAITH" - - - *Universal*

"THE GOLD FISH" - - - *First National*—Constance Talmadge

"DANGEROUS INNOCENCE" *Universal*

"HER NIGHT *of* ROMANCE" *First National*—Constance Talmadge

Now Playing in "MY OLD DUTCH"

Now under contract Universal—Featured Player



JACK HOXIE

UNIVERSAL STAR

IN

"TWO FISTED JONES" "LIGHTNING JACK"
"BUSTIN' THROUGH" "LOOKING FOR TROUBLE"
"THE DEMON" "THE BORDER SHERIFF"
"THE FIGHTING PEACEMAKER"

AND THE BIG SPECIAL

"THE WHITE OUTLAW"

Directed by CLIFF SMITH



OLIVE HASBROUCK

FEMININE LEADS

Recent Release

"LOOKING FOR TROUBLE"

Universal Western

and

UNIVERSAL'S

SWEET SIXTEEN *Comedies*



MARGARET QUIMBY

NOW APPEARING

IN

UNIVERSAL PICTURES

FEATURED PLAYER

IN

"PERILS

OF THE

WILD"



MARY PHILBIN

"Phantom of The Opera"
"Rose of Paris"

"Merry-Go-Round"
"Fifth Avenue Models"

Coming:
"Stella Maris"



Greetings
from

BILL DESMOND

and the

"ACE OF SPADES"



CISSY FITZGERALD

Well-known Comedy Star

As Mrs. Clebenger in "I'll Show You The Town"—
Harry Pollard's latest for Universal.

Current Releases:	"Lillies of the Field"	*First National*
	"Flowing Gold"	*First National*
	"Vanity's Price"	*F. B. O.*
	"The Woman Who Sinned"	*F. B. O.*
	"Babbitt"	*Warner Bros.*
	"Cornered"	*Warner Bros.*



CULLEN LANDIS

"Fighting Coward"	Paramount
"Peacock Feathers"	Universal
"Pampered Youth"	Vitagraph
"Steel of the Royal Mounted"	Vitagraph



PRINCE TROUBETZKOY

NOW APPEARING IN THE LEADING
JUVENILE ROLE IN

"PEACOCK FEATHERS"
and
"THE BEAUTIFUL CHEAT"
Universal Jewels

Prince Troubetzkoy was brought from France to appear in Universal Productions on a five year contract

PRODUCTIONS MADE IN FRANCE

"FROU FROU"
Leading Man with Jean Palermé

"THE BAD HAWK"

"LA CHAUSSEE DES GEANTS"



CHARLES H. PUFFY

Now Appearing In
UNIVERSAL BLUE BIRD COMEDIES



KATE PRICE

FREE LANCING



FRED M. MALATESTA

As

MIGUEL ESCOBAR in

"THE MAN IN THE SADDLE"

A Universal Jewel

STARRING HOOT GIBSON

HOME PHONE-Ho. 7950



ARTHUR JASMINE

Now appearing in featured role

Norman Dawn Production
"Justice of the Far North"
Nazimova's "Salome"

Other Productions
"The Fire Cat"
"Thunder Gate"
"Lure of the Yukon"
"Ninety and Nine"

Remembered as the dying boy in the "Four Horsemen." Robert Sherwood claims this, one of the great moments in the history of Motion Pictures



CESARE GRAVINA

"Scratch My Back"	Goldwyn
"Foolish Wives"	Universal
"Merry Go Round"	Universal
"The Charmer"	with Pola Negri
"The Man in the Saddle"	Universal



GEORGE GRANDEE

As

MANUEL in

"THE MAN IN THE SADDLE"

Now Under Contract With Universal



MARGARITA FISCHER

IN

"K - THE UNKNOWN"

DIRECTED BY HARRY POLLARD

UNIVERSAL

"ANY WOMAN"

DIRECTED BY HENRY KING

FAMOUS PLAYERS-LASKY

HARRY POLLARD

DIRECTOR

UNIVERSAL PRODUCTIONS

"SPORTING YOUTH"

"K - THE UNKNOWN"

"CALIFORNIA STRAIGHT AHEAD"

"I'LL SHOW YOU THE TOWN"

"THE WHOLE TOWN'S TALKING"





WILLIAM A. SEITER

Director of Comedy Successes

The name of William A. Seiter is almost synonymous with comedy and farce. He has an unusual number of successes to his credit along these lines and he promises to add a lot more to the Universal schedule.

Seiter, a New Yorker, educated at the Hudson River Military academy, elected to pursue the career of an artist and writer and he made no mistake. Success has been his almost from his initial effort. He started his film career with Selig and later was with Reliance, Universal, Majestic, Crown City, Universal, Goldwyn, Paramount, F. B. O., Warner Brothers and First National.

Among his early successes were thirteen comedies for Mr. and Mrs. Carter De Haven for Goldwyn. For Paramount he did "Passin' Thru," for F. B. O. "The Foolish Age," 'Eden and Return," "Boy Crazy" and others; for Warners, "The Beautiful and Damned."

"Daddies," which he made for Warner Brothers last year attracted almost universal commendation and added materially to his already large following. Others of his recent successes were; "The White Sin" and "His Forgotten Wife" for F. B. O., "Listen Lester" for Principal Pictures, and "The Family Secret" and "The Fast Worker" for Universal. Seiter's chief hobby aside from the making of pictures, is golf, which may have some bearing on his overdeveloped sense for comedy situations, though to most devotees this sport is more inclined to develop the dramatic.



LOUISE DRESSER

Character Actress in Demand

After a very successful stage career in light opera and musical comedy, Louise Dresser became very much sought by motion picture producers and she yielded to the demand for her services. She has probably never regretted the change either, for she has appeared in some prominent successes.

Miss Dresser has been engaged continuously by the leading companies. She has appeared almost exclusively in pictures made by Paramount, Metro, Hodkinson, First National, F. B. O., and now she is lined up with Universal, where she will be assigned roles that admirably suit her exceptional talent.

In her early screen career Miss Dresser was with F. B. O. and among other pictures she made "The Glory of Clementina." For the same company she also appeared later in "Cheap Kisses." In 1923 she appeared in a number of pictures that were among the real leaders of the year. Some of them were, "The Fog" for Metro, and "Salomy Jane," "Ruggles of Red Gap," "Woman Proof" and "To the Ladies," for Paramount.

The year 1924 was also a busy one for Miss Dresser and she went right from one success to another. With Paramount she appeared in "The Next Corner" and "The City That Never Sleeps." She also was prominently cast in Hodkinson's "What Shall I Do." Her first picture this year was First National's "Enticement."

ERNST LAEMMLE

Skilled in Screen Technique

Ernst Laemmle is a nephew of Carl Laemmle, the Universal president, which fact has no bearing on the remarkable success he has gained as a director. Sheer determination and hard work alone are responsible for young Laemmle's rapid rise in the industry.

Working his way up the ladder step by step he is a product of the ranks. He studied the art of picture making at Universal City without asking favors of anyone. After an apprenticeship of some duration in the world capital of motion pictures, Laemmle thought his progress might be more rapid with additional education, so he spent a year in Europe completing his studies.

When he returned to Universal City he started again as prop man and delved into every branch of picture making. After much hard work he was assigned as director of a Universal picture. He made "The Ghost City" with Pete Morrison as the star and the deft touches he put into it helped largely in making a success of it. Laemmle's future was assured.

More recently he has directed William Desmond's Universal picture, "Red Clay," and "The Best Man." His last picture for the Universal organization was "The Ropin' Venus," with Josie Sedgwick in the starring role.



JEAN HERSHOLT

Portrayer of Many Roles

Comparatively few screen actors have been as much in demand as Jean Hersholt. He is a player who can be relied upon to properly portray any role assigned to him. Born in Copenhagen, Denmark, he has the true artistic temperament, backed by a career on the speaking stage that covered a period of twelve years in Denmark, Sweden and Norway. A director as well as an actor, he knows every angle of acting and production technique.

It is not to be wondered at that Hersholt has appeared in some of the greatest successes produced in this country. His film experience started ten years ago when in 1915 he started work with Thomas H. Ince at Inceville. Since that time he has appeared with all of the leading producing companies.

For the United Artists he scored in "Tess of the Storm Country" and for Metro in "The Four Horsemen of the Apocalypse," and "Jazzmania." For Goldwyn he appeared in "Red Lights," "Greed" and "The Stranger's Banquet." Among the First National pictures in which Hersholt has figured prominently are "Torment," "The Goldfish," "The Woman on the Jury" and "Her Night of Romance." He was also prominently cast in "Sinners in Silk" for Metro-Goldwyn and "Cheap Kisses" for F.B.O.





HARRY A. POLLARD
and
MARGARITA FISHER

There are few directors who keep busy more continuously than Harry Pollard, for there is no angle of the drama or comedy he is not thoroughly familiar with. A widely diversified career on the stage and in the picture field qualify him to handle any type of picture.

A success from the start as a director, Pollard attracted wide attention to himself when he made "The Leather Pushers" for Universal three seasons ago.

Pollard got his early training on the stage. For ten years he was in stock and vaudeville, and as well, was a producer of plays. Among his early pictures were "The Danger Game," "The Girl Who Wouldn't Grow Up," "Trimmed" "Confidence" and "The Locked Door."



Margarita Fisher, leading lady of the American Film Company at Santa Barbara and star for several seasons, had been in retirement as the wife of Pollard, and returned to play the second feminine role in Virginia Valli's Universal-Jewel "K—the Unknown," under the direction of her famous husband.

She did such wonderful work in this picture that her reputation as one of the stellar players of the screen was at once re-established.

Miss Fisher began her stage career when she was only eight and continued on the speaking stage until she entered motion picture work, in which she was starred in numerous productions.

EDWARD SLOMAN
Director of Sterling Worth

Born and educated in London, England, Edward Sloman has had wide experience both on the legitimate stage and in pictures. He attained much success as an actor in both, but even greater fame in the direction of stage plays and picture productions.

Sloman started his professional career on the speaking stage in London and has never gotten very far away from the profession since. However, since coming to America he has been in pictures exclusively and for the most part as a director. The services of Sloman have been much sought by the leading companies. He has had marked success with a number of productions for First National, Goldwyn, Metro and Universal.

Two of the most notable recent Universal productions he was responsible for are "The Price of Pleasure" in which Virginia Valli and Norman Kerry are co-stars, and "Up the Ladder," in which Virginia Valli again has the starring role. His latest production for this company is the House Peters Universal Jewel, "The Titans." The Sloman name will adorn other Universal pictures during the coming season.

Carl Laemmle is one of Sloman's greatest boosters. The president of Universal regards him among the real leaders in the directorial field and feels assured when he has assigned him to the direction of a feature it will be developed to its full worth when it is presented on the screen.





JACK HOXIE
Starring in Westerns

Always popular among the fans who take their Westerns seriously, Jack Hoxie has made tremendous strides and added thousands to his legion of followers since his advent with Universal, where stories are moulded to his six feet of height and 200 pounds of brawn and muscle.

A Western fits Hoxie like a glove for he was raised in that country whose characters he depicts so well on the screen. It was on a cattle ranch in Oklahoma that Jack got his early training as a cowboy and he grew to be the champion rider of all those wide open spaces. He boasts several championships and has the trophies to show for his skill as a trick and fancy rider.

He was a Lasky star in his early screen career and made "Lightning Bryce." With Arrow Film Corporation he made a number of pictures, among them, "Thunderbolt Jack," "Man From Nowhere," "Dead or Alive" and "Cyclone Bliss."

Hoxie's affiliation with Universal followed and his popularity has been on the increase ever since. Among his Universal pictures which have brought him his greatest success are the following: "Don Quickshot of the Rio Grande," "Where is this West?" "Men in the Raw," "The Red Warning," "The Man From Wyoming," "The Galloping Ace," "The Phantom Horseman," "Ridgeway of Montana," "The Back Trail," "Fighting Fury," "Daring Chances," "Western Wallop" and "The Sign of the Cactus."



EDWARD LAEMMLE
Successful Director

It is quite a long call from machinist and electrical worker to motion picture director, but that is the achievement of Edward Laemmle. If the engineering field lost a good mechanic, the motion picture industry gained a better director.

Laemmle's screen career has been with Universal and he has directed some mighty popular pictures. He gained considerable reputation when he directed "In the Days of Buffalo Bill," which created a sensation in all parts of the world. Others of his most popular pictures were: "Winners of the West," "Fair Fighting," "Top O' the Morning," "The Oregon Trail," "The Victor," "That Kid From Madrid," "The Fast Steppers" and "The Man in Blue."

Laemmle is a comparatively young director. With each succeeding picture he has registered a greater success. He is the type director who profits by any slight error he might make with one picture. He is a student, a deep student of everything in connection with the industry.

FRANCES IRWIN

Director Francis Ford who is making the Universal-Serial "The Perils of the Primitive" (Swiss Family Robinson) in which this child of five, Frances Irwin, has the part of the son of Robinson, has pronounced the young actress as one of the most gifted of juveniles of the screen. The director points to the great scene in which she weeps over the faithful dog which gave its life for Jack. It is predicted by all who have seen Frances that her future seems bright.





ERNST LAEMMLE

DIRECTOR

"THE SUNSET TRAIL"
"RED CLAY"

FEATURING WILLIAM DESMOND



WILLIAM A. SEITER

DIRECTOR

UNIVERSAL-JEWELS

RECENT RELEASES

"THE FAST WORKER"
"DANGEROUS INNOCENCE"
"THE MAD WHIRL"

NOW IN PREPARATION

"WHERE WAS I?"
STARRING REGINALD DENNY
"THE TEASER"
STARRING LAURA LA PLANTE



EDWARD SLOMAN

DIRECTOR

Universal Productions

RECENT RELEASES
"PRICE OF PLEASURE"
"UP THE LADDER"
UNIVERSAL

IN PRODUCTION
"THE STORM BREAKER"
"THE BEAUTIFUL CHEAT"

"MUTINY OF ELSINOR"
"THE EAGLE'S FEATHER"
"BURNING DAYLIGHT"
"THE TEN DOLLAR RAISE"



CLIFFORD S. SMITH

DIRECTOR

UNIVERSAL PRODUCTIONS

HENRY MAC RAE

whose pictures always look more than they cost

One of UNIVERSAL'S first Directors—*and still going strong*—





EDWARD LAEMMLE

DIRECTOR

UNIVERSAL JEWELS

RECENT RELEASES

"THE MAN IN BLUE"

From the Red Book Magazine Story

"FLOWER OF NAPOLI"

"A WOMAN'S FAITH"

Adapted from Clarence Budington Kelland's novel

"MIRACLE"

IN PREPARATION

"SPOOK RANCH"

Starring Hoot Gibson

"KINGS UP"

Starring Hoot Gibson

"STILL ALARM"

All Star

EDGAR ULMER

ASSISTANT DIRECTOR

"PHANTOM OF THE OPERA"

Although barely 21 years old, Mr. Ulmer won the recognition of being one of the leaders on the continent in theatrical art work. While in Europe he was a pupil of Max Rhinehardt, famous European producer. Mr. Carl Laemmle discovered this young man's genius and brought him on from New York to join Universal's directorial and art staff.



CISSY FITZGERALD

Prominent Comedy Star

CISSY FITZGERALD is a comedy star whose fame has spread to all parts of the world both on the legitimate stage and in pictures. Her latest and what she thinks her best picture is the Harry Pollard production for Universal, "I'll Show You the Town," in which she has the role of Mrs. Clebenger.

Among Miss Fitzgerald's current releases are, "Lillies of the Field" and "Flowing Gold" for First National, "Vanity's Price" and "The Woman Who Sinned" for F. B. O., and "Babbitt" and "Cornered" for Warner Brothers. Another of her past successes was "Daring Love" for Truart.



FREDERIC MALATESTA

Skilled Screen Actor

BORN in Naples, Italy, and educated there and in Rome, Frederic Malatesta had considerable stage experience in Italy and South America before entering upon his screen career in this country. Since he became a screen player he has appeared in pictures for practically every leading company.

He started with Pathe and has since been with Griffith, Metro, Paramount, Fox, First National, Preferred, United Artists, Universal and others. Among the pictures in which he has won his most success were: "The Man Between" for Fox, "Don Coyote," "Broadway or Bust" and "The Reckless Age."



CULLEN LANDIS

Brilliant Young Actor

FEW screen players have attained more continuous popularity than Cullen Landis. He has appeared in a large number of excellent pictures in the past few years and will be seen in some equally as good if not better with Universal during the coming season.

Landis is a Southerner, a product of Nashville, Tennessee and he has played in pictures for all of the leading companies. He will be featured among others in "Peacock Feathers" for Universal next season. Among his most successful pictures have been "The Fighting Coward" for Paramount, "Pampered Youth" and "Steel of the Royal Mounted" for Vitagraph, "The Fog," "Soul of the Beast" and "The Man Life Passed By" for Metro and "A Girl of the Limberlost" for F. B. O.



MARY PHILBIN

Star of Great Promise

MARY PHILBIN started her screen career with Universal and has been a good bet for that company ever since. She has made pictures for other companies, but her best work has been with the Laemmle organization.

Among the outstanding successes of Miss Philbin with the Universal company were: "The Blazing Trail," "Danger Ahead," "No Clothes to Guise Her," "Once to Every Boy," "Merry Go Round," "False Kisses," "Where is This West," "Fools Highway," "The Gaiety Girl," "The Rose of Paris" and "Fifth Avenue Models." For First National she scored in "Penrod and Sam" and "Age of Desire," and for Fox in "The Temple of Venus."



ARTHUR JASMINE

Well-Known Leading Man

ARTHUR JASMINE has won himself a place with Universal because of his consistently good work in pictures over a period of more than five years, and he will be seen in a number of important roles in the product that company will turn out during the coming season.

Jasmine hails from St. Paul, Minneapolis, and started his professional career in musical comedy, where he achieved considerable success. He appeared in the Holywood Pilgrimage play and his screen services have been in demand ever since. One of his most successful roles was that in "Scaramouche" for Metro and another in "The Lure of the Yukon," for Lee-Bradford. He has also appeared in several pictures for Universal.



MARGARET QUIMBY

Stage and Screen Favorite

MARGARET QUIMBY, the former Follies beauty and more recently of the Music Box Review and George White Scandals, was born and educated in Minneapolis, Minn. She is now 20 years old. Her first screen work after several years on the leitimate stage as actress and fancy dancer, was with Jack Dempsey in the Universal serial "Fight and Win," as the leading lady in the champ's photoplay. She has won several physical culture prizes as "The Perfect Woman" of the New York stage.

Director Julian has called her the "Most nearly perfect specimen of womanhood in the world." Universal has cast her for the leading feminine role in the coming production "The Swiss Family Robinson."



KATE PRICE

Popularity is Perennial

KATE PRICE is one of a comparatively few players whose popularity year after year is ever on the increase. She has been in pictures since the early days and her services seem to be more sought now for character roles than ever before. There is not a leading producing company in existence in this country to which Miss Price has not contributed the artistic portrayal of a character role.

Universal, Fox, Vitagraph, Keystone, First National, Pathe, Hodkinson, Goldwyn, Producers Distributing Corporation, Metro, United Artists have not regretted they have had this popular player in their pictures. Among the most prominent of many successes in which she has appeared were the following: "The Spoilers," "The Sea Hawk," "Fools Highway," "Another Man's Wife," "The Tornado" and scores of others.



FRANCIS FORD

Famous Star and Director

FRANCIS FORD has won an enviable name for himself in westerns and serials, in many of which he has appeared for Universal. He will also be seen in many more for that company in the future. During his screen career he has directed or played in over 150 westerns in addition to many serials.

Ford started his stage career with Amelia Bingham in stock and entered the picture field as a director and player. For a time he was with Fox, the Pathe serial, "Haunted Valley" and with Arrow in "The Fighting Skipper." He also was with Universal in "Measure of a Man," "The Sign of the Cactus" and many others. Ford has also officiated behind the megaphone for a number of productions for various companies. Great things are expected of him by the officials of the Universal corporation.



CESARE GRAVINA

Celebrated Character Actor

CESARE GRAVINA has played a wide range of character roles and has done them so well that his services are constantly in demand. He was an unusually busy actor last year and Universal intends to keep him busy this season.

Gravina appeared in some of the leading pictures in 1924, after having appeared in such successes as "Foolish Wives" for Universal and "Daddy" for First National. In 1923 he had prominent roles in "Circus Days" for First National and "Merry Go Round" for Universal. Last year his best pictures were: "The Humming Bird" and "Contraband" for Paramount; "The Family Secret," "Butterfly" and "The Man In Blue" for Universal; and "Greed" for Metro-Goldwyn.



GEORGIE GRANDEE

New Comedy Character

GEORGIE GRANDEE who has been a well known figure in vaudeville for nearly four years under the name of Georgie Coan, with the act of Cook and Coan, is one of the latest newcomers into pictures.

He was engaged to play the second role of importance with Wm. Desmond in his new Universal starring production "The Meddler," directed by Arthur Rosson.

This is Grandee's first motion picture engagement and his work proved so extraordinary that he is considered a coming film actor. He is extremely short, slender, red haired and dark eyed. He plays the role of a valet to the hero, a comedy characterization.

He finished a successful tour over the Orpheum Circuit only a few weeks before he took up screen work as a means of livelihood.

WILLIAM DESMOND

Star of "Westerns"



The name of Bill Desmond has been synonymous with motion pictures of the Western type and the majority of those in which he gained his great following in all parts of the world were made for Universal.

Desmond is from the rich old sod of Dublin, but he came to this country when a youth and was educated in the public schools of New York. He gained much popularity as a legitimate star before going into pictures.

His successful pictures have been almost too numerous to mention. It is only necessary to recall some of those he made for Universal such as, "McGuire of the Mounted," "Shadows of the North," "Beasts of Paradise," "The Riddle Rider," "Barriers of the Law" and "The Sunset Trail."

HENRY McRAE

Director of Promise



Henry McRae has had a long career on the stage and screen. In fact he has devoted his time to little else since he graduated from the schools in Ontario, Canada. He launched his own company shortly after graduating and toured with it for two years. Later he operated stock companies in various cities along the coast and then took shows to Japan, Hawaii and the Orient.

He started his screen career with Selig and later went to Universal, where he was made director general. From Universal he went to Hodkinson and then back to Universal, where he promises some big things for this season. Among the successes with which he is credited are "The Critical Age," "The Indian's Lament" and "Racing for Life."



CLIFFORD S. SMITH

Director of "Westerns"

Few directors have had more success with westerns than Cliff Smith. Having been educated at Stillwater, Oklahoma, he knows the western environment and its ways. When William S. Hart needed a director who knew whereof he was directing he decided upon Smith and they made some forty-five pictures together, and then he made eighteen with Roy Stewart and others with Tom Mix, Texas Guinan and Edith Sterling.

Paramount signed him and he started to work again with William S. Hart. They made "Wild Bill Hickok" and "Singer Jim McKee." Smith has been with Universal in his latest pictures and has scored with "Ridgeway of Montana," "The Back Trail," "Fighting Fury," "Daring Chances," "Western Wallop" and "The Sign of the Cactus."



OLIVE HASBROUCK

Brilliant Young Player

Few young screen players have more brilliant prospects than Olive Hasbrouck. Universal has brought her to the front rapidly and seems to have struck just the right type of vehicle for her exceptional talent in the Sweet Sixteen series in which she is one of the featured players. She has the youth, beauty and vivaciousness so necessary for roles of this type.

Aside from the Sweet Sixteen series Miss Hasbrouck has played in a number of Universal features, her latest release being "Lightning Jack," a western. Other pictures in which she has appeared for this company are "Ridgeway of Montana," "The Little Savage," "Big Timber," "Alone at Last" and "Smoked Out." This popular young player who has proved her sterling worth, will be seen in quite a number of Second White List productions for the Universal Corporation.

EDGAR ULMER

Director and Designer

Was born in Olmuetz, Austria, 22 years ago. He was educated in the schools and University of Vienna, and of Stockholm, Sweden. His education as designer and art director he obtained at the famous Royal Burg Theatre in Vienna, at one time the foremost stage of Europe. He played in the Burg Theatre for several seasons.

He was regarded as a protege of Max Reinhardt, and made sets for Nibelungen Opera and for the Metropolitan Opera.

He has designed several sets of scenery for Universal and his art work will be on display in a number of pictures to be released by that company this season.

CHAS. H. PUFFY



Charles Puffy is Hungarian by birth and cosmopolitan by education. The man who created a sensation in European theatrical circles, with his antic clowning, has signed a five year contract with Universal.

Puffy was born in the Capital of Hungary, Budapest, Sept. 3, 1888. He attended the college of his home city and the University of Berlin. His stage career extends over sixteen years. He has played under Europe's greatest stage wizard, Max Reinhardt, in Berlin.

Puffy weighs two hundred and ninety-five pounds.

PRINCE YOUCCA TROUBETZKOY

Handsome Leading Man



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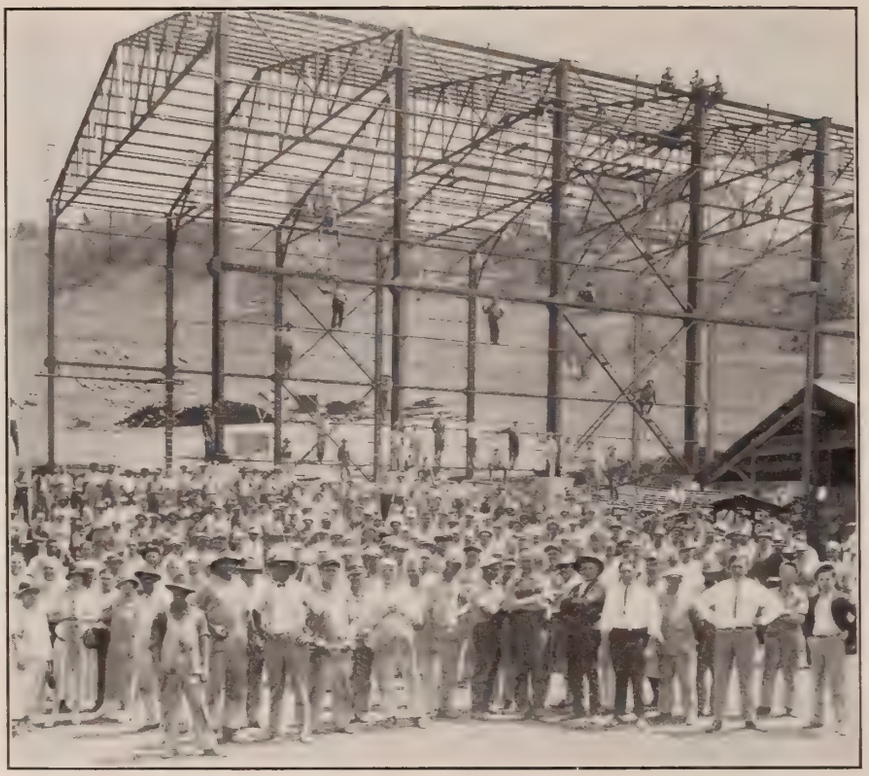
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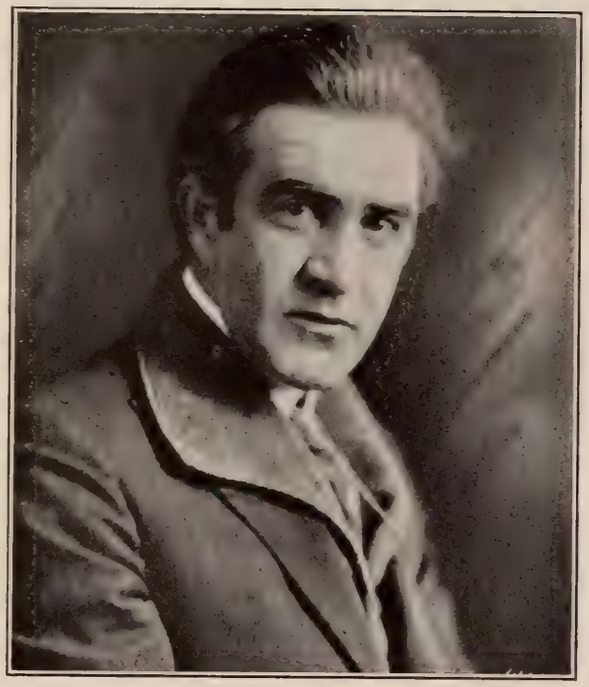
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Exhibitors Service Bureau



Manager Frank Steffy of the Coliseum theatre, Seattle, makes good use of the shell over his marquee for special displays. Here is that on "Learning to Love" (First National), as well as his art lobby display for the same picture.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

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: : THE CHECK-UP : :
Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS.						
Dressmaker from Paris, The	—	3	3	5	75	6,186 ft.
New Lives for Old	—	1	5	3	77	6,796 ft.
Swan, The	1	5	3	1	53	5,889 ft.
FIRST NATIONAL.						
Enticement	1	1	9	—	63	6,407 ft.
New Toys	—	1	9	1	77	7,250 ft.
FOX.						
Dick Turpin	—	1	6	3	76	6,716 ft.
METRO-GOLDWYN.						
Cheaper to Marry	1	—	7	2	71	6,500 ft.

George E. Brown, Imperial theatre, Charlotte, N. C.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Manager Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

See Complete "Check-up" June 13

What the New York Critics said

Hal Roach *presents*

in BLACK

TIMES

THE SCREEN

By MORDAUNT HALL.

Horses as Players.

BLACK CYCLONE, with Rex, a horse; Lady, a mare; The Killer, a stallion; Guinn Williams, Kathleen Collins and Christian Frank; written and presented by Hal Roach; directed by Fredrick Wood. At the Capitol.

Jackina, overture; "Pyramids," Moment Mozartesque," "In Old French Canada," a scenic; Lieutenant Gitz-Rice renders a pot-pourri of Canadian folksongs; "Hold My Baby," a comedy. At the Capitol.

The wild horses in "Black Cyclone" will not have to drag people to the Capitol for this week, as the presence of these animals on the screen will undoubtedly make the journey to this theatre a thrilling and pleasant one. "Black Cyclone" is an admirable picture which has been directed with studious ingenuity, and although horses are seen in the principal roles, there is never a dull instant. Rex, the horse which possesses all the histrionic talents, is a splendid actor, and the manner in which the horses have been handled for the different scenes makes one forget that a camera was anywhere near at the time the scenes were photographed. One sees so much that is surprising when one stops to think it over, that after a while one is so absorbed that it appears to be perfectly natural to witness stallions in the characters of a hero and a villain, a mare as a heroine and a mangy burro filling the comedy rôle.

The long shots as well as the medium ones are most compelling. Now the producers are ever going to catch the horses, is where Rex, the hero stallion, is caught in the quicksands of a shallow river. He struggles vigorously to free himself and he whinnies for help. Then in the captions it is set forth that his legs are numb and useless, and one cannot help but think of a horse in such a dilemma. A cowboy who knows that the cry comes from a horse in trouble, hastens in the direction of the sound, and as soon as he finds Rex he bends the animal's head over so as to force him to kick and use his half-paralyzed limbs. Here you have realism, for there is no doubt that the horse is up to his belly in sand, and that he suddenly struggles partly out of the treacherous swamp. The cowboy then cuts a small load of twigs and places them in front of the horse, who eventually climbs out, joyful in the freedom he has regained.

Lady, the mare, has been captured by The Killer, a black-eyed pinto who knows every animal in his herd, while he bosses like a villain characterized by Wallace Beery. The Killer keeps his weather eye on the fair Lady, knowing that in the past he had scared Rex away from the herd when that animal was an ungainly colt.

So we have the clever Rex enlisting the aid of the cowboy to get Lady back with him, but like Cousin Egbert in "Ruggles of Red Gap," Rex will go "just so far but no farther." He has never been accustomed to having a man on his back and therefore although he is friendly with the cowboy who saved his life, he tosses the would-be rider to the ground rather than be encumbered. In the end, however, he discovers the cowpuncher to the whereabouts of the herd, and while Lady looks on, Rex has a terrible hoof and tooth encounter with The Killer, who seems surprised that this horse, alluded to as an ebony streak in the sunshine, should be able to defeat him.

The Killer looks like a real villain with his fierce black eye. Lady flirts as well as any other motion picture heroine, and she captures the audience when she puts her neck over Rex's back.

A burro, known as the Pest, furnishes the comedy. He is the clumsiest looking donkey one could imagine, but at the same time an animal for whom one is bound to feel sympathy. He is a Fuzzy Wuzzy specimen, wild and nonchalant, who apparently knows that he is not the handsomest beast in the world, but—means well.

Rex's mother is the victim of a rattlesnake. Later Rex has an encounter with a lioness which attacks Lady, and being a motion picture hero he comes out a victor. These sequences are cleverly pictured through double exposure.

We are informed that thousands of acres of Nevada's plains and hills supply the background for this picture which was directed by Frederick Wood Jackman. It is presented by Hal Roach who also mapped out the story.

There are three human participants in this film. They are Guinn Williams, the cowboy; Kathleen Collins, the girl heroine, and Christian Frank, who officiates as the scoundrel. They acquit themselves in sterling fashion.

Rex, the so-called wild horse, was seen last year in a film called "The King of Wild Horses." He is energetic and handsome, knowing just when to neigh for Lady. We should imagine that this is a film which will please almost everybody.

—Mordaunt Hall.

SUN *May 19th 1925*

Picture Plays and Players

Wild Horses Take the Place of Hollywood Actors in 'Black Cyclone'—'The Crackerjack'

As refreshing and invigorating as the wind which swept the plains where it was photographed is "Black Cyclone," now being unwound at the Capitol with Rex, the William S. Hart of the equine kingdom, as its four footed star.

Rex is the flashing ebony horse that raced through the reels of "The King of Wild Horses" last season. He is a fine figure of an animal, a dashing, dynamic piece of horseflesh, and his performance in "Black Cyclone" reveals that he has made steady strides, or gallops rather, as an actor. Of course, some carping critics may cavil and remonstrate over his trick or expressing deep emotion simply by dilating his nostrils, but then it will be recalled that the good Mr. Hart goes about acting in much the same way.

"Black Cyclone," you should be told, has a decided plot, a triangular one, indeed, in which the principal figures are Rex, who is the upright force; the Killer, who is, as Mr. Griffith puts it, "the force for evil," and Lady, the bone of contention. The Killer is quite terrifying. He is played by a venomous-looking horse with the meanest pair of eyes in filmdom. Looking about for his human counterpart, we should say that his methods of registering evil passion are much the same as those employed by the capable Wallace Beery. Of the three principal characters Lady, a passive, colorless gray mare, shows up to least advantage, but then she has one of those negative roles which permit the actress to do little more than sit on her haunches while the two male members of the triangle fight for her love and understanding.

These combats between Rex and the Killer are thrilling in the extreme, and are not faked. Rising on their hind legs the two animals lock forelegs and bite one another, and, the clinches over, they pound their hoofs on one another's hides. Their fights seemed to this reviewer far more exciting and stirring than the customary encounters "to the death" between the leading man and the character actor, who simply go through the motions in order to earn their $2,000 a week. Rex and the Killer go at it in deadly earnest—for which they are probably well paid with two lumps of sugar soaked in vanilla.

There are beautiful pictures of a herd of wild horses galloping over the plains in "Black Cyclone," pictures that are marvels of composition. Indeed, there are no jarring Hollywoodian notes, except, possibly the subtitles which aid in recounting the stale paces through which the three horses are led. The love life of the horse, according to these written blurbs, is decidedly akin to the love life of the characters in Harold Bell Wright's tales.

Ever mindful of the movie public the producers have furnished comedy relief in the shape of a frowsy, plaintive little burro, a sad eyed little clown who stumbles ever and anon into the plot and gazes sadly toward the camera. This engaging creature is one of the few movie actors whom the writer would like to meet "in the flesh." He, or maybe she, has captured Eleonora Duse's trick of making actual a thing of the soul.

"Black Cyclone" is well worth seeing.

TELEGRAPH

REX, WILD HORSE, STAR AT CAPITOL

"Black Cyclone" Proves to Be Picture of Many Thrills and Much Beauty.

THERE'S A HORSE VILLAIN

By HARLOW J. PETERS.

If there were such a thing as a National Film Library wherein pictures of leading works could be placed, one shelf would surely be kept for Hal Roach's production for which release of "Black Cyclone," which opened yesterday at the Capitol. "Black Cyclone" is the second starring appearance of Rex, the King of the Wild Horses, and again he proves that he not only has a fine screen personality, but is an actor of no mean power.

In this mechanical age pictures like "Black Cyclone" are simply invaluable in giving the city-ite and the farmer who knows horses only as something to drag ploughs with an impression of this majestic animal as he was created, and as he looks at his best. The camera shots of Rex and the other wild horses are simply magnificent; they are tremendously thrilling.

In fact, the whole picture is one thrill after another, with horse fights, long runs, and human doings mixed in. The story, by Hal Roach, is a fine background on which to hang the film, and while considerable stretched at times, keeps the action at a great pace all the way through.

Several moments stand out: the first appearance of The Killer, a big roan, who certainly looks the part of the villain; the scenes showing The Killer rounding up a herd; the two battles between Rex and The Killer; Rex's dilemma in the quicksand, and the human hero's work in getting him out; the scenes where the horse is trying to get the man to follow him; the killing of the mountain lion by Rex; and the wild ride after the human villain and the girl. They're all real thrills that no audience can possibly muff.

Lady, Rex's wife in the picture (we don't know whether she is off screen), is a pretty foil for the hero horse, and a nondescript burro plays a comedy part. The picture has all the roles found in a human picture allotted to animals, and it must be said that the casting director did a splendid job.

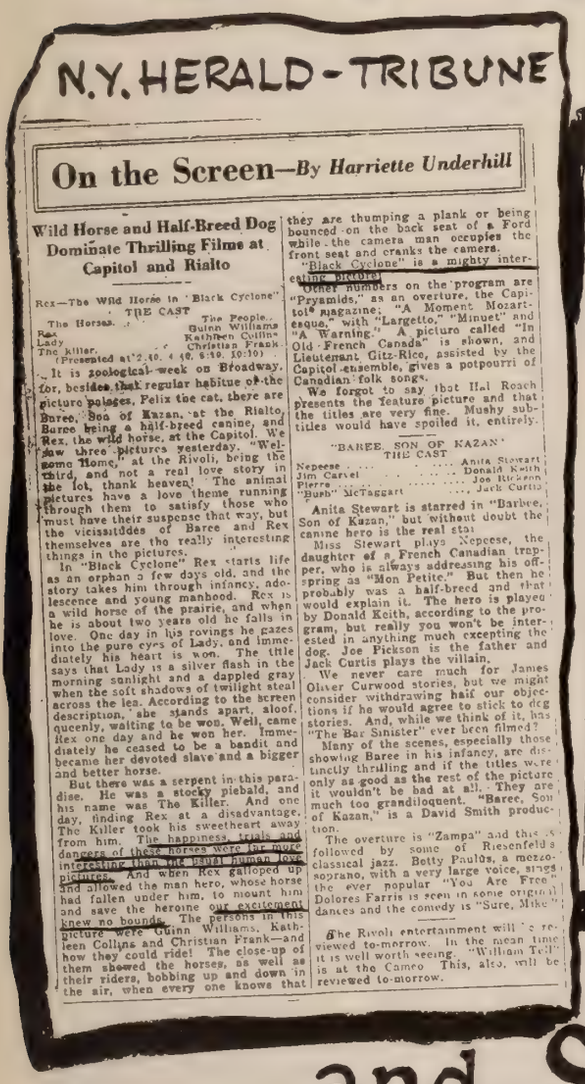
The supporting bill at the Capitol is of considerable worth, featuring Lieut. Gitz-Rice in a potpourri of Canadian folksongs. He is pleasant, and has an offering of good, if not sterling, material. The best number on the assisting program, however, is called "Moment Mozartesque," three short pieces before a very pleasing set, done by a violinist, spinet, soprano, and the ballet corps.

Also on the film bill is a comedy called "Hold My Baby," with Glenn Tryon starred. This picture, wonder of wonders, is really funny!

Pathépicture

REX - The Wild Horse

CYCLONE



N.Y. HERALD-TRIBUNE

On the Screen—*By Harriette Underhill*

Wild Horse and Half-Breed Dog Dominate Thrilling Films at Capitol and Rialto

Rex—The Wild Horse in "Black Cyclone"

THE CAST

The Horses	The People
Rex	Guinn Williams
Lady	Kathleen Collins
The Killer	Christian Frank

(Presented at 2, 4, 6, 8, 10, 10:10)

It is zoological week on Broadway, for, besides that regular habitue of the picture palaces, Felix the cat, there are Baree, Son of Kazan, at the Rialto, Baree being a half-breed canine, and Rex, the wild horse, at the Capitol. We saw three pictures yesterday. "Welcome Home," at the Rivoli, being the third, and not a real love story in the lot, thank heaven! The animal pictures have a love theme running through them to satisfy those who must have their suspense that way, but the vicissitudes of Baree and Rex themselves are the really interesting things in the pictures.

In "Black Cyclone" Rex starts life as an orphan a few days old, and the story takes him through infancy, adolescence and young manhood. Rex is a wild horse of the prairie, and when he is about two years old he falls in love. One day in his rovings he gazes into the pure eyes of Lady, and immediately his heart is won. The title says that Lady is a silver flash in the morning sunlight and a dappled gray when the soft shadows of twilight steal across the lea. According to the screen description, she stands apart, aloof, queenly, waiting to be won. Well, came Rex one day and he won her. Immediately he ceased to be a bandit and became her devoted slave and a bigger and better horse.

But there was a serpent in this paradise. He was a stocky piebald, and his name was The Killer. And one day, finding Rex at a disadvantage, The Killer took his sweetheart away from him. The happiness, trials and dangers of these horses were far more interesting than the usual human love pictures. And when Rex galloped up and allowed the man hero, whose horse had fallen under him, to mount him and save the heroine our excitement knew no bounds. The persons in this picture were Guinn Williams, Kathleen Collins and Christian Frank—and how they could ride! The close-up of them showed the horses, as well as their riders, bobbing up and down in the air, when every one knows that they are thumping a plank or being bounced on the back seat of a Ford while the camera man occupies the front seat and cranks the camera.

"Black Cyclone" is a mighty interesting picture.

Other numbers on the program are "Pyramids," as an overture, the Capitol magazine; "A Moment Mozartesque," with "Largetto," "Minuet" and "A Warning." A picture called "In Old French Canada" is shown, and Lieutenant Gitz-Rice, assisted by the Capitol ensemble, gives a potpourri of Canadian folk songs.

We forgot to say that Hal Roach presents the feature picture and that the titles are very fine. Mushy subtitles would have spoiled it, entirely.

"BAREE, SON OF KAZAN"

THE CAST

Nepeese	Anita Stewart
Jim Carvel	Donald Keith
Pierre	Joe Rickson
"Bush" McTaggart	Jack Curtis

Anita Stewart is starred in "Barbee, Son of Kazan," but without doubt the canine hero is the real star.

Miss Stewart plays Nepeese, the daughter of a French Canadian trapper, who is always addressing his offspring as "Mon Petite." But then he probably was a half-breed and that would explain it. The hero is played by Donald Keith, according to the program, but really you won't be interested in anything much excepting the dog. Joe Pickson is the father and Jack Curtis plays the villain.

We never care much for James Oliver Curwood stories, but we might consider withdrawing half our objections if he would agree to stick to dog stories. And, while we think of it, has "The Bar Sinister" ever been filmed?

Many of the scenes, especially those showing Baree in his infancy, are distinctly thrilling and if the titles were only as good as the rest of the picture it wouldn't be bad at all. They are much too grandiloquent. "Baree, Son of Kazan," is a David Smith production.

The overture is "Zampa" and this is followed by some of Riesenfeld's classical jazz. Betty Paulus, a mezzo-soprano, with a very large voice, sings the ever popular "You Are Free." Dolores Farris is seen in some original dances and the comedy is "Sure, Mike."

The Rivoli entertainment will be reviewed to-morrow. In the mean time it is well worth seeing. "William Tell" is at the Cameo This, also, will be reviewed to-morrow.

N.Y. WORLD

AT THE CAPITOL

"BLACK CYCLONE"

Hal Roach presents a picture written by himself starring Rex and supported by Lady and The Killer—all horses. Assisting them are Guinn Williams, Kathleen Collins and Christian Frank.

"Black Cyclone" is a picture full of absurdities and yet one of uncommon interest. Its featured actor is a wild horse; its chief actress and its villian are also wild horses.

It is, of course, impossibe to tell whether or not Rex and Lady and The Killer are actually wild. From the look in the villian's eye, from the way Rex fights, and from the nasty flattening of the ears of Lady it seems safe to say that they are not household pets. And after close scrutiny throughout the film we may report that no branding marks are visible.

The maintenance of this semblance of vicious freedom in three horses trained so remarkably to their tasks seems no small achievement.

A program note relates that Rex was discovered by Hal Roach chained in a locked stall in Colorado. He was regarded as unmanageable, having killed one man and severely injured another. It is well known that such horses exist in the West. If Rex isn't one of them, he certainly gives an exciting imitation.

In the course of events he gets caught in quicksand, kills a mountain lion, drives off a pack of wolves and winds up in a bitter battle with The Killer. Although the action is occasionally and necessarily faked, few more exciting films have recently appeared. For any with even the vaguest kind of friendly feeling for horses the picture can be generously recommended.

W. R.

DAILY MIRROR

"Black Cyclone"

Wonderful Horse Picture Now at the Capitol.

CAST.

The Horses	The People
Rex	Guinn Williams
Lady	Kathleen Collins
The Killer	Christian Frank

By DOROTHY HERZOG.

Well, folks, we won't have to go to the circus to see what a horse looks like this week. Nope, "Black Cyclone" swooped into the Capitol yesterday for a week's melodramatic stay, starring Rex, the "wonder horse," in a story written by Hal Roach, expertly directed by Fred Jackman.

This is the most notable production we have seen in many a day. It's intriguingly different. The action centers around Black Cyclone, who grows from a colt to restless "manhood" alone in the wilds. We follow his courting of Lady, the "silver streak" he adores. His battles with The Killer, an outlaw equine who trespasses and conquers bands of wild horses by might.

Three "humans" are introduced as the story nears its close, their loves and battles closely linked to those of Black Cyclone. There's a race, too, most thrilling and glorious. If you go to the Capitol only to see Guinn Williams race Black Cyclone bareback up hill and down dale, you'll get the thrill of a lifetime.

Lovers of horses will revel in this production. Even gasoline lovers should enjoy it.

N.Y. EVENING POST

Rex, the Wild Horse, Performs at the Capitol This Week

HAL ROACH has produced another picture featuring Rex, "king of wild horses." The new film, entitled "Black Cyclone," is being shown at the Capitol Theatre this week.

"Black Cyclone," naturally enough, is a Western film, but it is different from most in that the cowboy hero and the inevitable fair damsel are decidedly of secondary importance. The cast is made up, for the most part, of animal actors, and how they can act! The picture is a remarkable piece of work.

Rex, or Black Cyclone as he is called, takes unto himself a mate in this picture a dappled gray mare named Lady. Lady is a coy soul, but she adores her hero and eventually precipitates him into two of the fiercest fights imaginable with The Killer, the horse-villain of the piece. The Killer possesses one of the most persevering dispositions we have ever encountered in a movie plot, and it is a pleasure to see him worsted at last.

Altogether "Black Cyclone" is one of the most entertaining pictures we have seen for some time. It is not only a photographic feat, but also a moving drama of life in the wilds. The horse actors could give lessons to many a movie actor with gratifying results. It is a relief to get away from the stereotyped Western rubber stamp for a change.

and S. L. Rothafel says:

"One of the best pictures I have seen in 5 years!"

Stormy Marquee Display is Aid to "The Tornado"

When Manager Jim Travers of Proctor's 125th Street theatre learned that his circuit had booked "The Tornado," he immediately started looking for something unusual for his marquee display. He started his teaser advertising in the lobby and on the screen with various tornado warnings, but depended on the marquee stunt to put over the final wallop when the picture opened. He constructed three giant shadow boxes, two of which are shown in the accompanying photographs. Travers rigged up an electric spark device and several wind machines to furnish animation of these displays. With electric sparks going strong giving lightning effects and making a noise that could be heard for blocks and the fans blowing streamers from the sides of the boxes, eccentric wheels moving planes in the boxes up and down,—Travers had a great display.

For street ballyhoo Travers again employed the sparking device in the center of a flashy display on a huge truck, circulating in the neighborhood for two weeks preceding and during the showing.

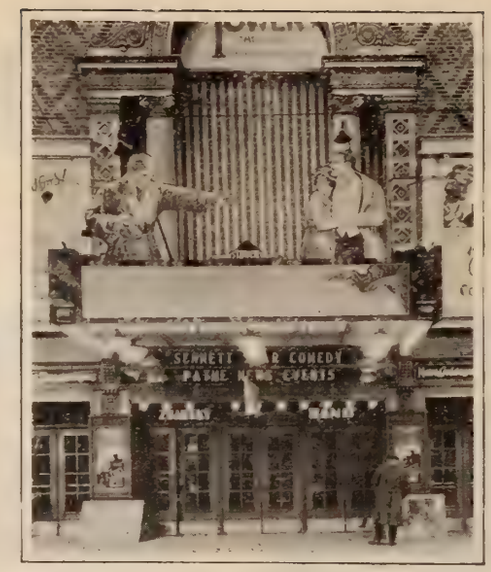
"Capital Punishment" Ads Addressed to Officials"

Al Selig, special exploiteer for "Capital Punishment", in New York state, devised some novel means of putting the picture over during its recent showing at the Crescent theatre, Syracuse.

The campaign was started twelve days in advance of the opening and when Selig took small teaser space in the four leading papers. A heavy black border helped give a conspicious display to the copy which was addressed each day to a different city official such as "Mayor Waldo, what is your opinion of capital punishment?" Similar inquiries were made to the chief of police, the district attorney, the prosecuting attorney, etc. These ads were followed up with others saying "Mayor Waldo, we haven't heard from you—won't you say what you think of capital punishment?" Public interest was keyed to a high pitch when the theatre came out with a big splash in their Sunday announcement.

Selig secured the cooperation of the Syracuse Telegram to inaugurate an essay contest during the engagement of "Capital Punishment." The theatre's share of publicity was half column story every day for a week in return for which they contributed a total of fifty dollars in prizes—a low rate for very valuable advertising.

The Crescent lobby was made striking by the use of cut-out figures placed in three cells upon which distant spotlights shed a green illumination. The figures were looking across the lobby at the outline of an electric chair and a scaffold.



Marquee display on "The Monster" (Metro-Goldwyn) at the Tower theatre, St. Paul, recently.

Airplane Advertising for "Dick Turpin" Showing

The engagement of "Dick Turpin" at the Temple theatre, Birmingham, was supported by a thorough exploitation campaign, conducted by Nat L. Royster. The highlights were:

Distributed 15,000 heralds and specially printed handbills scattered from an aeroplane.

Three days in advance of show date 5,000 heralds offering $5,000 reward for capture of "Dick Turpin" were dropped from plane with newspaper publicity about the flight

On Saturday before opening date of picture, plane flew over city again with 10,000 heralds advising show date. Newspapers carried notices also about plane dropping free passes pasted on front page of the morning papers, and being dropped from the sky. Thousands of people were watching the sky waiting for tickets.

One week in advance, a newspaper campaign was used advising that the famous bandit "Dick Turpin" was headed towards Birmingham and asking citizens to keep on the lookout for him.

All ushers, doormen and pages were dressed in suitable "Dick Turpin" costumes, while a special stage prologue was produced featuring a classic dancer and singer.

Twenty 24-sheets stands were used, with threes, ones and window cards in abundance over the city.

In the Birmingham News on Sunday a four-column, nineteen-inch display advertisement was carried, while in the Birmingham Age-Herald a four-column eleven-inch display ad was carried. In the Birmingham News a special ten-inch story with a two-column cut was used on the sport page with a description of the fights of the olden days and the present day fight.



Through a tie-up on the musical numbers used in connection with "The Navigator" (Metro-Goldwyn), Manager K. Vaveris of the Capitol theatre, Altoona Pa., obtained this window display in a local novelty store, given over entirely to the picture.

A new independent!

Ellbee Pictures Corporation

LOUIS BAUM, President

Offering

8 MELODRAMATIC THRILLERS
presented by
W. T. LACKEY

All with

Dorothy Drew

"THE PRINCESS OF PERSONALITY"

Initial Release

"SELF DEFENSE"

With

MISS DUPONT, ROBERT ELLIS, SHELDON LEWIS



ELLBEE PICTURES are meeting the State Righters demands with pictures, that for investment, casts, stories and production detail, can take their place beside anything the industry knows, backed by that same competent showmanship, publicity and exploitation that has made box-office records in the past.

Territories now being sold
ELLBEE PICTURES CORPORATION
1209 Loew State Building
New York City

Foreign Distributors
INTER-GLOBE EXPORT CORP.
25 West 45th Street,
New York City

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

CLASSIFIED SERVICE

A classified ad in MOTION PICTURE NEWS offers the full resources and circulation of the NEWS to the advertiser at a ridiculously low figure.

Whether you want to reach executives, branch managers, salesmen, or theatre managers, you can accomplish this quickly and economically through the NEWS Classified Columns.

Wanted

MANAGING DIRECTOR, available about June 1st, desires to negotiate with a theatre owner requiring the services of a capable manager thoroughly versed in the technique of modern theatre management; have had 17 years' experience in Chicago and Illinois; am 37 years old and married; prefer to locate in Indiana, Ohio, or Western Pennsylvania; write or wire full particulars. Address, Box 260, Motion Picture News, New York City.

MOTION PICTURE OPERATOR.—Experienced; young man; wishing position anywhere. Write Dion Moller, 411a Prospect Ave., Brooklyn, N. Y.

ORGANIST.—Concert; feature; experienced; only fine instrument considered; employed; open until October. Address, Box 230, Motion Picture News, New York City.

WANTED.—Partner and manager for film exchange, Havana, Cuba (Christian); must be experienced and speak Spanish; investment, $5,000. Box 270, Motion Picture News, New York City.

WANTED. — Laboratory man; thoroughly experienced in developing, printing and toning; state salary. Motion Picture Advertising Service Co., Inc., 401 Title Guarantee Bldg., New Orleans, La.

ART DIRECTOR, scenic artist of established reputation, solicits engagement with organization who demand high class scenic prologues. Will go anywhere. Milo B. Denny, "Den," 5701 Cherokee Ave., Tampa, Fla.

WANTED

Experienced salesmen to sell cooling and ventilating systems to theatres, lowest priced most efficient and economical system on the market. Some east, west and southern territory open. Big opportunity for producers.

Arctic Nu-Air Cooling & Ventilating Co.
State-Lake Bldg. Chicago, Ill.

WANTED. — Experienced cameraman with enough knowledge of electricity to connect and operate portable lights on commercial jobs; state salary. Motion Picture Advertising Service Co., Inc., 401 Title Guarantee Bldg., New Orleans, La.

Personal
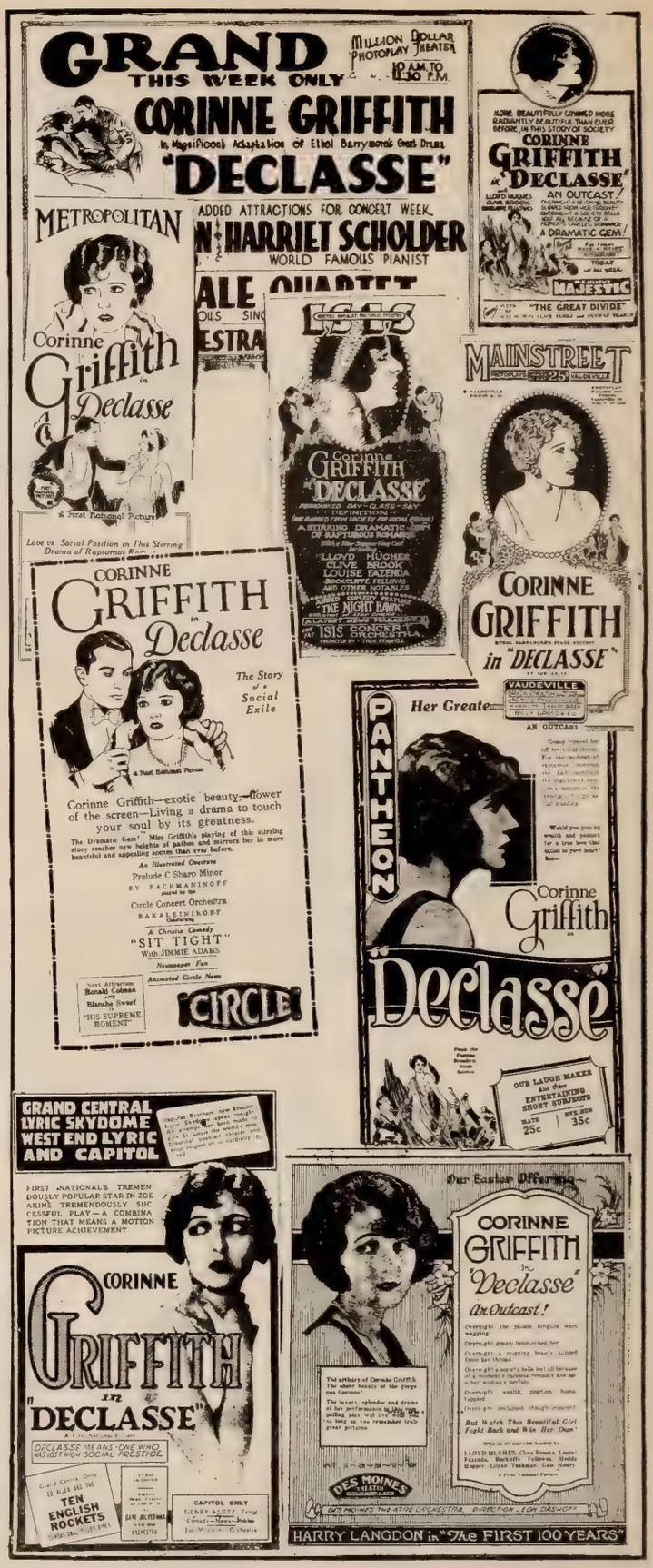
ED A. WESTCOTT — get in touch with me at once. Big opportunity. W. A. Humphrey, 507 Glenn Bldg., Atlanta, Ga.

For Sale

FOR SALE. — Modern movie; priced for quick sale account of illness; wonderful bargain; county seat of 10,000. Box 240, Motion Picture News, New York.

THEATRE EQUIPMENT FOR SALE.— 600 chairs; 1 piano; 2 Motiographs, De Luxe model; 2 30-inch exhaust fans with aeroplane blades; 4 side wall fans, 16-inch; 3 ceiling fans; 1 Wagner rotary converter; 1 dark green plush drop, fits opening 16 high 32 wide; other scenery and stage equipment; everything in good condition; must be disposed of before June 27th. L. C. Barnes, Fuller Theatre, Kalamazoo, Mich.

FOR SALE.— Two Fulco arc controllers, used 1 month; $175 for the two. W. H Heffley, Duncannon, Pa.



Nine different styles of newspaper ads used in cities throughout the country to announce "Declasse" (First National) are illustrated above. The houses represented are: Grand theatre, Pittsburgh; Grand Central, Lyric, Skydome and West End Lyric theatres, St. Louis; Circle, Indianapolis; Majestic theatre, Louisville; Metropolitan, Atlanta; Mainstreet theatre, Kansas City; Isis theatre, Houston; Pantheon, Cleveland; and Des Moines theatre, Des Moines.

With First Run Theatres

NEW YORK CITY

Mark Strand Theatre—
Film Numbers—Just a Woman (First National), Mark Strand Topical Review (Selected), What Price Goofey (Pathe).
Musical Program—Memorial Prelude (Orchestra, and soloist assisted by male ensemble), "The Butterfly Waltz" (Coloratura soprano), Danse Chinois (Solo), "Toreador" song (Solo and ensemble), Organ solo.

Rialto Theatre—
Film Numbers — Any Woman (Paramount), Rialto Magazine (Selected), Papa's Darling (Fox).
Musical Program — "Morning, Noon and Night" (Overture), Reisenfeld's Classical Jazz (Specialty), "La Forza Del Destino" (Vocal duet), "A Bit of Peter Pan" (Dance solo).

Capitol Theatre—
Film Numbers—Drusilla with a Million (F. B. O.).
Musical Program—Orchestra.

Piccadilly Theatre—
Film Numbers—The Price of Pleasure (Universal), Piccadilly Pictorial (Selected).
Musical Program—"Naughty Marietta" selections (Overture), "The Dream Melody" "Kiss Me Again" (Violin solos), "Parade of the Toys" "Punchinello" (Organ Solos), "A Kiss in the Dark" (Vocal duet accompanied by orchestra).

Rivoli Theatre—
Film Numbers—Old Home Week (Paramount), A Musical Stereoscopik (S. R.), Rivoli Pictorial (Selected), A Hot Time in Iceland (Pathe).
Musical Program—Selections from "Faust" (Overture), Divertisements (Dance solos, Vocal solos, Piano solos).

Colony Theatre—
Film Numbers—The Crimson Runner (Prod. Dist. Corp.), Horace Greeley, Jr. (Pathe).
Musical Program—Selections from "The Firefly" (Overture), Special Jazz Orchestra, Ben Blue (Eccentric Dance novelty), "Cutie" Osborn ("Charleston" Dancer), Virginia Bell (Facial Changes Specialties), Eldora Stanford (Vocal solos).

Central Theatre—
Film Numbers—The Fool (Fox),
Musical Program—Special score for feature.

Criterion Theatre—
Film Numbers — Grass (Paramount).
Musical Program—Special score for feature.

Cameo Theatre—
Film Numbers—William Tell (S. R.), Pathe News, Aesop's Fables (Pathe).
Musical Program—"William Tell" (Overture), Organ solo.

LOS ANGELES

Cameo Theatre—
Film Numbers — Proud Flesh (Metro-Goldwyn), King Cotton (Educational), International News.
Musical Program—Orchestra.

Criterion Theatre—
Film Numbers—Friendly Enemies (Prod. Dist. Corp.), The Love Bug (Pathe).
Musical Program—"The Blue Paradise" (Overture), "Yearning for You" (Specialty).

Forum Theatre—
Film Numbers—My Wife and I (Warner Bros.), The Iron Mule (Educational), International News.
Musical Program—Organ selections.

Hillstreet Theatre—
Film Numbers—The Girl of Gold (Prod. Dist. Corp.), The Pace Makers (F. B. O.), International News, Aesop's Fables (Pathe).
Musical Program—Vaudeville.

Loew's State Theatre—
Film Numbers—I Want My Man (First National), Hello Hollywood (Educational), Loew's State Pictorial (Selected).
Musical Program—"Three Twins" (Overture), "Pagoda" (Fanchon and Marco Idea).

Metropolitan Theatre—
Film Numbers—The Charmer (Paramount), Skinners in Silk (Pathe), Pathe News.
Musical Program—"Pique Dame" (Overture), "Humoresque" (Specialty).

Million Dollar Theatre—
Film Numbers—Grass (Paramount), Super Hooper Dyne Lizzies (Pathe), Pathe News.
Musical Program—Medley of Musical Gems (Overture).

Pantages Theatre—
Film Numbers—That Devil Quemado (F. B. O.).
Musical Program—Vaudeville.

Rialto Theatre—
Film Numbers—Adventure (Paramount), Sure Mike (Pathe), Pathe News.
Musical Program—Orchestra.

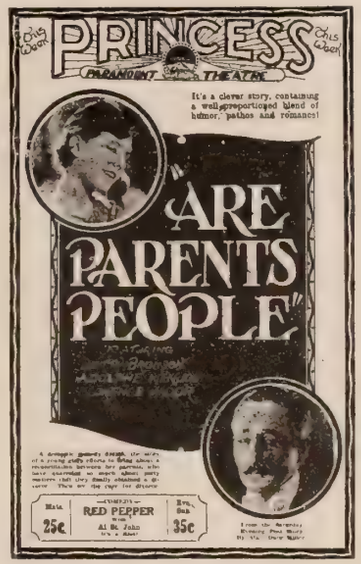
BROOKLYN

Mark Strand Theatre—
Film Numbers—The Talker (First National), Thundering Water (Scenic), Mark Strand Topical Review (Selected).
Musical Program — "Hungarian Fantasy" and "Aurora Waltz" (girl pianiste), "Like A Dream" from "Martha" (tenor solo), "A Hawaiian Fantasy" "On the Road to Mandalay" (baritone solo), "Aloma" (soprano), "On the Beach at Waikiki" (Hawaiian Band and ballet corp); "Aloha" (mixed quartette), "Minuet" "Suite Gothique" (organ recessional).

PITTSBURGH

Loew's Aldine Theatre—
Film Numbers—Confessions of a Queen (Metro-Goldwyn), Rarin' Romeo (Pathe), Moving Morsels (Educational), Pathe News.

Grand Theatre—
Film Numbers—His Supreme Moment (Metro-Goldwyn), Zowie (Pathe), Sure Mike (Comedy), Topics of the Day (Pathe), Pathe News.
Musical Program—Symphony Orchestra. Special Orchestra.



Opening ad on "Are Parents People?" (Paramount) at the Princess theatre, Toledo, for the recent showing.

Olympic Theatre—
Film Numbers—Welcome Home (Paramount), The Masked Marvel (Fox), Dude Ranch Days (Pathe), Marvels (S. R.), International News.
Musical Program—Jura and Sisters (Specialty), Special Symphony orchestra.

Ritz Theatre—
Film Numbers—On Thin Ice (Warner Bros.), Comedy, Pathe News.
Musical Program — Special Orchestra.

State Theatre—
Film Numbers—One Way Street (First National), Kinograms.
Musical Program—Orchestra.

Blackstone Theatre—
Film Numbers—The Warrens of Virginia (Fox), The Haunted Honeymoon (Pathe), Aesop's Fables (Pathe), Topics of the Day (Pathe), Fox News.
Musical Program—Jazz orchestra.

CINCINNATI

Capitol Theatre—
Film Numbers—His Supreme Moment (First National), Capitol News (Selected), Aesop's Fables (Pathe).
Musical Program—Orchestra.

Walnut Theatre—
Film Numbers—The Little French Girl (Paramount), Step Fast (Educational), Pathe News, Aesop's Fables (Pathe), Topics of the Day (Pathe).
Musical Program—"In a Bird Store" (Descriptive fantasy), Orchestra.

Strand Theatre—
Film Numbers—The Shock Punch (Paramount), The Cannonball (Pathe), Pathe News.
Musical Program—Orchestra.

Lyric Theatre—
Film Numbers—Man and Maid (Metro-Gldwyn), Fast Company (Pathe), Felix the Cat (S. R.), Kinograms.
Musical Program—Selections from "Rose-Marie" (Orchestra).

Gifts Theatre—
Film Numbers—Chu Chin Chow (Metro-Goldwyn) continued.

Family Theatre—
Film Numbers—Teeth (Fox), The Fox Hunt (Comedy), Fox News.

Grand Theatre—
Film Numbers—Powder River (Universal) continued).

Keith Theatre—
Film Numbers—Love and Glory (Universal), Pathe News, Aesop's Fables (Pathe), Topics of the Day (Pathe).

CHICAGO

Chicago Theatre—
Film Numbers—I Want My Man (First National), The Iron Mule (Educational), Scenic, International News.
Musical Program—"Hungarian Lustspiel" (Overture), Jazz numbers with coronet and piano Specialty), "The Little House on the Hill" (Organ solo), "America of Tomorrow" (Specialty).

Tivoli Theatre—
Film Numbers—Declasse (First National), International News (Universal), Cartoon (Selected).
Musical Program—"Herbertiana" (Overture), Louise Loring (Soloist), "Medley" (Organ solo), "The Butterfly" (Presentation), Rudy Wiedoeft, (Saxophone solos), "America of Tomorrow" (Specialty).

Riviera Theatre—
Film Numbers—Lady of the Night (Metro-Goldwyn), Scenic, Cartoon (S. R.), Fun from the Press (Prod. Dist. Corp.).
Musical Program—"Gem From Victor Herbert" (Overture), "Creatore" (Guest Orchestra Conductor), "Swanee Butterfly" (Organ solo), Morton Downey (Tenor Specialty).

Capitol Theatre—
Film Numbers—News Weeklies (Universal-Pathe), The Spaniard (Paramount), Aesop's Fables (Pathe).
Musical Program—"Lions Boys Band" (Overture), "My Minstrel Show" (Organ solo), "Tom Brown's Musical Minstrels" (Specialty).

Stratford Theatre—
Film Numbers—The Man in Blue" (Universal), Cartoon, News and Views.
Musical Program—Jazz week. "Have a Little Drink" (Organ solo), Musical Hits from Albert E. Short (Overture), "Call of the South" (Specialty), "Ed & Mac Williams", "White Hussar Band", "O'Malley & Therrien", "Nat Nazarro with Buck and Bubbles", "Sublime to Ridicu-

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.

lous", "Fowler and Tamara", "Jimmie Dunn", "Ukulele Lady".

Monroe Theatre—
Film Numbers—The Rainbow Trail (Fox).

Orpheum Theatre—
Film Numbers—Introduce Me (Associated Exhibitors).

Roosevelt Theatre—
Film Numbers—The Lost World (First National).

SALT LAKE CITY

American Theatre—
Film Numbers—Chickie (First National), The Guest of Honor (Fox), International News, Newspaper Fun (F. B. O.).

Kinema Theatre—
Film Numbers—A Woman's Faith (Universal), Pathe Review, International News.

Orpheum Theatre—
Film Numbers—The Midnight Express (C. B. C.).

Pantages Theatre—
Film Numbers—Man and Maid (Metro-Goldwyn).

Paramount-Empress Theatre—
Film Numbers—The Shock Punch (Paramount), Low Tide (Educational), Pathe News.

Victory Theatre—
Film Numbers—Recompense (Warner Bros.), The Merry-Makers (Educational), Stereoscopiks (Pathe), Pathe News.

DES MOINES

Capitol Theatre—
Film Numbers—His Supreme Moment (First National), The Way of a Night (Educational), Fox News.
Musical Program—"Oh, Katherina" (Special Organ Number).

Des Moines Theatre—
Film Numbers—The Night Cap (Paramount), Shanghaied Lover (Pathe), International News.
Musical Program—"Cheating on Me" (Special Organ Number).

Strand Theatre—
Film Number—Janice Meredith (Metro-Goldwyn), Kinograms.

Rialto Theatre—
Film Numbers—Secrets of the Night (Universal).



The Circle theatre, Indianapolis, used this three-column art ad on "The Re-Creation of Brian Kent" (Principal).

ST. PAUL

Capitol Theatre—
Film Numbers—Declasse (First National), Capitol Digest (Selected), Marvels of Motion (S. R.), Zowie (Pathe), Out of the Inkwell (S. R.), Scenic.
Musical Program—"Beethoven" (Overture), "The Devil's Love Song" (Baritone solo), "Isn't She the Sweetest Thing" (Organ solo).

ATLANTA

Howard Theatre—
Film Numbers—The Little French Girl (Paramount), Feet of Mud (Pathe), International News reel, The Perfect View (Fox).
Musical Program—Excerps from "No, No, Nannette" (Overture), Bits from "Petite Suite," and "Woodland Sketches" (Accompaniment for scenic), Mlle. Amalia and company (prologue).

Metropolitan Theatre—
Film Numbers—The Heart of a Siren (First National), Fox News reel; A Raspberry Romance (Pathe).
Musical Program—Excerps from "Sweethearts" (Overture).

Rialto Theatre—
Film Numbers—A Broadway Butterfly (Warner Bros.), Pathe News Reel; Breaking the Ice (Pathe).

Loew's Grand Theatre—
Film Numbers—The Lady of the Night (Metro-Goldwyn), Pathe News Reel; Topics of the Day (Pathe), Aesop's Fables (Pathe), Educational comedy and Judge's Cross Word Puzzles (Educational), Short subject (S. R.).
Musical Program—Regular Five Acts Vaudeville.

Alamo No. 2 Theatre—
Film Numbers—The Way of a Man (Pathe), "Surging Seas" (S. R.).

ROCHESTER

Eastman Theatre—
Film Numbers—The Thundering Herd (Paramount), Eastman Theatre Current Events (Selected), The Iron Mule (Comedy).
Musical Program—"Tannhauser" (Overture), Selections from "The Student Prince" (Organ solo), "Carmen Waltz Song" (Soprano solo).

BOSTON

Fenway Theatre—
Film Numbers—Old Home Week (Paramount), Fenway News (Selected), The Village School (Educational), Great Guns (Educational).
Musical Program—Selections from "Sweetheart" (Overture), "Midnight Waltz" (Organ solo), "Etude", "Le Coucou" (Piano solo).

DETROIT

Capitol Theatre—
Film Numbers—His Supreme Moment (First National), Aesop's Fable (Pathe), Detroit News Pictorial.
Musical Program—"Mignon" (orchestral overture), "Where Solitude Abounds" (Music and scenic novelty), specialty by saxaphone quintette, organ recessional.



The Rivoli theatre in Syracuse, N. Y., used this newspaper ad on "Barriers Burned Away" (Assoc. Exhibs.)

Madison Theatre—
Film Numbers—The Charmer (Paramount), Romeo and Juliet (S. R.), Detroit News Pictorial, Aesop's Fable (Pathe).
Musical Program — Orchestral overture, vocal selections (tenor and baritone), organ recessional.

Adams Theatre—
Film Numbers—Chickie (First National), Travelogue (S. R.), Detroit News Pictorial, Aesop's Fable (Pathe).
Musical Program — Orchestral Overture, Vocal Selections (Soprano), Organ Recessional.

Fox-Washington Theatre—
Film Numbers—Wings of Youth (Fox), House of Flickers (S. R.), Felix The Cat (S. R.), Newsreel (Fox).
Musical Program — Orchestral Overture, Vocal Selections (Tenor), Organ Recessional.

Broadway-Strand Theatre—
Film Numbers—Cheaper to Marry (Metro-Goldwyn), Al St. John Comedy (Educational), Newsreel (International), Travelogue (S. R.).
Musical Program — Orchestral Overture, Organ Recessional.

OMAHA

Rialto Theatre—
Film Numbers — Are Parents People (Paramount), Fares Please (Educational), Hodge Podge (Educational), Kinograms.
Musical Program—"Les Preludes," (Overture), "Oh, Kathrina," (Organ), "Capitol March," (Exit), "At the End of the Road," "Memory Lane," Rhapsody of Appaionto Opera," (music themes for feature picture). Special dancing feature on the stage "Three Rounders."

Strand Theatre—
Film Numbers — The Charmer (Paramount), Sit Tight (Educational), Newspaper Fun (F. B. O.), Fox News.
Musical Program — "Seventeen," (Overture), Special feature on stage "Just Dancing Around).

Sun Theatre—
Film Numbers — Introduce Me (Associated Exhib.), Pathe News, Water Wagons (Pathe), Where the Waters Divide (Scenic).

World Theatre—
Film Numbers—I am the Man (S. R.).
Musical Program—Six acts of vaudeville.

Moon Theatre—
Film Numbers—Greed (Metro-Goldwyn), Idaho, first chapter, (Pathe), The Rubber Neck (Pathe), comedy).
Musical Program—Five acts of vaudeville.

Empress Theatre—
Film Numbers—Arizona Romeo (Fox), The Great Circus Mystery, fourth episode (Universal).

NEWARK

Branford Theatre—
Film Numbers—His Supreme Moment (First National), Branford Review Events (Selected), Bashful Jam (Pathe).
Musical Program—"Princess Pat" (Overture), "Midnight Waltz" (Organ Solo), "The Harem" (Presentation), including "Song of India" (Contralto Solo), "Where My Caravan Rested" (Tenor Solo), Dancing by Girls of the Harem (Specialty).

ST. LOUIS

Missouri Theatre—
Film Numbers — Eve's Secret (Paramount), Remember When (Pathe), Missouri Magazine.
Musical Program—Joseph Littau and orchestra in selections from Victor Herbert assisted by Anna Beckman and George Grafe. "Pomp and Circumstance," (organ solo). On stage—The Cansinos (Dancers).

Loew's State Theatre—
Film Numbers—Zander the Great (Metro-Goldwyn), Comedy. Selected News and Views.
Musical Program—Don Albert and orchestra in "Our Tribute to Victor Herbert" aided by Anne Punehon and Paul Simmons. On stage—Mexican Rio Grande serenaders.

Grand Central Theatre—
Film Numbers—His Supreme Moment (First National), Kinogram News (Educational).
Musical Program—Orchestra. "An Old-Fashioned Movie" (Organ, featuring Paul "Jolson" Sporleder and Sum Chirper Tenor).

West End Lyric and Lyric Skydome
Film Numbers—His Supreme Moment (First National), Kinogram News. Educational Comedy.
Musical Program — Orchestra. Vocal selections.

Capitol Theatre—
Film Numbers—His Supreme Moment—(First National), Kinogram News (Educational), Juvenile Comedy.
Musical Program—Joseph Milsteen's orchestra. Harry Kersell (Vocalist).

Kings and Rivoli Theatres—
Film Numbers—My Wife and I (Warner Brothers), Burton Holmes Hodge Podge (Educational), Scenic Novelty. News and Views. Aesop's Fables (Pathe), Tell It to the Policeman (Comedy).
Musical Program—Orchestral and organ selections.

Delmonte Theatre—
Film Numbers—The Rainbow Trail (Fox), Meet the Ambassador (F. B. O.), News and Views.
Musical Program — Orchestral overture and popular numbers. On stage — Fantastic Musical Revue.

SEATTLE

Blue Mouse Theatre—
Film Numbers—My Wife and I (Warner Bros.), Great Guns (Educational), Echoes from the Alps (Scenic), International News.
Musical Program—"The Melody That Made You Mine" (Overture), "Me and My Boy Friend", "Caretaker's Daughters" (Orchestra), "Midnight Waltz" (Organ solo).

Coliseum Theatre—
Film Numbers—The Midnight Express (S. R.), Beloved Bozo (Pathe), Cross Word Puzzle (Educational), Kinograms and Pathe News.
Musical Program—"The Village Orchestra" (Orchestral Novelty), "Sob Sister Sadie", "Madeira", "Jim Town Blues", "Cross Words Jazz Band" (Specialties).

Columbia Theatre—
Film Numbers—Raffles (Universal), Here's Your Hat (Universal), Hook or Crook, (Comedy), International News.
Musical Program—"La Boheme" (Overture), Gilda Gray and company in person.

Heilig Theatre—
Film Numbers—White Fang (F. B. O.), Pathe Review, Echoes from Alps (Pathe), Pathe News.
Musical Program—"Waters of Minnetonka" (Overture), "Way to Monterey", "Weary Blues" (Jazz specialties).

Liberty Theatre—
Film Numbers—The Dressmaker from Paris (Paramount), Alice Solves the Puzzle (S. R.), Crossword Puzzle (Educational), International and Liberty News.
Musical Program—"Serenade" (Overture), Vocal quartet in popular melodies (Specialty).

Pantages Theatre—
Film Numbers—The Night Ship (S. R.), Echoes from the Alps (Scenic), Pathe News.
Musical Program—Vaudeville.

Strand Theatre—
Film Numbers—I Want My Man (First National), Laugh That Off (Pathe), Pathe Review, Kinograms.
Musical Program—"Sweethearts" (Overture), "Rose Marie", "Lullaby" (Vocal).

Winter Garden Theatre—
Film Numbers—Alias Mary Flynn (Prod. Dist. Corp.), Newspaper Fun (F. B. O.), Comedy (Fox).
Musical Program—Orchestral specialties.

CLEVELAND

Stillman Theatre—
Film Numbers—Soul Fire (First National), Shooting Injuns (Pathe).
Musical Program—"Drigo's Serenade" (Cello Solo), "The Swan" "The Kiss that I Can't Forget" (Theme).

Allen Theatre—
Film Numbers—Old Home Week (Paramount), Tender Feet (Educational), Swanee River (S. R.), Topics of the Day (Pathe), Pathe News.
Musical Program—"Second Hungarian Rhapsody" (In Dance Rythm), with 50-piece orchestra (Overture).

State Theatre—
Film Numbers—Sporting Venus (Metro-Goldwyn), Good Morning Nurse (Pathe), For Land's Sake (Educational), Pathe Review—Fun From the Press (Prod. Dist. Corp.), International News (Universal).
Musical Program—"Moonlight Waltz" (organ Overture), Vaudeville.

Park Theatre—
Film Numbers—Are Parents People? (Paramount), A Spanish Romeo (S. R.), Big Chief Koko (S. R.), Topics of the Day (Pathe), Kinograms (Educational).
Musical Program—"Slavische Rhapsody (Overture), "The Swan" (Cello Solo), "Song of Love" (Vocal Solo), "Humoresque" (Orchestra), Special Numbers—"Japanese Sunset" (Violin), "Traumerei" (Violin), "Medley of Classics" (Violin-Horn), "Life and Love" (Orchestra).

Circle Theatre—
Film Numbers—My Wife and I (Warner Bros.), Pathe Comedy, Aesop's Fables (Pathe), International News (Universal).
Musical Program—Organ Overture.

Reade's Hippodrome—
Film Numbers—Lillies of the Street (F. B. O.), Century Comedy (Universal), International News (Universal).
Musical Program—Meditation from "Thais" (Overture), Vaudeville.

Keith's East 105th St.—
Film Numbers—The Crackerjack (S. R.), Comedy (Universal), International News (Universal).
Musical Program—Jazz Medley (overture), Vaudeville.



Clean-cut newspaper ad on "If I Marry Again" (First Nat'l) at the Franklin theatre, Tampa.

KANSAS CITY

Newman Theatre—
Film Numbers — Introduce Me (Asso. Exhib.), Newman News and Views (Pathe and Kinograms), Cartoon Comedy (Pathe), Newman Current Events (Local Photography).
Musical Program—Selections from "Dream Girl" (Overture), Tillie and LaRue (Dance Novelty), Taylor, Parsons and Hawks (Vocal), Recessional (Organ Solos).

Liberty Theatre—
Film Numbers—My Wife and I (Warner Bros.), Black Lightning (S. R.), The Fighting Ranger (Universal), Aesop's Fables (Pathe), Hodge-Podge (Educational), International News (Pictorial).
Musical Program — Atmospheric selections (Overture), Recessional (Organ Solos).

Royal Theatre—
Film Numbers — The Crowded Hour (Paramount), Fares, Please (Educational). Royal Screen Magazine (Pathe and Kinograms), Royal Current Events (Local Photography).
Musical Program—Royal Syncopators On Stage (Overture), Recessional (Organ Solos).

Pantages Theatre—
Film Numbers—Riders of the Purple Sage (Fox), Fox News and Fox Short Subjects.
Musical Program—"If I Ever Cry You'll Never Know" (Overture), Community Singing (Organ Novelty), Recessional (Organ Solos).

Main Street Theatre—
Film Numbers—The Rag Man (Metro-Goldwyn), Pathe News and Educational Short Subjects.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

BUFFALO

Shea's Hippodrome—
Film Numbers—The Thundering Herd (Paramount), The Dome Doctor (Educational), Current Events (Pathe and International News).
Musical Program—Condensed version of "Il' Pagliacci" (cast of grand opera stars, accompanied by symphony orchestra).

New Olympic Theatre—
Film Numbers—Raffles (Universal), and Charley's Aunt (Prod. Dist. Corp.), Universal comedy, International News. Last half: A Woman's Faith (Universal), and Ridin' Thunder (Universal).
Musical Program—Selection from "Mlle. Modiste" (organ overture).

Shea's North Park Theatre—
Film Numbers—Zander the Great (Metro-Goldwyn), The Hansom Cabman (Pathe), Current Events (Pathe and International News).
Musical Program—Medley of Popular Airs (Orchestra).

Loew's State—
The Sporting Venus (Metro-Goldwyn), Crushed (Educational), Current Events (Pathe News).
Musical Program — "Hungarian Rhapsodie" (Orchestra), Five acts of vaudeville.

Lafayette Square Theatre—
Film Numbers—Confesions of a Queen (Metro-Goldwyn), Pathe comedy, Current Events (Fox News).
Musical Program — "Stradella" (Orchestral overture), Organ selections. Five acts of vaudeville.

Palace Theatre—
Film Numbers—The Crimson Runner (Prod. Dist. Corp.), Universal comedy, Current Events (International News). Last Half: The Mad Dancer (S. R.).

SAN FRANCISCO

California Theatre—
Film Numbers—The Night Club (Paramount), Raspberry Romance (Pathe), Visiting Baltimore (Pathe), North Pole Cowboys (Pathe), International News.
Musical Program—"Chocolate Soldier" (Overture), "La Zarzuela" "Evening Star" (Violin solo), Orchestra novelty.

Loew's Warfield Theatre—
Film Numbers—I Want My Man (First National), Half a Hero (Educational), Endless Waters (Pathe), Kinograms.
Musical Program—California Cornish Gold Mine Singers (Fanchon and Marco Idea with singing and dancing), "La Rienede Saba" "Romeo Juliet," "Faust."

Granada Theatre—
Film Numbers — Mile-a-Minute Mary (Metro-Goldwyn), Pathe News, Low Tide (Educational), Bits from Broadway (Educational).
Musical Program—Fifty Syncosymphonists (Singing and dancing).

Union Square Theatre—
Film Numbers — Midnight Girl (S. R.), Sea Legs (Educational), Fox News.
Musical Program—"Nearly Married" (Musical comedy with thirty people).

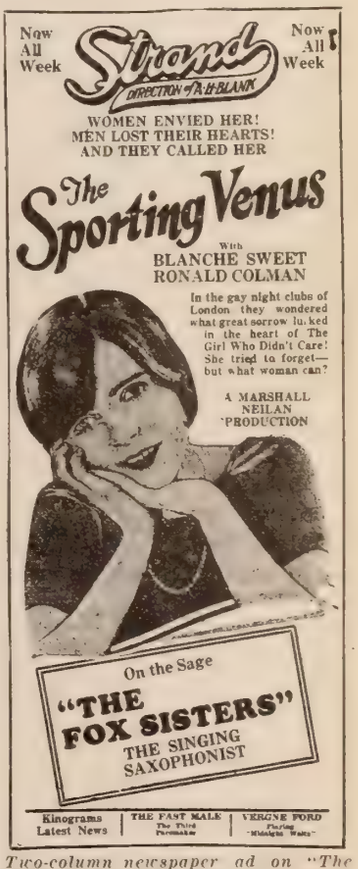
Cameo Theatre—
Film Numbers—The Saddle Hawk (Universal), Love Sick (Universal), Brays Magazine (S. R.), International News.
Musical Program—"The West, a Nest and You" (Tenor solo), "Funny" (Tenor solo).

Imperial Theatre—
Film Numbers—Romola (Metro-Goldwyn), continued.

Wilkes Theatre—
Film Numbers—The Lost World (First National), continued.

Beatty's Casino Theatre—
Film Numbers — The Rainbow Trail (Fox), Stupid but Brave (Educational).
Musical Program — Special orchestra.

Strand Theatre—
Film Numbers—Folly of Youth (S. R.), Tons of Trouble (Fox), Kinograms.
Musical Program—Five acts of vaudeville.



Two-column newspaper ad on "The Sporting Venus" (Metro-Goldwyn) at the Strand theatre, Des Moines.

Opinions on Current Short Subjects

What Price Goofy?
(Pathe—Two Reels)

THIS picture carries forward the tradition, now pretty well established, that when you go to see a Charley Chase comedy you will at lease be spared the terrors of boredom. "What Price Goofy?" is a picture giving every evidence that the gag writers, the director, the cameraman, the players have been up on their toes all the time trying to give screen fans something a bit fresh. There appears to be a lot of care and thought put into the work of this Hal Roach unit. Indeed, from the standpoint of honest effort, intelligence and good taste, the Charley Chase outfit ranks as one of the very best units making short length pictures.

"What Price Goofy?" tells the story of a jealous wife who leaves her husband because a catty friend says she saw him flirting with a woman who made him a present of a dog. When he walks in followed by a devoted but unwanted canine trailing at his heels the fireworks start. They keep on going when a "Professor Brown" is introduced by letter from a friend. The professor proves to be a woman and so there is a great go-around about keeping her out of range of the jealous wife. A butler helps the husband to keep up the deceit and the dog, a wizard at finding hidden objects, adds to the difficulties.

The dog is "Buddy," and we must say for it that its performance is perfection. Charley Chase plays the role of the husband with that unassuming, unpretentious air which makes him so likeable a screen comedian. Katherine Grant does her part splendidly, and the same must be said of Lucien Littlefield—capital as the butler—Noah Young and Marjorie Whities.

Leo McCarey directed the picture, which is something more to the credit of this most capable comedy maker.—T. C. KENNEDY.

Horace Greely, Jr.
(Pathe—Two Reels)

HARRY LANGDON is the star of this two-reel comedy produced by Principal Pictures under the direction of Alf Goulding. It provides an effective setting for the actor, who is seen in the wild, wild west, where he meets rough men and becomes a hero in spite of his tremendous respect for their superior fighting abilities.

The picture presents some effective situations and not a few sure-fire gags, but at the same time it is felt that Langdon has traveled far along the road since this offering was made. Langdon is now in the position where his pictures just have to be something more than merely "good" to satisfy his fans. But while "Horace Greely, Jr." is only good, still it stars an increasingly popular comedian and since there is some diversion in the film we expect it will succeed wherever shown.—T. C. KENNEDY.

The Cloudhopper
(Educational—Two Reels)

LARRY SEMON, Norman Taurog and Steve Roberts are responsible for this story that stars Semon. It looks as though three of them might have contrived a better vehicle for the comedian. The story is not so bad, but it could be a lot better for one of the laugh-making proclivities of Semon.

As a matter of fact the lack of real comedy is more than offset by the thrills of the second reel, in which Semon accomplishes what appear to be some exceptionally hazardous feats. In the first place the action shows him changing from a fast-moving auto to the rope ladder attached to an aeroplane. Later he is seen changing from the wing of one aeroplane to the wing of another. There is an exciting battle on the wing of this second plane, one that is apt to hold an audience tense . As a whole the picture should be acceptable where this class of two-reeler is liked.—CHESTER J. SMITH.

Riders of the Kitchen Range
(Pathe—One Reel)

EARL MOHAN and Billy Engle play the leading roles in this single from the Hal Roach studios. It is filled with the gags which are dear to the hearts of comedy directors. There are the tumbles, the very vampy vamps, the canister of "Powder" with a long fuse lighted and slowly reaching the point where it will lift the heavy stove which pins the ubiquitous under-dog of the comedy team to the floor. It is all very "usual" but done in an unusually good style for a single-reel offering. Dolores Johnston and Ena Gregory appear in the cast. The picture was co-directed by Tay Garnett and George Jeske.—T. C. KENNEDY.

The Runt
(Pathe—One Reel)

A HUMAN interest drama is presented in the animated cartoons which Paul Terry offers in this interesting "Aesop's Film Fables" reel. "The Runt" is a little pig which is bullied and butted about by the bigger pigs. They pick on the Runt all the time, taking his food away from him and not permitting him to play with them. But the Runt saves the bullies when they are locked in a box car and are on their way to the Chicago packing houses, and then, of course, they hail him as a hero.—T. C. KENNEDY.

Pathe Review No. 23
(One Reel)

A NEW feature "Camera Interviews with American Painters," is introduced in this issue of Pathe Review. The scenes show Henry R. Rittenberg, A. N. A., and a portrait painter of note, at work on a canvas. It should prove a generally interesting addition to this screen magazine as it shows the artist at work and follows the progress of the painting from the first sketchy daubs of the brush to the final touches. A color subject titled "New York the Home Town" reveals Manhattan's residential districts and the final contribution is the fifth installment of the Roy Chapman Andrews expedition into Mongolia, in search of "The Origin of Man."—T. C. KENNEDY.

Earth's Other Half
(Educational—One Reel)

IN this Hodge Podge Lyman H. Howe attempts to show one-half the world how the other half lives and he accomplishes the task in his usual clever style. The arrangement of the picture is pleasing, the cartoons humorous, and the scenic and educational angles well worth while.

The customs of the Seminoles, a peculiar trible of Indians in Florida, are revealed in entertaining fashion, as are those of dwellers in China, South America, Switzerland and the Scottish Highlands. Intersperesd with these are clever cartoons, showing the magnifying of an ordinary glass of Vodka, the putting of holes in Swiss cheese, the making and shipping of Edam cheese and the study of the maguey plant of Mexico. This is a picture that should be pleasing to any audience.—CHESTER J. SMITH.

Fun's Fun
(Educational-Cameo—One Reel)

CLIFF BOWES and Virginia Vance are the proud parents of a belligerant youngster, who, with the neighbor's kid, succeeds in making a mess of himself and everything about the house. The theme of the picture seems to be for the kids to get themselves as dirty as possible and to be retrieved for their parents by a well-trained dog. The reel is replete with the usual slapstick comedy, with a laugh here and there, but all in all is not up to the standard of some of this series in the past.—CHESTER J. SMITH.

Eugenia Gilbert Returns To Sennett Comedies

After a year's absence from the Sennett comedy lot, Eugenia Gilbert has returned and is under a long-term contract to appear in comedies to be made for Pathe release. Miss Gilbert graduated from the bathing beauties group to featured roles with Sennett and then branched out as a "vamp" in dramatic productions, and though her venture in the serious plays was highly successful, she is back to her first love, the short comedies.

Miss Gilbert's first picture since returning to Sennett is "A Rainy Knight," which Lloyd Bacon directed with a cast composed of Raymond McKee, Ruth Taylor, Marvin Lobach and Irving Bacon.

Christie Announces New Comedy Productions

New comedy productions announced by Christie Film Company include "Air Tight," starring Bobby Vernon; "Oh Bridget," in which Walter Hiers plays the star role; "Sit Tight," featuring Jimmie Adams, and "Call a Cop," with Neal Burns in the featured role.

The Bobby Vernon comedy was directed by Harold Beaudine from a story by Raymond Ross. Charlotte Stevens, Eddie Baker and Ward Caulfield. "Oh Bridget" shows Hiers in a play in which he assumes the role of a portly Irish cook. He is supported by Clara Horton, Bill Irving, Bill Blaisdell, Rosa Gore, Lincoln Plumer and George French.

Alice Day Returns for New Sennett Comedy

Alice Day, who is being featured in a series of two-reel Sennett comedies for Pathe release, has returned to the studio after a vacation of four weeks. She has started work in a new comedy directed by Art Rosson.

Ernie Woods, light comedian of the speaking stage who was recently signed by Mack Sennett, makes his screen debut in the leading male role opposite Miss Daly. Others in important roles are Alma Bennett, J. J. Richardson, Barney Hellum and Billy Gilbert.

Short Subjects and Serials

New Cartoon Novelty Reel Offered by J. C. Terry

Cartoonist John C. Terry, one of the pioneers in the field of animated screen cartoons, is offering on the independent market a new novelty reel called "Famous Sayings in Modern Slang." The subjects, 450 feet in length are based on a unique idea originated by Mr. Trry, and consist of a series of famous quotations which are followed by the modern interpretation of the thoughts they embody expressed in modern slang.

Each quotation is decorated with sketches drawn by Terry. The famous sayings and the application of them to modern slang occupy 300 feet of each reel, the balance of the 450 lengths being devoted to a hand drawing illustrating a "cheer up" message.

John C. Terry is a brother of Paul Terry, maker of the "Aesop's Film Fables." He is a veteran newspaper cartoonist and for his slang expressions draws upon a thorough acquaintance with the old Barbary Coast, Coney Island, The American Frontier, the Paddock, the Ring, the Campus and the Diamond. In all his cartoon work he has specialized in "Americanisms" for the dialogue and captions to his drawings. He entered the motion picture field several years ago, his first work being the animation of the T. A. Dorgan (TAD) cartoons. Subsequently he was associated with International Newsreel as chief cartoonist and has done similar work for Paramount, Pathe and other companies.



Bobby Vernon in the Bobby Vernon-Educational comedy, "Air Tight."



Leading episodes from the fourth chapter of "Sunken Silver," Pathe serial with Allene Ray and Walter Miller in the leading roles.

Comedies Top Pathe Releases

Charley Chase and Harry Langdon Feature Program for Week of June 7th

THE Pathe short subject program of releases for the week of June 7th contains a Charley Chase two-reeler, a Harry Langdon two-reeler, a Hal Roach single reeler, a chapter of the serial "Sunken Silver," Pathe Review, Pathe News, Aesop's Film Fables and "Topics of the Day."

Charley Chase will be seen in the Hal Roach two-reeler, "What Price Goofy." Assisting the comedian in leading roles are Katherine Grant, Jane Sherman, Marjorie Whiteis and Lucien Littlefield.

Harry Langdon will be seen in "Horace Greeley, Jr.," first of a special series of two Harry Langdon comedies presented by Principal Pictures Corporation. Alf Goulding directed.

"Riders of the Kitchen Range" is the title of the Hal Roach one-reeler which presents Earl Mohan in the featured role. In addition the cast includes Billy Engle, Ena Gregory and Dolores Johnston. Tay Garnett and George Jeske directed.

"Sea Tigers" is the title of the fifth chapter of the Pathe serial "Sunken Silver," adapted from Albert Payson Terhune's novel, "Black Caesar's Clan." Supporting the featured players, Allene Ray and Walter Miller, are Ivan Linow, Frank Wunderlee and Frank Lackteen. This is a George B. Seitz production.

Pathe Review No. 23 continues the series of American Cities in Pathecolor, revealing New York, the big home town. Camera interviews with American Painters introduces Henry R. Rittenberg, A. N. A., the noted portrait painter. Chapter V of "The Origin of Man" series is entitled "The Hill Country" and unfolds further scenes from the exclusive picture log of the Roy Chapman Andrews Expedition into Mongolia.

The Pathe program of June 7th is completed by "The Runt," one of the animated cartoon series, "Aesop's Film Fables," "Topics of the Day" and Pathe News Nos. 48 and 49.

N. Y. Police Parade Filmed For Christie Comedy

Scenes of the Police Parade held recently in New York will be one of the features of the Christie Comedy, "Call a Cop," with Neal Burns, which is now nearing completion at the Christie studios, Los Angeles.

Four cameramen, stationed at advantageous points along Seventh avenue, Forty-second street and Fifth avenue, secured excellent views of the parade. These scenes were immediately sent to California and will appear as part of the action in the finished comedy.

Resume of News Weeklies

FOX NEWS VOL. 6 NO. 67: Chicago, Ill.—Tom Mix welcomed on return from tour of Europe: Paris, France—Nationalists pay honor to memory of Joan of Arc: Kiona Peak, Wash. —Fire Patrol keeps vigil over forests of western mountains; Derby, Conn.—Yale triumps in two-mile race on Housatonic river; Camp Meade, Md.—Sixty tanks participate in war maneuver; St. Paul, Minn.—Eight-year old boys and girls of school art classes prove to be expert craftsmen: Oregon City, Ore.—Game salmon fight their way against powerful current.

FOX NEWS VOL. 6 NO. 68: Lexington, Ky.—Horses of late August Belmont bring $782,000 at auction sale; Rome, Italy—Premier Mussolini and King Victor visit scene of excavations in Forum of Augustus; Vicksburg, Miss.—City celebrates hundredth birthday; Cleveland, Ohio.—Tom Mix acclaimed on visit here: Detroit, Mich.—Tom Mix welcomed in Detroit: Buffalo, N. Y.—Tom Mix and Tony greeted by crowds on visit to this city; New South Wales—Camel herds used to haul freight from sea-coast to interior: Nonette, Mo.—Harvesting biggest strawberry crop in five years: The Dalles, Ore.—Bimbo, the Bobcat, proves promising young brush-league ball-player: Hawaiian Islands.—U. S. Fleet starts for Australia: Mamaroneck, N. Y.—Track athletics now part of curriculum at fashionable finishing school for girls; Mount Hood, Ore.—Army aviators in daring flight over Mount Hood.

INTERNATIONAL NEWS NO. 44: Kan, Nigeria, Africa—Warrior Chiefs pay homage to Prince of Wales; N. Y. City—Zoo birds welcome Spring: Indianapolis, Ind. (Indianapolis only)—Indianapolis inaugurates first motor bus terminal: Totomi, Japan—Cherry dance is celebrated as seasonal festival: Washington, D. C. —Lt. General Nelson A. Miles, is laid at rest in Arlington National Cemetery; Cocullo, Italy —Peasants in religious fervor prostrate themselves before Church of San Domenico; Sunnyside Dam, Wash.—Leaping salmon speared by Indians: Paris, France—International Newsreel presents vivid aerial views of magnificent Paris.

INTERNATIONAL NEWS NO. 45: Nekempti Wallega, Africa—African chiefs pay homage to 16-year-old ruler; Oregon City, Wash.—Eels fight uphill battle with swift falls; Venice, Cal. (Los Angeles and Frisco only)—Record crowd sees bathing beauty parade; Galveston, Tex. (Dallas only)—Bathing beauties cheered by throngs; LaFayette, Ind. (Indianapolis only)—Notre Dame triumps in Indiana field meet; Cambridge, Mass.—Dr. Charles Eliot, famous educator, poses for sculptor; Ft. Riley, Kan.—Famous Second Cavalry marches in review: Havana, Cuba—Gen. Machado inaugurated as President of Cuba; Frisco, Cal. (Frisco only)—Yachts representing Los Angeles and Frisco stage race; Cambridge, Mass. (Boston only)—Paavo Nurmi displays speed at Harvard Stadium; Wash. D. C. (Wash. only)—President and Mrs. Coolidge entertain wounded veterans; Off The Hawaiian Islands—Newest cruisers test their speed in rough seas; Spitzbergen—Amundsen starts flight for Pole; Wembley, England—Boy shies at ride with British King and Queen; Niagara Falls, N. Y.—Giant searchlights reveal Niagara's night glories.

KINOGRAMS NO. 5085: Washington—National capital pays tribute as General Miles is buried; Boston—The Circe, U. S. cup defender in race for model yachts is launched; Washington—President and Mrs. Coolidge entertain disabled veterans on White House lawn; Fort Hancock—Coast Artillerymen hold tests with mine layer; New York—Babe Ruth gets out of bed and tries to sharpen up his batting eye; Ponca City, Okla.—More than 2,000 Indians hold powwow wearing native costume; New York—Admiral Peary's widow and daughter help christen ship McMillan will use in effort to reach North Pole; London—English labor holds big demonstration; New York —English sheep dogs get their first view of sheep.

KINOGRAMS NO. 5086: Albany, N. Y.—Gar Wood in his motorboat Baby Gar IV beats the Twentieth Century Limited in thrilling race from Albany to New York; Dallas, Tex.—Confederate veterans hold reunion and talk over war days; Springfield, Mo.—School children build and govern their own city; Niagara Falls—Niagara is illuminated at midnight; Michigan City—Wayne Munn and Strangler Lewis get ready for their wrestling match; Helston, Eng.—Young and old dance along streets in quaint ceremony; Cambridge—Nurmi wins again while 45,000 crowd Harvard Stadium to see the Finn in action.

PATHE NEWS NO. 43: Windsor, Ontario—Thirsty Americans in beer rush to Canada; Washington, D. C.—Wounded vets entertained at White House; Waikiki, Hawaii—U. S. sailors sport on famous beach; Lagos, Nigeria—Prince of Wales journeys inland in Nigeria; In the Limelight—Canoeist completes Canada-to-Rome voyage; Paris, France—African cavalry regiment performs thrilling stunts; N. Y. City—Babe Ruth on road to recovery; Detroit, Mich.—Jackie Walls has tresses 76½ inches long; Menlo Park, N. J.—Thos. Edison attends unveiling of tablet in his honor; Venice, Cal.—Beauties in annual parade; Naples, Italy—Tourists flock to view Vesuvius; Atlanta, Ga. (Atlanta only)—Build municipal landing field; Tulsa, Okla. (Oklahoma City only)—Cardinal Hayes breaks ground for new church; Berea, Ky. (Cincinnati only)—All students work their way through this college; Lincoln, Neb. (Omaha only)—Parade celebrates Farm Day; Colorado Springs, Colo. (Denver only)—Street pageant formally opens 1925; Boston, Mass. (Boston only)—Test firing speed of 12-inch guns; Fort Story, Va. (Washington only)—Coast Defense tests 16-inch howitzer; Charlotte, N. C. (harlotte only)—Celebrate Mecklenburg "Declaration of Independence."

PATHE NEWS NO: 44: Off for North Pole —Capt. Roald Amundsen starts flight in planes for "top of the world;" Lahaina, Maui—Hawaiians welcome U. S. battle fleet; Benares, India—Hindu pilgrims hold unique religious rites; Scapa Flow, Scotland—Salvage German fleet scuttled six years ago; N. Y. City—Glenn Frank, 38 years of age, accepts presidency of Wisconsin University; Wembley, England—Royalty leads the frolic at British Exhibition; Sacramento, Cal.—Cupid a delegate to G. A. R. encampment; Niagara Falls, N. Y.—Great Falls seen under powerful electrics; N. Y. City —Speedboat beats 20th Century from Albany to New York; Kansas City, Mo. (Kansas City only)—School children give pageant of America; New Orleans (New Orleans only)—College football candidate in spring practice; Bonca City, Okla. (Oklahoma City only)—Indians gather for annual Pow-Pow; Dallas, Tex. (Dallas only)—Confederate veterans parade through city; Atlanta, Ga. (Charlotte only)—$2,000,000 in half dollars unloaded in Atlanta.

Tyler Brooke is Signed by Hal Roach

HAL ROACH has signed Tyler Brooke, featured stage comedian, to a long term contract to appear in Hal Roach comedies for Pathe release. Brooke has appeared before the camera only in one or two minor roles. He is now closing a successful engagement with the musical comedy hit, "No, No, Nannette."

Brooke is well known as a featured comedian in musical comedy. Previous to his present engagement he was with Edith Day in "Wildfire," and has appeared with such players as Gallagher and Shean, Taylor Holmes, William Norris, Elsa Adler, Raymond Hitchcock and Julia Sanderson.



Release stills from "Ask Grandma," a two-reel "Our Gang" comedy produced by Hal Roach for Pathe.

Two New Comedians Signed For Educational Films

Two new comedians are under contract to appear in pictures on the Educational program schedule for June. They are Mickey Bennett and Eddie Nelson, who will make their first appearance in Juvenile and Mermaid Comedies, respectively.

Mickey Bennett attracted much favorable attention due to his work in the Paramount production, "Big Brother." He was recently signed by Juvenile Comedies and his first picture is "Baby Blues."

Eddie Nelson is a vaudeville favorite. He has been appearing on the Orpheum and Keith circuit in his own act, "The Sunkist Kid." His first appearance in New York was a two weeks' engagement at the New York Hippodrome.

"Bride" Series Available for June Showing

The second of the "Here Comes the Bride" series released in Pathe Review will be ready for the exhibitors June 21st. It is "The Dutch Bride" and will be included in Review No. 25. The first of the series. "The Highland Bride," was released May 24th with Review No. 21.

"The American Bride" will be issued in Review No. 28, scheduled for release July 12th, but available by pre-release arrangements, two weeks ahead of the general release date. Other "Brides" features now being prepared for Pathe Review are "The Japanese Bride," "The Spanish Bride," "The Norse Bride," "The Breton" and "The Hindu."



The Crimson Runner

(Stromberg-Producers Dist. Corp.—Six Reels)

(Reviewed by Laurence Reid)

PRISCILLA DEAN has a routine film one that does not anywhere near approach her previous productions. While her role—that of a female Dick Turpin or Robin Hood—is colorful enough and gives her the chance to exploit her vivid personality, the plot is a hackneyed affair which never varies in running true to its oft-repeated formula. The author has simply changed the locale—using a background of post-war Vienna instead of Paris. His idea is to present a feminine robber who steals from the rich to give to the poor, but he forgets his theme in having the heroine give up her lofty ideals when she falls in love with a wealthy scion.

It's the customary Apache tale. Even Vienna has this celebrated figure of the Paris slums according to the title writer. The characters are all in their places and the plot courses obviously through its groove. It starts off with a shot or two of starving Viennese, followed by an unscrupulous landlord attacking the heroine. This fracas brings on the death of her paralytic brother and her escape from the flames which destroy the house.

Then comes the heroine as the leader of the Apaches. She is known by the title of the picture. The plot resolves itself into a battle between the heroine and the police. She always eludes capture—even when she is trapped in the hero's home. She makes her last escape by swinging on the chandelier through the window—a stunt that has lost its thrill through much repetition by heroic stars. There is nothing to keep it going at this point except to fall back on a masquerade ball which culminates in the arch-villain tearing the mask from the heroine's face and attacking her again. He had elevated himself from his landlord job to commissioner of police. The hero eliminates him in a duel—and a honeymoon follows in the Tyrol.

The story is too much like the romantic comic opera—and is never convincing. Aside from the star, Taylor Holmes as a butler, and Alan Hale as the villain play their parts well. The photography and lighting are poor.

THEME. Melodrama of post-war victim who becomes a robber to steal from the rich to give to the poor. Exacts vengeance upon enemy and gives up hectic career under influence of romance.

PRODUCTION HIGHLIGHTS. The acting by Priscilla Dean. Taylor Holmes' study of a butler. The villainy by Alan Hale. The masquerade ball.

DIRECTION. Old-fashioned most of the way. Doesn't go over any new ground in treatment of plot, though he was up against it on account of hackneyed story. Permits players to overact.

EXPLOITATION ANGLES. Mention this as affording Priscilla Dean with another colorful role. You can ballyhoo it with the title. Put on Apache dance for prologue.

DRAWING POWER. For average houses. Where star is popular picture should draw.

SUMMARY. Starts off on one tack and then goes on one entirely different. Old-fashioned, hackneyed story of the comic opera type. Easy to spot every scene in advance. Marred by poor photography and lighting. And acting is stilted aside from star, Holmes and Hale.

THE CAST

Bianca Schreber	Priscilla Dean
Alfred Schreber	Bernard Siegel
Gregory (later Von Krutz)	Alan Hale
Meinhard von Bauer	Ward Crane
Rudolph	James Neil
Semlin	Charles H. Mailes
Cecile	Ilsa de Lindt
Conrad, the Black	Mitchell Lewis
Bobo, the valet	Taylor Holmes
Captain of Police	Arthur Millett

By Harvey Gates. Directed by Tom Forman.

SYNOPSIS. Poverty-stricken victim of war in Vienna resolves to become a robber, stealing from the rich to give to the poor. She is also actuated by a desire for vengeance against the man who disrupted her home and made her an outcast. Eludes the police and has romance with wealthy scion. Forgets her high ideals. Hero eventually saves her from her enemy. The latter is eliminated. Love triumphs

Just a Woman

(First National—6500 Feet)

(Reviewed by Laurence Reid)

IT won't make any difference to the average patron that he hasn't seen the original Eugene Walter play from which this picture is adapted. Some departure has been made from it to fit in with censorship—and working along this line the director and adaptor have found occasion to spice it up with humor. They have certainly worked to disarm those who would be analytical over this favorite triangle pattern—which follows such a well-worn groove. Whoever wrote the subtitles seized the opportunity to indulge in some breezy wisecracks. These are uttered mostly by Edward Gribbon in the role of a flashy friend of the other woman.

Anyone seeing the first feel can spot the finish—as well as most of the intervening incident which transpires. Most of the scenes have been employed a score of times—but they have been kept from being dull through the timely comedy relief which shades nearly every dramatic situation. If the sponsors have erred at all it is in not bringing out the characterization. It becomes difficult to take sides in the domestic quarrel. You don't give much sympathy for the neglected wife—and none at all for the husband and the friend. Such results are not conductive toward building story interest. But the attention doesn't wander, because of the good staging, the share of amusing highlights and the subtitles.

It tells of a steel worker who is elevated to the presidency of the plant, chiefly through the efforts of his wife and their boarder, the inventor of a process to turn out steel finer and cheaper. So they are elevated to wealthy heights without going through any refining process themselves. They carry themselves as if they were accustomed to the ways of the rich all their lives. So the plot unfolds with the husband attracted away from his home by the other woman and suing his wife for divorce. In the end he makes an "about face" and is brought to his senses by the child. It's a formula picture, cut and dried, but offering fair results.

THEME. Domestic drama of poor working couple who are suddenly elevated to high estate through invention of mutual friend. The husband trespasses against marital vows, starts divorce proceedings, but is finally reconciled to wife.

PRODUCTION HIGHLIGHTS. The comedy flavor which often saves the story from becoming trite. The comedy bit by Edward Gribbon. The vivid portrayal of vamp by Dorothy Revier. Scene when wife is compromised.

DIRECTION. Flavors it with humor, thus saving it from traveling entirely over familiar ground. Fails to get more from characterization — the figures jumping to high circles too abruptly. Keeps it fairly active.

EXPLOITATION ANGLES. You can tease the title from all kinds of angles. Exploit the author, who wrote "The Easiest Way." Feature the players. All are popular. Bill as domestic drama of how a wife saved her child through her willingness to declare him illegitimate.

DRAWING POWER. Has enough tone and quality to get over in first runs. Should prove popular with feminine patrons. Cast should draw them. For better houses.

SUMMARY. While this follows a regulation design in that everything is developed according to set standards, it manages to be tolerably entertaining. This is due to the foresight in pointing it with humor. Acting not above the ordinary as characterization is vague. However, it has a certain tone and quality about it.

THE CAST

June Holton	Claire Windsor
Robert Holton	Conway Tearle
Bobby, their son	Dorothy Brock
George Rand	Percy Marmont
Clarice Clement	Dorothy Revier
Oscar Dunn	Edward Gribbon

By Eugene Walter. Adapted by Jack Cunningham. Directed by Irving Cummings.

SYNOPSIS. Young steel worker is elevated to presidency of plant through invention of friend of family. Moves to New York and is lured away from home by the other woman who urges him to seek a divorce. He starts proceedings in this direction when he believes his wife unfaithful. However, the child reconciles them.

Kiss Me Again

(Ernst Lubitsch Production-Warner Brothers—Seven Reels)

(Reviewed by Frank Elliott)

ERNST LUBITSCH'S artistic hand is again in evidence in this one. The German director has once again succeeded in injecting a lot of appealing and unusual details which are bound to arouse the interest as well as approval of any audience. These are details noted only in pictures produced by this gifted artist. In fact we would say that the direction is the highlight of this picture, the acting comes next and the story last. There is nothing of startling originality in the plot, although it is a light, airy affair, ideal for warm weather consumption and good for folks who do not like to exercise their gray matter over much when indulging in an hour or so of film entertainment.

The production has a good box office title and it suggests some of the snappy things we see in the picture, in fact so intimate do some of the shots become toward the close that they approach close to the border line. Parents should leave the children home when they see this one. There is, of course, an artistic mounting throughout. We always expect this of Lubitsch. The interiors especially are very pleasing to the eye.

The story is a lesson in procedure in how to retain the love of a wife. The answer being not to become alarmed when "the other man" wins her love, but treat it nonchalantly and step out yourself with "the other woman." At least that is the way it works out here and with great success. The cast is a small, but admirable one. Marie Prevost is a fine selection for the role of Loulou, the flirtatious little French spouse. Monte Blue does his usual appealing work as hubby, while Clara Bow as the vamp, is all that could be desired. Willard Lewis is there with his entertaining facial expressions. John Roche is good as the home destroyer. There is much good comedy and a very clever climax.

THEME. A Parisian domestic mixup in which a husband quickly cures his wife's infatuation for a "pretty" male musician by plotting with a little flapper to step out with him.

PRODUCTION HIGHLIGHTS. The player piano episode, in which a music roll is placed in the instrument to play while the lovers "do their stuff," unbeknown to the husband in another room. The snappy titles. The subtle humor in evidence throughout. The scene in which the husband tries to get rid of "the other man." The chateau Rogue interior. The clever climax.

DIRECTION. The best thing in the picture. A joy to behold. We recommend that other wielders of the megaphone sit in and look at it.

EXPLOITATION ANGLES. Suggests fine opportunities for tie-ups and prologues using Victor Herbert's world-famous song, "Kiss Me Again." Producers have provided a wide variety of stills for use in window displays of pianos, Coronas, clothes, furniture, flowers, etc. Play up the names of the cast and use Lubitsch's name equally as big.

DRAWING POWER. Fame of director, popularity of stars and light quality story should attract business for this one at this time in most houses.

SUMMARY. A vehicle for sophisticated folks containing much subtle humor, good acting and above all, fine direction. Attractively mounted and rich in exploitation opportunities. Recommended for summertime presentation.

THE CAST

Loulou Fleury	Marie Prevost
Gaston Fleury	Monte Blue
Maurice Ferriere	John Roche
Grizette	Clara Bow
Dr. Dubois	Willard Lewis

By H. Kraely. Directed by Ernst Lubitsch. Photographed by Charles Van Enger.

SYNOPSIS. When Loulou Fleury becomes infatuated with Maurice Ferriere, a musician, her husband, Gaston Fleury, gives her his home and a large sum and moves to a hotel. Loulou was not prepared for such quick work and suspected her husband of having "another woman." Loulou's interest in Maurice cools especially when she discovers Gaston at a large cabaret with Grizette, a vamp. But it develops that it was just a plan to make the wife jealous and in the end there is a reunion with Maurice out in the cold.

Stop Flirting

(Producers Distributing Corp.—Six Reels)

(Reviewed by William Campbell)

AL and Charley Christie have assembled almost their entire company of funmakers in this latest feature comedy which is filled with fast-moving episodes woven about a flimsy story of a young wife whose flirting with other men drives the husband to plot a phoney disappearance in an airplane so that he can cure his spouse. The wife is inspired to flirt because her husband has been overdoing the same thing with other women. So she invites a few dozen males to a house party and the husband soon finds himself an outcast. It is then that he decides to accept the suggestion of a friend and lead his wife to believe that he has been lost in an airplane wreck.

The sequence showing the husband crawling into the airplane, being knocked senseless by a wrench falling on his dome, and being whirled away into the clouds where he is discovered by the pilots and forced to crawl down a rope ladder from which he swings as a speeding aquaplane tries to rescue him will furnish many a laugh. So will the climax in which hubby, a bogus count, and a butler all impersonate an escaped lunatic, who has an idea that he is the Hunchback of Notre Dame, and which starts a wild chase of some half hundred guests, principals, lunatics and guards about the house.

The cast is a good one for this type of picture. John T. Murray is funny as the husband. His facial expressions adding to the enjoyment of his work. Wanda Hawley is acceptable as the bride, although she is not called upon for much acting. Jimmie Adams contributes several laughs as an awkward nobleman. Hallam Cooley, Ethel Shannon, Vera Steadman and others do well in minor roles. This is a good picture for summertime presentation. It is filled with fun and will offer an hour's wholesome entertainment.

THEME. A farce comedy in which husband and wife cure each other of flirting after both have gone through some amusing and at times thrilling adventures.

PRODUCTION HIGHLIGHTS. The scene in which the husband is forced to descend from an airplane into the sea from which he is picked up by a pursuing aquaplane. The sequence in which the wife discovers the bogus disappearance plan and enters into much merrymaking. The climax in which three of the leading characters impersonate the Hunchback of Notre Dame.

DIRECTION. Scott Sidney has succeeded in accomplishing the aim of the makers of this picture-pure comedy. He has injected several thrills as well as much fun.

EXPLOITATION ANGLES. Play up the names of the stars. Tie-up with a safety-first campaign at dangerous street intersections and railroad crossings by placing signs "Stop Flirting—with Death. Drive Carefully." Use popular song tie-up. Song published by New York publishers. Have airplane drop copies of the song if this can be arranged in the larger cities.

DRAWING POWER. O. K. for houses where patrons are not too critical and where they would rather laugh than use their brains. Good for some community houses and towns.

SUMMARY. Much ado about nothing, but possessing many laughs withal. A good cast that represents the cream of the Christie studio personnel. Has a few thrills and a climax that carries a kick. Made for laughing purposes only so you'll have to overlook the story.

THE CAST

Perry Reynolds	John T. Murray
Vivian Marsden	Wanda Hawley
Geoffrey Dangerfield	Hallam Cooley
Marjorie Leeds	Ethel Shannon
Suzanne	Vera Steadman
Count Spinagio	Jimmie Adams
Butler	Jack Duffy
Teddy	Jimmy Harrison
Bobby Anderson	David Jones

Based on the London musical comedy by Fred Jackson. Directed by Scott Sidney.

SYNOPSIS. Downhearted because his bride, Vivian, insists on flirting with three or four men invited among others to a house party, Perry Reynolds consents to a friend's plan to disappear. He makes Vivian believe he has gone away in an airplane which later is reported lost. But Vivian overhears the friend talking to Perry, who is hiding nearby in a boathouse. She starts flirting again. Impersonating an escaped lunatic who thinks he is the Hunchback of Notre Dame, Perry scares everyone to death. Eventually there is a reconciliation.

Are Parents People?

(Paramount-Seven Reels)

(Reviewed by Frank Elliott)

THE first contribution of Malcolm St. Claire to the Paramount program is a decidedly entertaining one. Mr. St. Claire will be remembered for his megaphone work in "The Lighthouse By the Sea," and several Buster Keaton comedies. The story is from the pen of Alice Duer Miller and it ran in the Saturday Evening Post. Proof enough for the quality of the plot. Betty Bronson, who skyrocketed to fame over night in "Peter Pan," Florence Vidor and Adolphe Menjou have the principal roles and who could ask more in the way of popular players?

Although there are only four or five principal characters and the film runs seven reels, little padding is in evidence, except at one point where Mr. St. Claire has permitted the "movie hero" to give us too much of his acting ability. The story has to do with parents, the victims of incompatibility, who decide to separate, but whom are brought together once more by the plottings of their daughter.

Miss Bronson is a "knockout," in this second contribution to the screen. It is a more "grownup" role than she had in "Peter Pan," and she is simply fascinating. Possessing youth, beauty, vivacity, charm, this little player is irresistible. At times she reminds us of Gloria Swanson, exhibiting ever and anon mannerisms peculiar to the Marquise. Florence Vidor, of course, is splendid, while Adolphe Menjou scores again as the father.

The picture is filled with "big moments." There is the parting of the parents, the love scenes between the young doctor and Lita, the scene in which the movie hero demonstrates his art for Lita's mother, the return of Lita after remaining out all night and the reconciliation.

THEME. A modern society drama in which separated parents are proven to be just plain people when a daughter finds that a mutual worry will soon bring them together again.

PRODUCTION HIGHLIGHTS. The acting of Miss Bronson, Miss Vidor and Mr. Menjou. The opening scenes as the parents prepare to separate. The return of the daughter to hear the sad news. The scene at the girls' school and the beginning of Lita's romance. The movie hero's acting episode. The conference over Lita's being expelled. The reconcilliation.

DIRECTION. Malcolm St. Claire has turned out a fine work here and has brought out several excellent characterizations. Has transplanted the story to the screen in absorbing manner and given it a very beautiful background.

EXPLOITATION ANGLES. Play up the name of Betty Bronson and tell the folks this in the first screen romance of the heroine of "Peter Pan." Also boost Florence Vidor and Adolphe Menjou. The title. Cover the town with it and use it as a teaser ad week in advance in drama columns. Style store tie-ups on stills of Miss Vidor and Miss Bronson in their striking costumes.

DRAWING POWER. Because of the widespread interest in Miss Bronson as well as the popularity of Miss Vidor and Mr. Menjou, and the fame of author of this tale, we believe the best houses can do business with the picture with a little exploitation.

SUMMARY. A vehicle that reflects the experiences of many folks in real life and therefore sure to offer entertainment. Interpreted by fine cast and mounted in elaborate style. A story with a powerful moral. Rich in comedy relief. A picture for the whole family—clean in theme.

THE CAST

Lita Hazlitt	Betty Bronson
Mrs. Hazlitt	Florence Vidor
Mr. Hazlitt	Adolphe Menjou
Maurice Mansfield	Andre de Berenger
Dr. Dacer	Lawrence Gray
Aurelia Wilton	Mary Beth Milford
Margaret	Emily Fitzroy
Freebody (butler)	William Courtwright

By Alice Duer Miller. Directed by Malcolm St. Claire. Scenario by Frances Agnew. Photographed by Bert Glennon.

SYNOPSIS. When Lita Hazlitt returns to school after refusing to decide between her father or mother, victims of "incompatibility" who have separated, she meets young Dr. Dacer, who advises her that her parents are people and that she can bring them together again by giving them a mutual worry. So Lita gets expelled, suspected of carrying on an affair with a movie hero. Later she stays out all night in the young actor's office. These two events soon bring the parents to a reconciliation.

Scandal Proof

(Fox—4400 Feet)

(Reviewed by Laurence Reid)

HERE is one of those stories which places a heavy burden of humiliation and disgrace upon the heroine for the sake of clearing away all misunderstanding in the concluding episodes so that she may have some reward in a happy romance. It doesn't pretend to be anything original — and as far as its dramatic construction is concerned it leaves the door wide open for the long arm of coincidence to shut it. The average patrons will give their sympathy to the heroine. It is that kind of a story—one which plays upon the chords of heart appeal. As a result it should please the spectators.

The story has been put together pretty well. Even its gaps are easily bridged by compact action, which, thanks to the film editor, has been trimmed to less than five reels. One cannot be bored with it even if the scenes can be anticipated from the time the murder is committed. There is fairly exciting incident to punctuate it—as well as an adequate line of suspense. As for the performances Shirley Mason has the gift of appearing wistful by drooping the corners of her mouth and puckering up her brows. The rest is easy for her. She is sincere which makes her portrayal ring true. Her acting is far ahead of the plot—which thrusts her, a working girl, into fast society and into a courtroom where she is tried for murder—in the twinkling of an eye.

The story hinges upon two convenient moments. One is the testimony of a witness who states that the girl was with him ten minutes before the murder occurred. The other is when this same witness bobs up to frighten the girl after she has traveled far away from the scene of the crime and assumed a different name. He had rejected her after the trial by declaring his watch to be slow. So she feels herself persecuted and gives up her job as governess. Her spirit of sacrifice still hovers over her, for she saves her young ward's mother from being compromised by making heself appear guilty. After all this trouble the law of averages registers and the girl's honor is vindicated. The man with the slow timepiece makes amends with a proffer of marriage. And there you have it.

THEME. Melodrama of girl who performs big sacrifices only to find herself involved in murder. Stakes everything on her honesty and eventually wins vindication.

PRODUCTION HIGHLIGHTS. The party scene when wild youth is murdered. The timing of this scene to build the indictment. The suspense in the trial. The moment when heroine compromises herself to save her mistress. Shirley Mason's acting.

DIRECTION. Keeps it jogging along at a good pace. Doesn't allow too many heroics to develop—and times his situations to make action compact. First rate work considering it has but one or two vital moments.

EXPLOITATION ANGLES. Tie up with stores for teaser campaign on title. The words, fire-proof and waterproof can be used for the sale of articles. Bill as dramatic story of girl's great sacrifice.

DRAWING POWER. For average houses. O. K. for second runs and neighborhood houses.

SUMMARY. Not so substantial as it contains but one or two dramatic moments, but the attention doesn't wander because it is well constructed. Coincidence spoils the suspense. Is well acted by star. In all a fairly entertaining number.

THE CAST

Enid Day / Grace Whitney	Shirley Mason
Herbert Wyckoff	John Roche
Monty Brandster	Freeman Wood
Thelma Delores	Hazel Howell
Mrs. Brandster	Frances Raymond
Lillian Hollister	Ruth King
Reed Hollister	Edward Martindel
Dick Thorbeck	Joseph Striker
Benny Hollister	Billy Fay
Miss Wyckoff	Clarissa Selwynne

By Charles Kenyon. Directed by Edmund Mortimer.

SYNOPSIS. Working girl is attracted to wealthy cad. Invited to his home she is disgusted at the wild carryings-on—and makes a getaway. Later the youth is murdered and the girl is indicted. She is cleared in some vital testimony and goes far away to begin life anew. The young man who cleared her bobs up in her life again and causes her to give up her job. In the end he makes amends with a proposal of marriage.

Border Intrigue

(Independent Pictures—Five Reels)

(Reviewed by Laurence Reid)

RUNNING true to form in its incident and action, this western makes just an average picture. The plot uncovers a "big brother" role which gives Franklyn Farnum as this character a chance to appear extremely active in registering the usual heroics. As the story is trite and lacks substance—dependent as it is upon a series of melodramatic episodes for its punch scenes—the director has tried to cover up the gaps with comedy relief. He has been fairly successful from a humorous standpoint for playing the comic role himself, he has compensated somewhat for the hackneyed story.

The central character has the task of making heavy sacrifices for the sake of his brother, an irresponsible youth. The latter is continually in trouble—and he is determined to sell his share of the property to a greedy cattleman who knows the value of the land with its rich water supply. Of course all of this intrigue precipitates a lot of trouble for the brothers—trouble which emphasizes the rescue stuff by the hero in saving his relative.

None of the action is convincing—and the director, realizing its weakness, has also attempted to cover up its flaws by concentrating upon the tempo—which is certainly speedy enough. The result is there is something doing most every minute even if there isn't much head or tail to it. The weakling is further intrigued when he escapes across the border after he has believed himself the murderer of the villain. A Mexican vamp has been employed to strut some romance and thus talk him out of the property. But the big brother shows her up as deceitful. In the end the youth has a change of heart and sacrifices the heroine to the hero.

There is no originality in the incident—and the action lacks suspense. But the director's comedy should please the spectators. They should be satisfied with the riding and shooting provided they are not expecting a world-beating western. It is best suited for double feature day.

THEME. Western comedy-drama of irresponsible youth who is always on verge of selling his half of the estate, necessitating his brother to be constantly alert to avert the disposal of the property.

PRODUCTION HIHGLIGHTS. The comedy character sketch by J. P. McGowan. The adequate atmosphere. The card game. The efforts made to eliminate the hero. The capture of the villain. The incident.

DIRECTION. Has no material to work with—the story being trite and lacking conviction, but compensates with some fair incident and some enjoyable comedy relief. Gives it adequate atmosphere, but action is overdone.

EXPLOITATION ANGLES. Billing this one as a typical western of action and incident should draw the crowds who like this brand of picture. If you think picture is worth it dress ushers in Spanish costumes, etc. Use catch lines.

DRAWING POWER. For average houses catering to westerns. Should satisfy if shown in connection with another feature. For downtown trade and small towns.

SUMMARY. There is nothing here to lift this picture out of the ordinary brand of westerns. Some of its incident is lively enough and it presents some first rate comedy relief. But plot is trite and lacks conviction because of the exaggerated action. However, it doesn't sag and is as good as the average.

THE CAST

Tom Lassen.....Franklyn Farnum
Dick Lassen.....Jack Vernon
Mrs. Lassen.....Mathilda Brundage
Mrs. Edith Harding.....Dorothy Wood
Bull Harding.....Robert E. Cline
Juan Verdigo.....Mack V. Wright
Pedro Gonzales.....“Slender” Whittaker
Rita.....Emily Barrie
“Tough” Tidings.....J. P. McGowan
Tough's Sister.....Dot Farley

By James Ormont. Directed by J. P. McGowan. Photographed by Walter Griffin.

SYNOPSIS. Rancher would shake down cattlemen for water rights on property of hero and his brother. The latter, being irresponsible, is continually on the verge of selling the property, but his older brother always interferes in the nick of time. The younger man is intrigued across the border, but is rescued by his brother. In the end he realizes his mistakes. The hero saves the property and wins the right girl.

Old Home Week

(Paramount—6780 Feet)

(Reviewed by Laurence Reid)

BACK to the type of story which he can do better than any other star of the screen comes Thomas Meighan—who, in his role of the young fellow returning to his old home town to share in the glories of Old Home Week, gives a mellow performance that rings with conviction. The star needed such a story after some of his recent pictures. This one suggested by George Ade with the script written by Tom J. Geraghty will carry him back into the good graces of his public that responded so heartily to "Back Home and Broke."

It is a convincing little yarn making capital of the home town boys who have made good on other locations—and it is told with fine understanding and considerable charm. Ade knows his small town. So does Geraghty. Between them they have concocted a picture which ripples along with sound dramatic quality, effervescent humor and at a good pace. It's familiar in outline, but it is so packed with delightful incident—it is so neatly sketched in characterization—that it will win friends everywhere.

The hero is innocently drawn into the company of some big moguls who are returning on a private car. He is only a partner in a gasolene station—somewhere in New York State. But his business card reads Amalgamated Company. So the moguls accept him as one of them. What follows is his whimsical way of playing out the deception—his subsequent humiliation in being discovered as a fraud—and his final triumph when he saves the natives from being fleeced by a pair of oil sharks.

The romance keeps hand in hand with the dramatic side of the plot—and every scene has its silvery lining of wit. Humor can be found in the sketches—and in the breezy and pointed captions written by Mr. Geraghty. In all a neat number—one smartly written, directed and played. In mentioning the acting credit must be given Laurence Wheat, Charles Dow Clark and Lila Lee for their convincing performances.

THEME. Comedy-drama of youth who, more or less of a failure after he left small town, returns in style during Old Home Week and proceeds to save natives from being flim-flammed by oil sharks.

PRODUCTION HIGHLIGHTS. The comedy vein. The scene when hero boards the private car. The reception at depot. The efforts to foil plot of crooks. The hero's humiliation. The human note. The subtitles. The acting. The atmosphere.

DIRECTION. Saturates it with good local color—and keeps story dancing along with fine sprinkling of humorous incident. Humanizes scenes and never overstresses action. Might have injected more celebration incident. Well handled story.

EXPLOITATION ANGLES. You have George Ade, Tom Geraghty and Tom Meighan to exploit here. Tell that it is another "Back Home and Broke" in point of human appeal. Play up the title and tie-up with towns featuring such celebrations.

DRAWING POWER. A sure sell-out in cities and towns. Will be appreciated everywhere. Star and author should attract them.

SUMMARY. A high-class comedy-drama, this—one coming mighty close to real life. An honest, straightforward story in Ade's best vein—and the best that has come along for Meighan in some time. Rich in humor, heart interest and local color.

THE CAST

Tom Clark.....Thomas Meighan
Ethel Harmon.....Lila Lee
J. Edward Brice.....Larry Wheat
Marshall Coleman.....Charles Dow Clark
Townsend Barton.....Max Figman
Uncle Henry.....Charles Sellon
Mary Clark.....Zelma Tiden
Judge Harmon.....Sidney Paxton
Jim Ferguson.....Joseph Smiley
Frikkle.....Jack Terry
Otey Jinks.....Leslie Hunt
Mrs. Clark.....Isabel West

By George Ade. Scenario by Tom Geraghty. Directed by Victor Heerman.

SYNOPSIS. Youth, more or less a failure since he left the home town, returns during Old-Home Week. Comes back in style and is believed to be one of country's greatest men. He keeps up deception though eventually they learn he is a fraud. However, he makes good by saving the villagers from being fleeced by oil sharks.

I'll Show You the Town

(Universal-Jewel—7400 Feet)

(Reviewed by Laurence Reid)

ZIPPING along at a fast pace after the characters are firmly planted and releasing an assortment of high-explosive laughs in the complications which develop around an unromantic professor who tries his best to be an accommodating chap to the ladies, this picture brings further good luck to Reginald Denny. This star is surely winning a high place for himself in the esteem of his public. He is not only a gifted light comedian but he is also fortunate in being given stories that bubble over with sparkling humor.

Take his latest for example. In the first place it has a sound idea for expression and never becomes dependent upon farcical trimmings except in its climax. It could really happen up to its finish—since the characters appear genuine and the plot and the incident are touched off with authentic humor.

The role of the young professor who is interrupted in writing a book by a group of well-meaning friends has the same quality as the one Denny played in his previous picture, "Oh Doctor." He falls a victim to feminine charms and would entertain the three women by showing them the town. One is a friend's wife, another is a wealthy widow who is ready to save a defunct college after he has talked her into becoming a flapper, while the third is the beautiful California girl with whom he falls in love. He gets into desperate straits—with the high laugh centered in the restaurant as he tries to entertain the three of them, without either one of them aware of the others existence.

These are highly comic episodes—with Denny and Cissy Fitzgerald, as the widow, capturing the laughs in their antics at the table and on the dance floor. The climax shows all the characters running a merry chase through the hero's apartment—each trying to avoid a scandal. It ends with a romantic finish. Surely a bright number—right up to the minute in its laughs. Denny is immense in his "half-seas over" condition. He catches just the right spirit and his enthusiasm seemingly is shared by the others. It's a light comedy with personality written all over it.

THEME. Romantic comedy of youth who in entertaining three women, none of whom know the identity of the others, finds himself on the brink of scandal.

PRODUCTION HIGHLIGHTS. The drinking of the "orange juice." The scene when couple fall through street. The subtitles. The zippy comedy in the restaurant. The fine mounting. The clever acting by the star and his players.

DIRECTION. Certainly puts over the laugh wallops in this up to the minute comedy. Gets away rather slow, but catches its true tempo and keeps it enlivened all the way. Shows results in building up the laughs.

EXPLOITATION ANGLES. The title, the star, the supporting players—all should be exploited here. Denny has reached the heights—and this picture is one of his best. Give it a fine prologue, dance numbers, etc.

DRAWING POWER. For first runs or any type of house. Star and title will draw them.

SUMMARY. One of the brightest pictures of the season. Dashes merrily along after rather slow start and releases a series of highly amusing episodes. Played with fine spirit. Subtitles well pointed. Certainly scores another for Denny who is batting high in the comedy league.

THE CAST

Alec Dupree	Reginald Denny
Hazel Deming	Marion Nixon
Fan Green	Lilyan Tashman
Martin Green	Hayden Stevenson
Agnes Clevenger	Cissy Fitzgerald
Lucille Pemberton	Margaret Livingston
Billie Bonner	Neely Edwards
Professor Goodhue	William A. Carroll
Aunt Sarah	Martha Mattox
Edith Torey	Helen Greene
Frank Pemberton	Lionel Braham

By Elmer Davis. Scenario by Harvey Thew and Raymond L. Schrock. Directed by Harry A. Pollard.

SYNOPSIS. Youthful professor is prevented from writing a book by a group of well-meaning friends. One asks him to escort his wife for the evening, another gives him the task of winning the confidence of wealthy widow that she may save a defunct college, while another wishes a beautiful girl on him. In trying to entertain all three of them he gets involved in a net of scandal. By fast stepping and fast talking he extricates himself and has his romance.

My Wife and I

(Warner Brothers—Six Reels)

(Reviewed by Laurence Reid)

ONE would never guess from witnessing this picture that it was written by Harriet Beecher Stowe. But it doesn't belong in the atmosphere of "Uncle Tom's Cabin" because the sponsors have seen to it that it has been completely modernized. It is a story that harps home upon the theme of a wife's disillusionment over her wayward husband—and since it keeps to this key it is shaded too heavily with drama, there being little or no balance to lift it into the sunshine.

With all the characters in their grooves the plot doesn't unfold anything new. The action is obvious though an effort has been made to introduce an element of surprise when father and son court the same flapper. The boy is not taken very seriously in his courtship. For one thing he has to watch out for parental censure and again he lacks the necessary funds to keep the girl interested. The mother, realizing the advancing years, has taken up her daily dozen to keep in trim. Otherwise her life is spent in brooding over her unhappiness—and Irene Rich succeeds through her expressions in making the character lifelike.

The father plays at love and tries to cover his conscience with some knowledge that his wife has been unfaithful. And so the story builds to its obvious conclusion—a fairly effective scene—when the boy rushes forth to shoot the man who has usurped his place in the affections of the girl. The mother rushes in—at the nick of time—and saves the youth from killing his father. On comes the reconciliation and it is all over. This "about face" is too abrupt to ring true.

It all seems quite mechanical in its construction. The action travels a well-known groove, though the situations are enlivened here and there through some creditable acting by Constance Bennett as the wayward miss and Irene Rich as the wife. The parental home is of huge dimensions and it takes considerable walking by the occupants to pass from door to door.

THEME. Domestic triangle drama of a disillusioned wife whose husband has trespassed against his marital vows. After she has narrowly averted a tragedy a reconciliation occurs.

PRODUCTION HIGHLIGHTS. The fine acting by Irene Rich as the harassed wife. The spirited performance by Constance Bennett who makes the wayward miss convincing. The party scenes. The moment when the wife catches her husband in the limousine. The climax.

DIRECTION. Runs true to form—without showing any new treatment aside from the element of surprise of having the son and father court the same girl. Relies too much on heavy drama and shows no relief. Some of the sets too large.

EXPLOITATION ANGLES. You can tell them that this was written by Harriet Beecher Stowe, author of "Uncle Tom's Cabin." Teaser the title and bring forth that Irene Rich has another opportunity to flash her emotional value.

DRAWING POWER. For average houses or those catering to intelligent clientele. Best suited for neighborhoods. Steady patrons should be attracted by cast and title.

SUMMARY. An orthodox triangle is uncovered here—one which offers the usual mechanics and builds to its obvious conclusion. Is keyed in a morbid pitch and is overdrawn in its important scenes. Finely acted, however, by Irene Rich and Constance Bennett. Well mounted, though sets are too large.

THE CAST

Mrs. Stuart Borden	Irene Rich
Mr. Stuart Borden	Huntly Gordon
Stuart Borden, Jr.	John Harron
Spencer Hobart	John Roche
Betty Allen	Constance Bennett
Valet	Tom Rickets
Estelle Loring	Claire de Lorez

Adapted from Harriet Beecher Stowe's novel. Directed by Millard Webb.

SYNOPSIS. Wealthy husband forgets his marital vows and seeks affection outside his home. Becomes attracted to wayward miss, but is ignorant of fact that his own son loves the girl. The youth has no knowledge that she prefers the older man's company. When the boy discovers the girl's treachery he is determined to kill the interloper. But his mother intrudes and averts a tragedy. A reconciliation follows.

Regional News from Correspondents

Canada

THE Montreal Theatre Managers Association carried through a successful social venture in the holding of its first annual dance and frolic at the Venetian Gardens, Montreal, Friday evening, May 22. A feature was the use of two orchestras made up of musicians from various local theatres.

Following a luncheon held in the Queen's Hotel, at Montreal, the Montreal Theatre Managers' Association, Inc., re-elected their officers for 1925 as follows: President, Geo. Nicholas, general manager of the United Amusement Corp. Vice-President Geo. Rotsky, manager of the Palace; secretary and treasurer, B. M. Garfield, manager of the New Rialto, who, as a reward for his services, was voted an increase of salary; Abbie Wright, manager of the Princess; Harry Dahn, manager of the Capitol, and Frank H. Norman, manager of the Stanley Hall, were elected directors. Mr. Wright is a past president.

K. M. Leach, proprietor of the Regent Theatre, Calgary, Alberta, and one of the outstanding exhibitors of the Canadian West, suffered a distinct loss recently when it was found necessary to destroy "Main Direct," which was regarded as the greatest racehorse that Western Canada ever raised. This horse was a wonderful pacer. Mr. Leach has a large stable of both trotting and running horses.

On the occasion of the opening game at London, Ontario, in the Michigan-Ontario Baseball League, Manager Fred Jackson of Loew's Theatre, London, had all the players of both the local and visiting teams as personal guests at the evening performance. All the players were introduced from the stage, and Mr. Jackson presented the London manager, Mike Baker, with a floral horseshoe.

The Gayety theatre at Montreal re-opened May 17, with a new policy of pictures and vaudeville, under the continued management of C. F. Lawrence. Every day during the week from Monday to Saturday a change of program will take place.

Salt Lake City

THE Western Division of Producers Distributing Corporation meets in convention in San Francisco during the first week in June, and will include all branch managers, assistant branch managers, salesmen and bookers. C. F. Parr, local exchange manager, will leave here next week with six representatives from this territory.

For the final week's business turned in by the local Producers office for the national contest that culminates next week, Parr and his associates enjoyed the biggest week for collections and contract business that the local office has ever had. They are anxiously awaiting final tabulation of results in the contest. The local office has been well up continually. Parr leaves for Idaho this week.

C. C. McDermott, selling out of the local Producers Distributing Corporation, returned to headquarters this week after a highly successful selling trip into southern Utah.

Jack Connors, United Artists exchange representative in Montana, will be here next week.

Vete Stewart, who has been burning up the territory for United Artists in this territory, has resigned to join the selling force out of the Associated First National Office. No successor has been appointed at United for Stewart as yet.

Effective June first, the Butte, Montana, Fox office will be closed, with all business in that state passing through and under the jurisdiction of the exchange in this city. Art Schayer, resident manager, recently returned from a trip to that city.

Carl Laemmle's "See America First" unit will arrive in this city the first week in June, and turn the trick in this city. A wonderful tie-up has been made with the Salt Lake Telegram, with front page photographs and publicity appearing each day. In connection with the visit of the outfit, a beauty contest is being conducted by the paper by which some local beauty will be chosen to represent Salt Lake City in the picture, and then go to Universal City under a six months' contract to work in the movies. We will certainly be powerful glad to see our old friend, C. E. "Doc" Holah, director of the caravan. "Doc" was formerly chief in this territory and made a host of friends who are eagerly awaiting to welcome him. Advance Publicity Man Graham was here last week in the interest of the unit.

Samuel Henley, manager in this city for Universal, returned this week from the convention in Chicago and a visit to Milwaukee to attend the M. P. T. O. A. in session. He reports the convention as a big success in every way, and is enthused over the new product.

Fred Gage, divisions manager for Universal, stopped off here enroute to the coast after attending the convention. R. C. Hudson, Butte office manager, stopped off a day.

Henley is now in the central and southern Utah section with Milt Cohn, stirring up contracts for the new Universal release schedule.

This was home coming week for managers returning from conventions. L. A. Davis, local chief for F. B. O., pulled into town from attending the convention at Chicago, which he said was an entire success. From there he visited the home office in New York City, and then over to Philadelphia to pay a short visit with his family. Mr. Davis rode as far as this city with A. A. Schmidt, Western Division manager; Sid Goldman, San Francisco branch manager; Harry Cohn, Los Angeles manager; Bell Mathews, manager at Portland, and Art Huott, Seattle manager. Davis leaves for a swing over the Montana territory this week.

Word has been received at the local Associated First National exchange that Harry T. Nolan, Mountain Division manager, is back in that city after visiting in New York City.

Another branch manager who "home came" from a convention this week is R. S. Stackhouse, Vitagraph and Warner Brothers resident mentor. He said that he had the time of his life in Hollywood where the convention assembled, and that it was a huge success. He is having the old Vitagraph signs taken off the windows of the local office and the new Warner Brothers one painted on. The local office of the latter company is being dismantled this week preparatory to moving down to the Vitagraph exchange. Stack says that the program mapped out at the convention is splendid.

Traveling Auditor Chapin for Warner Brothers is here getting the books and records in shape to be amalgamated in the transfer.

David T. McElhinney, special territorial representative for Warner Brothers, is in this city preparing for a selling jaunt over the Nevada section.

Joe McElhinney is doing his stuff this week in the territory for Universal, re-enforced with a new Ford.

W. E. Shipley, owner of the Gem and Empire theatres in this city, and "Dad" Rand, manager of the Isis Theatre, left this week for a motor tour through the scenic belt of southern Utah.

C. A. Hartman, promotor from Florida, is here superintending the erection of an open Airdome at Bonneville Park. He will open on May 20 with a combination open air moving pictures and dancing. The Airdome will have a seating capacity of thirty-two hundred.

The Salt Lake City branch of Pathe is leading the Western Division at the close of the third week in the national Storey Victory Compaign. The concluding date is August 8, and W. G. Seib, exchange manager and his cohorts are determined to maintain the lead until the last.

W. S. Wessling, Pathe Western Division Manager, returned to Portland this week after conducting a sales conference in the local branch.

William McFarland, of Eureke, Utah, has sold his Star Theatre in that city to the Bertelsen interests. Possession will pass into the new hands the first of June.

George L. Cloward, Metro-Goldwyn resident manager, is making a short trip to the Provo section of Utah bomming up the new product. Joseph F. Samuels in southern Utah; E. E. Harris in Montana, and Ed Lustig in Idaho, are sending in fine contract business for Metro-Goldwyn.

C. H. Messinger, manager of the local Educational exchange leaves next for New York City to attend the convention which meets May 9. Clyde says that business has never been so good at the local office as it has been the last six weeks.

Carl A. Porter, manager of the Victory Theatre, has been elected president of the managers' association to succeed Ed. C. Mix, who resigned when he became manager of Associated Exhibitors in this city. Porter will leave for New York City next month on business and a visit to his home.

James R. will saw off for a week or so the first of June and hie to Denver where he will assist George C. Walters, Greater Features manager in that city with exploitation in Colorado towns.

Mrs. Bertha Hyde, who has given three years of faithful service at the Greater Features exchange as inspector and shipper, is resigning to take effect the first of June. Al Seal, formerly with the Select Pictures exchange here, will succeed her.

Alan Burke, manager of the local DeLuxe Features exchange will leave Monday for a swing over the southern part of this state in the interest of the independent features he represents.

L. W. Weir, Western Division Manager for Producers Distributing Corporation passed through here the other day making a flying trip from the East to his headquarters in Los Angeles.

Cleveland

C. E. ALMY, recently advanced from Cleveland exchange manager to central division manager, last week made his first tour of the offices under his jurisdiction. The Cleveland office is still without a resident manager.

J. O. Brooks, assistant sales director for Universal, has stated that the Universal policy of promoting from the ranks will be enforced in Cleveland. Since the resignation of Lew Thompson as manager, no one has been appointed to succeed him. Brooks will remain in charge of the branch until someone is promoted from within.

George W. Erdmann has been made manager of the Cleveland Producers Distributing Corporation's local exchange. Mr. Erdmann took possession of the managerial chair on Monday, succeeding Jack Mooney, who resigned last week. Erdmann was previous with the Standard Film Service Company in the capacity of special representative.

W. C. Bachmeyer, who has just accepted the post of central division manager for Fox, will continue to make his headquarters in Cincinnati. Bachmeyer's territory will cover Cleveland, Detroit, Indianapolis, Cincinnati and St. Louis.

L. E. Blumenfeld, Fox auditor, is spending a few weeks in the local Fox office.

Lew Thompson is now associated with P.D.C. as special representative out of the Cleveland office. Thompson was formerly Universal branch manager.

Robert Cotton, P.D.C. division manager, is just back from Detroit, after making several changes in the office there. Jack Stewart, Detroit exchange manager, has resigned to go to France for First National. Mr. Cotton nominated Frank E. Stuart to the job. Stuart was previously special home office representative for P.D.C. The change also affects Henry B. Zapp who has been transferred from the position of home office representative to that of assistant manager in the Detroit exchange.

Joe Krenitz, of the local Universal family, is back in Cleveland after a sojourn of two months in the Universal Salt Lake City office. Krenitz asked for a temporary transfer on account of his health. He came back home as good as new.

Jack Mooney, erstwhile P.D.C. exchange manager here, is in New York, where it's said some attractive offers are being considered.

J. E. Beck, Vitagraph exchange manager, just got back last Friday from a Warner convention on the west coast. In addition to expressing his enjoyment of the trip, Mr. Beck is highly enthusiastic over the coming Warner product.

The Stillman treatre, Cleveland, started its summer policy last Sunday. This policy differs from the regular winter policy in price only. The leading feature productions are shown, and the same high standard of musical accompaniment is maintained. The pictures are changed each week, however. In the winter, the Stillman is the only one of the Loew houses which plays long runs.

Loew's Allen theatre, Cleveland, closes Saturday, May 30, for the summer. It has always been the policy of Loew's Ohio Theatres, of which the Allen is one, to close the Allen in the Summer, keeping the Stillman and the State open.

The Film Bldg. register held the following entries for the week just past: A. Dice, Wallace theatre, Wooster; E. C. Lewis and J. W. Sinkowitz, Weber Theatre, Dover; George Dunlevy, Strand, Akron; N. D. Schwarm, Grand, Massilon; and F. L. Bowers, Union Opera House, New Philadelphia.

Fred Desberg, general manager of Loew's Ohio Theatres, has sufficiently recovered from his recent gall stone attack to spend a few hours of each day at his desk.

W. La Von Boon, the new owner of the old Huber Opera House at Hicksville, visited the local exchanges last Friday. Boon said he has changed the name of the theatre, and now calls it the Capitol. He's re-decorating it throughout, and when the changes are completed, he will inaugurate a combination picture and vaudeville policy. Boon also owns and operates the Crescent theatre, Hicksville.

Charles Stadler, who recently took over the Standard theatre, Cuyahoga Falls, was around the film exchanges the latter part of the week, looking at and buying pictures for the house.

A prominent local figure is being withdrawn from film circles with the sale of the Parkview Theatre by C. L. Kleinsmith to Joseph A. Fink. Mr. Kleinsmith says he's all through with the picture business. He has been active in the local exhibitor body.

Tim Roberts and Mrs. Roberts and all the little Robertses came up to Cleveland last week from Mansfield, where Roberts owns and operates the White Way, to attend the luncheon given in honor of Tom Mix. Mr. and Mrs. H. E. Cheuvront of the Gem theatre, Barberton, motored up for the luncheon. Other out-of-town guests included J. H. Solomon, Temple theatre, Lorain; C. N. Belden, Thornton theatre, Akron; Mr. and Mrs. V. L. Morris, Olympic, Bellaire; Joe Schagrin, Park, Youngstown; V. Alexander, Strand, Ravenna; Max Federhar, Regent and Rialto, Akron; Clint, Kline, Arcade, Akron; A. J. Paul, Royal, Galion, and J. H. Ruben and son, of Newron Falls.



Seattle

JOSEPH BRANDT, president of the Columbia Pictures Corporation and vice president of the Motion Picture Producers and Distributors Association, was a recent visitor in this city. During his stay here Mr. Brandt spent most of his time in association with Messrs. Jack Lannon and J. L. Sheffield, of the Greater Features exchanges, the latter organization distributing Columbia pictures throughout several of the Pacific Northwest states. Mr. Brandt came here from the East, and planned to return by way of California, after a number of weeks more to be spent on the Coast.

Jack Sullivan, manager of the Fox Film exchange and president of the Northwest Film Board of Trade of Seattle returned recently from the Fox national convention in New York City, after an absence of a number of weeks. Immediately upon his return he began making plans for the distribution in this territory of his new product, as announced recently in the advertising sections of the trade journals.

Announcement was received here last week to the effect that F. J. Talaber, owner and manager of the Legion theatre in Walla Walla has contracted for the appearance at his house during the next few months of the Baker Stock Company of Portland, Oregon. This company, direct from the Baker theatre in the Oregon city, will appear in addition to motion picture programs, it is reported. Additional information reaching here was to the effect that Mr. Talaber is investigating the possibilities of building and operating a new motion picture theatre in Lewiston, Idaho, although definite confirmation of this report has not yet been received here.

Herman Wobber, Western division manager of the Famous Players-Lasky corporation, was a recent visitor at the local Paramount exchange, where he spent a number of days in conference with George P. Endert, manager. Mr. Wobber is just completing a trip up the Coast, following the recent international convention in Los Angeles, and plans to return to California within the next few weeks.

Wallace Rucker, salesman for J. A. Gage's local Educational exchange, has just returned from a trip into Eastern Washington, and brings with him a tale, told in his inimitable manner, that sets at rest all rumors relative to L. A. Doudlah and his new dog, of the Liberty theatre, Wenatchee. According to reports, Mr. Doudlah returned recently from a trip to Hollywood bringing with him a German police dog said to be a descendant of the finest police dog in America, and able to do any trick known to canines. Film men who have seen the dog have been unanimous in their disappointment over the fact that he will not do a thing other than eat. Now Mr. Rucker returns and sets Film Row at rest with the report that the reason for the dog's unwillingness to perform lies in his inability to understand English—being a German police dog.

Cigars and candy were in order at John Hamrick's Blue Mouse theatre last week upon the occasion of the birth of a young daughter to Mr. and Mrs. Paul Kaluske. Paul's proudness was seemingly visible through the glass windows of the projection booth, where he has held sway with his brother and teammate, George, since the opening of the house four years ago.

Felix Feist, general sales manager of the Metro-Goldwyn company, spent a few days here the middle of May with Seth D. Perkins, manager of the local exchange. This is Mr. Feist's first trip to the Northwest in a number of seasons, and he was quite enthusiastic in his praise of the growth of this region.

A new "wrinkle" in motion picture policies was instituted at the Heilig theatre here last week by Manager Charles W. McKee when he announced that hereafter during the summer months every Tuesday night would be "Family Night" at that show house. The policy that evening will be to admit every family for a total admission charge of fifty cents, irrespective of the number of persons included. Individual admission prices will remain at twenty-five cents, as usual.

Reports received on Film Row during the last week indicated that the Liberty theatre at Esticada, Oregon, was to close for the summer months, beginning the latter part of May. The house was built by E. J. Potter, owner and manager of the Clinton theatre in Portland, and was sold to A. Teyerabend, who is at present acting as manager.

In order to prevent conflicts with the regular Sunday noon concerts by Sam K. Wineland and his Concert Orchestra at Frank Steffy's Coliseum theatre, Manager Albert Finkelstein of the Strand has changed the time of his Sunday concerts by Salvatore Santaella to 1:30 p. m. each week. This early Sunday afternoon program allows augmentation of the Strand's musical ensemble, and provides a larger audience during the summer months than the 12:30 concerts would.

Retaliating for their defeat at the hands of the Portland film and theatre men during their visit to the Oregon city, the golf team of the local region last week defeated Portland's picked squad in the second half of the Portland-Seattle match played here at the Rainier Golf Club. Captain Charles Harden's squad of would-be Sarazens displayed a splendid brand of golf, and more than made up for their loss in Portland earlier in the season, before they had had practice enough to be on to their game!

The St. Johns theatre, the Rex, was scheduled to reopen after a closed winter and spring season, according to information received by several of the film exchanges from Manager Nichols.

A complete reseating of the Columbia theatre was completed last week by Manager Robert W. Bender without interrupting performances to the most minute degree. All work was finished in two nights, working from midnight until 10 o'clock the following morning. The latest type wicker loge chairs were among the new style seats installed. The former seats were in the house since its construction more than ten years ago by James Q. Clemmer.

Jane and Katherine Lee, diminutive film stars, were the headliners on the closing program of the Orpheum vaudeville at the Orpheum theatre last week. The house will reopen the middle of August, it was announced.

Denver

VICTOR BACCHECI of the Pastime Theatre, Albuquerque, New Mexico, was a visitor in the city during the past week. While visiting Exchanges he produced complete plans for the building of a new theatre in Albuquerque. The structure will be a four-story building, seventy-five feet by one hundred forty feet, will contain all the conveniences found in most modern up-to-date theatres. The seating capacity of the theatre will be one thousand two hundred and fifty seats. The greater portion of the building will be occupied by the theatre and the fourth floor will be made into a large dance hall. The estimated cost is $200,000.00.

Les Weir, division manager of Producers Distributing Corporation, stopped over in Denver for a two days' visit with the local Producers Exchange enroute to Los Angeles from the Milwaukee convention.

B. P. McCormick, operating the Liberty Theatre, Florence, Colorado, and the Jones Opera House at Canon City, is in Denver visiting all exchanges and arranging for new product for the season.

Fred Jackman, accompanied by his wife, is surveying the Black Hills, South Dakota, territory in search of a suitable location for another special production for Pathe. Mr. Jackman is the director of the famous horse, Rex.

Mr. C. H. Van Horn, local manager of the Pathe Exchange, has just returned from Salt Lake City where he spent several days in conference with Lou Marcus, the division manager of Pathe.

The Fire Committee of the Denver Film Board of Trade and the Denver Fire Department conducted a very interesting experiment this week. Several hundred reels of junk film were taken from the Shocker Film Exchange to one of the city dumps and burned. Experiments were conducted in igniting the film and observing the burning of the film. Denver has never experienced a film exchange fire, and the Fire Department and the Fire Committee of the Denver Film Board of Trade are doing everything in their power to reduce the fire hazard of each exchange so that they will not have to experience such a fire. The Fire Committee announces that every shipper and film inspector will be present the next time there is occasion to conduct an experiment of this kind.

Charles R. Gilmour, manager of Vitagraph and president of the Denver Film Board of Trade, has returned to Denver after attending the sales convention of Warner Brothers and Vitagraph in Los Angeles.

H. E. Morehouse, owner and manager of the Black Hills Theatre, Hot Springs, South Dakota, was a visitor in film row this week contracting for new service.

Another popular and well known exhibitor, C. E. Pace of the Pace Theatre, Chadron, Nebraska, was also visiting all exchanges.

George P. Wierick, owner of the Orpheum Theatre, Glenwood Springs, Colorado, was also among the exhibitors who were in the city visiting the exchanges during the past few days. Mr. Wierick expects a very good season.

Miss Marie Goodhand, manager of the American theatre, Kimball, Nebraska, has arrived in Denver for the purpose of arranging new bookings.

O. J. Thomas, Rialto Theatre, Raton, New Mexico, and Earl Nye, manager of the Carl Ray Amusement Company Theatres of Cheyenne, Wyoming, were also among the exhibitors represented in film row.

T. Y. Henry, division manager of United Artists, has arrived in Denver for a visit with the local United Artists Exchange. Mr. Henry motored to Denver from Omaha.

J. J. Goodstein of the Colorado Realty Company announces that his company has taken over the Isis Theatre, Longmont, Colorado, formerly operated by Ed Marquand. Mr. Marquand will be connected with the Colorado Theatre Company as theatre manager. This company is progressing very rapidly in the motion picture business, having just announced definite plans for a new $300,000.00 amusement house in Pueblo, besides owning and operating the Palm Theatre, Pueblo, and the Longmont Theatre, Longmont.

Southeast

EARLE E. GRIGGS, of Atlanta, Ga., representing the Universal Film Exchanges, Inc., doing special exploitation advertising, was in Charlotte this week, where he placed 10,000 lines of advertising with The Charlotte News.

Wm. Conn of the F. B. O. Exchange this City, returned to the City the past week from Chicago, where he attended a Sales Convention at the Drake Hotel.

Wm. E. Truog, Special Representative of the Universal was a Charlotte visitor the past week at which time he held a Sales Convention at the Charlottee Exchange.

Rudolph Berger, former Manager, Metro-Goldwyn Exchange in Charlotte, has been promoted to the Managership of the above Company's Office in Washington, D. C. Fred Pollock, salesman from the Office has been appointed to succeed Mr. Berger.

Oscar Morgan, District Manager for Pathe, is a Charlotte Visitor.

Arthus Lucas of Atlanta, and who has the Franchise for Educational Comedies in this territory, was a Charlotte Visitor the past week. Mr. Lucas has taken over the Ideal Theatre, Charlotte, formerly owned by Otto Haas, whose lease expires July 1st, and will improve this theatre and increase the seating capacity.

S. G. Rogers has opened his new Theatre, the Rainbow at Marion, S. C.

F. B. Bryant, Mgr. of the First National Exchange, has just returned from a Sales Convention in New Orleans.

P. C. Osteen, Manager of the Liberty Theatre, Anderson, S. C., was a Charlotte Visitor the past week, entering up bookings for the Summer months. Mr. Osteen states that business in Anderson is very good considering conditions.

L. L. Drake, who is building a beautiful Theatre in Wadesboro, has decided to call it the ANSONIAN. This house will seat one thousand and will be open on or about July 1st.

F. A. Abbott, Secretary and Treasurer of the M. P. T. O., of N. C. has just returned from the Exhibitors Convention at Milwaukee where he represented the exhibitors of this State. At the National Meeting of Exhibitors which occurs in June, the matter of joining the National Organization will be taken up.

S. S. Stevenson, who controls a chain of Theatres in the Eastern part of the State, has also just returned from the Convention in Milwaukee.

E. F. Dardine, Manager of the Universal Film Exchange, Charlotte, N. C., has just returned from a Sales Convention in Chicago. He also attended the Exhibitors Convention in Milwaukee, the entire Universal Sales Force going over in a body on a Special train.

Percy Wells, of the Howard & Wells Amusement Company, is a Charlotte Visitor. Mr. Wells is booking service for the Victoria and Bijou Theatres, operated by Howard & Wells Amusement Co., Wilmington, N. C.

Milwaukee

F. F. NINE, formerly Branch Manager for Vitagraph in Kansas City and more recently salesman of Block D out of the Chicago Vitagraph office is now manager of the Sub Branch for Vitagraph in Milwaukee.

F. R. Martin, formerly manager Vitagraph Milwaukee Sub Branch is now connected with Celebrated Players Film Corp., of Wisconsin.

Edgar Wiesner, manager of the Milwaukee Film Co., announces that he is ready with many new independent products which will be distributed through the Milwaukee Educational Film Exchange.

Max Stahl, manager of Educational Film Exchange, Milwaukee will attend the National Educational Convention in New York City on June 11th. Mr. Stahl will leave Milwaukee on the night of June 9th. He also reports that the annual Educational May Drive finished very successfully.

Jack Margolis salesman out of Paramount's local office is critically ill in St. Joseph's hospital, Milwaukee. He was operated on last Saturday and is getting along fairly well. It is expected that it will be at least four or five months before he will be able to travel again.

Mrs. Henrietta Eckhardt, New Palace Theatre, Wisconsin Rapids Wis., has bought out lease on J. P. Gruwells, Ideal Theatre, Wis., Rapids which still has two years to run and she will continue to operate this theatre after that time.

Frank Starkey, owner of the Opera House in Berlin, Wisconsin is understood to be negotiating for the sale of his theatre. It is expected that Mr. Starkey will run the Ideal Theatre in Wis. Rapids, associating himself with Mrs. Eckhardt.

Al Picker of Iron Wood, Michigan is arranging for the erection of a new theatre in that town.

Martin Thomas of Iron Mountain recently opened the Braumart theatre. Its cost was one hundred and fifty thousand dollars and said to be one of the finest theatres in any town of its size in the territory.

"Rush" Gregory, formerly Majestic theatre at Stevens Point, Wisconsin, has sold out his interests to J. P. Adler. This now leaves Adler in control of Stevens Point as well as Marschfield, Wisconsin. It is understood that Adler is negotiating for other theatres. Mr. Gregory has taken over Joe Winninger's, Davison theatre in Waupun, Wisconsin.

Harry Hart formerly manager of the Milwaukee F. B. O. office and who was taken seriously ill and confined to a hospital some time ago has very much improved and it is expected that he will leave the hospital in June.

Fred Good and Dick Steinbaum have started out in their respective territories with the 1925-1926 F. B. O. product.

A one story building has been constructed for the new F. B. O. office at 145-7th Street which they claim will be the finest Exchange building in the city. This building will also be occupied by the Ray Smith Co. (theatre supplies) and Mid-West Distributing company. F. B. O. will occupy most of the building however. With the moving of these firms, leaves the old Toy building without an exchange and it was not so long ago when practically every exchange in the city of Milwaukee was housed under this roof.

S. H. Abrams manager of the F. B. O. office in Milwaukee who recently came from Indianapolis to take charge of the Milwaukee office during Mr. Harts' illness has his family with him now and they have located in one of the city's finest apartments, known as the Ardmore.

According to reports Saxes Ri- Milwaukee will be torn down alto theatre, 3rd and Grand Ave., June first and in its place will be a large drug store.

The Storey Victory Campaign contest being conducted by Pathe in honor of J. E. Storey general sales manager of Pathe Exchange shows that the Milwaukee office whose manager is Oscar Kuschner has held first place in this national contest and has held this position each week since the beginning of the campaign on April 19th to August 8th.

Sid Lawrence, Manager of Saxes' million dollar Modjeska theatre has been arranging very exceptional prologues with the pictures playing at his theatre.

Gypping the Exhibitor

with Inferior Prints is not necessary with Exchanges who faithfully use

Liquefied Film Waxing Process

Corrects Brittle and Foul Film Stock

Exhibitors should not be held responsible for Film Damages, if new prints are just merely waxed at the sprocket holes. Emulsion Deposits will scratch any print and Lack of Moisture, caused by High Amperage, Hot Operating Booths, Hot Climates, will rob a print of the strength necessary to withstand the strain of the Projector. The results are Ripped and Torn Sprocket Holes.

Put the blame upon unprotected prints for Film Damages and not upon the Operator, the Projector, or Poor Film Stock.
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73 E. Naghten Street **Columbus, Ohio**

Buffalo

CAPTAIN NUNGESSER, French ace and Glenn Hunter, stage and screen star, were the guests at the annual ball given under the auspices of the Rochester Motion Picture Exhibitors' League in the Kodak Town convention hall the other night. Novelty dances, one of which realistically represented a severe electric storm were interpolated throughout the evening's dancing program. During the late hours of the night several members of the Lyceum stock company appeared and were the recipients of much attention.

Motion pictures of the Round the World Flight made by Uncle Sam's aviators, were shown Friday evening, May 29 in Elmwood Music hall, to a large audience. "Smiling Jack" Harding, one of the flyers and Lowell Thomas official historian of the flight, spoke.

Press dispatches from Athens announce the engagement of Miss Thalia Diplarakou to General George Kondyles, secretary of the interior of the Greek administration. Miss Thalia is a niece of Nikitas D. Dipson, head of Affiliated Theatres, Inc., of Batavia and Olean. About two years ago Thalia visited her uncle in Batavia.

E. J. Hayes has resigned from the sales staff of the Buffalo office of the Producers Distributing corporation and expects soon to announce a new connection in this neck of the woods.

Wendell Shields of Mr. Eschman's office is in Buffalo for a few weeks at the local First National exchange. Byron Interbitzen has been appointed to succeed Harold L. Beecroft as F. N. representative in Syracuse.

The new Shea Buffalo theatre is coming along in fine shape. The steel work is almost complete. Hundreds gather daily to watch the workers place the massive beams of steel.

Business must be good at Universal's Buffalo exchange. Art Young, booker, is driving a new Studebaker sedan.

Tom Mix sure did get one wonderful welcome in Buffalo. The largest crowds that ever gathered in the downtown districts were on hand to take a peek at Tom and Tony in the flesh. Much of the credit for the turnout should go to G. K. Rudolph who planted a million dollars worth of publicity in advance of Tom's descent on the Queen City of the Lakes. Incidentally it developed that in the old days Tom used to be a moulder in the Gould Coupler Works in east Buffalo. Such is fame!

J. B. Strayline has taken over the old Strand in Geneseo, N. Y., which he re-opened May 27. The Becker Theatre Supply company of Buffalo installed two new projection machines.

A Wurlitzer Unit Organ is now furnishing the musical settings at the Rialto Theatre owned by A. J. Hoch, at Buffalo, N. Y.

Vincent R. McFaul, managing director of Shea's Hippodrome, is sporting a new Willys-Knight Six sedan. No wonder it's hard trying to find him these fine daylight saving evenings.

J. B. Whitney, former Buffalo Metro salesman, has been appointed district manager for the Schine Theatrical corporation in western New York.

Frank J. A. McCarthy, president of the Film Board of Trade of Buffalo has appointed the following committees for the ensuing year: Transportation, Henry W. Kahn, chairman; Marvin Kempner and Joe Miller; Film Theft, Earl Kramer, chairman; Henry W. Kahn and Bill Rowell; Gratis Film, William L. Sherry, chairman; Marvin Kempner and Jimmy Speer; Film Condition, Basil Brady, chairman; Earl Kramer and Colonel Howard F. Brink; Housing, C. W. Anthony, chairman; Sydney Samson and Basil Brady; Executive, Sydney Samson, Frank McCarthy and Henry W. Kahn. Messrs. Brady, Brink, Samson and Kahn have been appointed members of a special committee to attend the Syracuse meeting of the M. P. T. O. of N. Y. in Syracuse, Tuesday, June 2.

Harry Dixon, F. B. O. manager in Buffalo, accompanied by E. J. Smith, district manager, journeyed to Syracuse last week end to show exhibitors in the Salt City, some of the company's new product for the coming season.

Maurice A. Chase has organized Chase Pictures corporation with offices in Buffalo and Albany and is now signing up houses in the key cities for fall product. Mr. Chase is well known in western New York, where formerly he managed the Universal exchange in Buffalo. He has received a warm welcome from exhibitors everywhere he says and hopes to announce his permanent office address soon.

The Olympic theatre, Buffalo, recently added to the Schine chain of houses in New York state, has changed its policy to two double feature programs each week, changing the bill Sundays and Thursdays. Manager Ray S. Averill is also attracting much attention with his "Screen Tests," and through which the management announces he hopes to find new material for screen stars. Tests are made of all applicants and the following week these films are shown on the shadow stage in the Olympic.

John Lutz, owner of the Sherman Opera block in Newark, N. Y., which was destroyed by fire, will rebuild. The Crescent theatre occupied the ground floor of the building. The loss is reported to be $300,000.

Kansas City

JUST by way of opening up the M. P. T. O. Kansas-Missouri membership drive in truly auspicious style, C. E. "Doc" Cook, business manager, hopped in the "hoppie" last week and tore down the road for Independence, Kas., where he made short work of convincing exhibitors of that town of the value of organization. Cook will leave next week on an extended tour of the territory in conjunction with the drive.

If there ever had been any ill feelings on the part of churches towards the Lewis theatre, Indepedence, Mo., they were done away with Sunday. The First Methodist Episcopal Church South, located directly across the street from the theatre, was undergoing repairs and it was impossible for Sunday school classes to be held in the church. The congregation was "up against it." Then came the management of the Lewis theatre with the liberal offer that Sunday school classes be held in the theatre and the ever-lasting gratitude of the church members was won.

Robbing theatres in Kansas City is getting to be a highly unprofitable business. Last week an Orpheum theatre bandit was sentenced to ten years in the penitentiary, while this week a youth was arrested and identified as one of the bandits who held up the Garden on April 13—which, in all reality, was an unlucky day.

It is not "What d'y' know," but "Got a job yet?" that is the ethical greeting when friends along movie row meet Adolph Eisner, former president of the M. P. T. O., Kansas City, and ex-owner of the Broadmour theatre, suburban house. It is a well established fact that when Mr. Eisner assumes ownership or management of a theatre that success is not long in coming. He never has been known to take a "bad bet" or a "flop." Recently he sold the Broadmour theatre and for two months he has been looking over the situation in effort to obtain a suitable theatre. He has not found it yet and his idleness is causing him extreme worry, not financially, but morally, which accounts for the humor displayed by his friends.

"Business was busy" along among Kansas City exchanges last week. Harry Ginsberg, independent distributor of Banner Productions, was visiting state right exchanges, while Al Kahn, formerly a member of the Film Classics staff, and a veteran film man, was a visitor.

Harry Taylor has been named as branch manager of the Universal exchange, succeeding L. B. Metzger, who has been promoted to a special position out of the home office.

Miss Nettis Davis succeeded L. B. Coleman as Pathe cashier, Mr. Coleman having accepted a similar position with Paramount.

All First National salesmen were in for a "peppy" sales meeting, while R. E. Churchill, F.B.O. branch manager, no sooner returned from a convention of his organization in Chicago than he departed for the territory, as did Bob Withers of Enterprise, Tom Byerle of First National and Louis Reichert of P. D. C.

C. F. Senning of Educational and E. C. Rhoden of Midwest were two other exchange managers who also were "beating the brush" in the territory.

C. A. Schultz, Vitagraph branch manager, returned home from the Los Angeles convention of his company in exceptional high spirit and was greeted by C. W. Allen, assistant manager, who showed him the results of some hard work in the territory during his absence.

C. E. Gregory, Metro-Goldwyn branch manager, asserts that he is not merely "talking" when he says that business is getting better daily and W. E. Truog, Universal district manager, verifies the statement.

The Lincoln Theatre Corp., Lincoln, Neb., has purchased a Wurlitzer Unit Organ.

Sam Harding of Kansas City, president of the Capitol Enterprises of Kansas City, returned home Tuesday more than pleased with the opening of the corporation's new $500,000 Lincoln theatre in Lincoln, Neb., Monday. The house, which seats 2,000 people, is the pride of the city, Mr. Harding said. The theatre, which is the latest link in the Capitol Enterprise chain, embodies all the luxury possible to give a theatre of its size.

The Isis theatre at Brunswick, Mo., has been closed temporarily for repairs and will be re-opened soon.

Exhibitors may have their troubles, but E. C. Rhoden, manager of Midwest Film Distributors, Kansas City, is of the firm opinion that exchange managers also have cause for furrowed brows occasionally. The other day Mr. Rhoden had four prints out. A date had to be filled the next day in Joplin, Mo., and no print. Driving quickly to Lawrence, Kas., Mr. Rhoden obtained a print after the last night's show. The train for Joplin left Kansas City at 11:59 o'clock. Mr. Rhoden returned home at 12:01. Then followed a "nightmare" to obtain an airplane, but along came a youthful "Barney Oldfield," who, for $50, promised to have the print in Joplin, a distance of 200 miles over the worst imaginable roads, in eight hours. At noon the next day the mud-bespattered driver pulled up in front of the Joplin theatre on time.

Installation work has been finished on the new Wurlitzer Unit Organ purchased by the Gabel Amusement Company for their Grand Theatre, at Beloit Kansas.

New York and New Jersey

LOEW'S Coney Island Theatre, now in the course of construction at Surf and Stillwell avenues, will be formerly opened the evening of June 17th with Marcus Loew and a large party of stage, screen and radio stars in attendance. This new theatre will have a seating capacity of 2600 and its policy will be to present features and occasional stage novelties. The addition of the Coney Island house will bring the Loew New York chain up to 50 theatres and a representation in most every part of Greater New York.

The Mt. Morris theatre, 116th St. and 5th Ave., recently taken over by Sherman & Kin, will close June 1st in order to make alterations. It will be re-opened in the fall.

Suchman Bros. have taken over the Hughes theatre at 184th St. and Hughes Ave., Bronx. The new owners will take possession June 1st.

The Paragon at Beacon, N. Y., operated by Ginsberg Bros. is having considerable money spent on it for improvements.

J. J. Unger, N. Y. manager for Famous Players is back at his desk after spending a two weeks vacation at Atlantic City.

Chas. W. Stombaugh, well known in exchange circles, and recently appointed Newark Branch Manager for Pathe has been with his company for the past eight years, starting in 1918 at the Omaha Branch. In June of the same year he went to the Minneapolis exchange and was there until March, 1924, when he was transferred to Albany. His many friends wish him success with the new appointment.

The Park theatre at Caldwell, N. J., under E. H. Metzer will open this week.

The N. Y. sales force of the Big U are working particularly hard this week on the Milk Fund Fight pictures. Not merely the fights will be shown in the picture but all the ceremonies from start to finish.

Mrs. Willam Randolph Hearst and Mayor Hylan are sponsoring the film which will be "shot" on Friday night and on Saturday will be shown at the Piccadilly where Lee Ochs has booked it as an added attraction.

Chas. Rosenweig of F. B. O. is in a particularly jovial mood this week with one of the F. B. O. "Specials" running on Broadway and two more of them opening at Broadway theatres on Sunday.

Pete Carroll, who started thirty years ago as a stage carpenter and who now is the personal representative of Mack Sennet addressed the N. Y. and Newark salesmen of Pathe Exchange Monday, on the subject of production. Mr. Carroll was at one time Pathe manager at the Los Angeles branch.

It is reported that Walter Reade and the Newberry circuit of eight theatres in Southern New Jersey have combined their booking.

The Strand at Newark formerly under Fabian and now under the management of Fred Faulkner will be remodeled to the tune of $100,000. Mr. Faulkner also operates the Claridge at Montclair and the Belmare at Belmare, N. J. He will also do all the purchasing of the new circuit of theatres being built in New Jersey by Pollack & Bratter.

Jos. Stern, recently returned from a trip down thru Florida and owner of ten of the finest suburban theatres in the country, was a caller at the New York exchanges on Tuesday.

E. T. Carroll who has put in more years of service in the N. Y. division of Associated Exhibitors Exchange than any other salesman and who has already carried off seven first prizes offered in the past by the National organization, recently earned another second award of $1000 for the best showing.

Louis Rosenthal, one of the organizers of the Exhibitors Association in New Jersey and owner of a string of theatres in Newark and the Oranges was a caller at the N. Y. exchanges on Tuesday.

Among the local theatres installing new equipment are the Roosevelt, Odeon and Douglas, located in Harlem, the Alhambra in Brooklyn, the Hughes, Bronx, Rialto, 42nd and Broadway, Cosmo, Stadium, Mt. Morris, and Harlem Grand in Harlem and the National at Newark. Howells furnished the equipment. In addition to this, a bill of supplies amounting to several thousand was sold to the Australian representative of Associated First National.

Harmon & Yaffa's Ritz and Majestic theatres in N. Y. City will open their roof gardens on Decoration Day.

The Atlantic Airdome at West 28th St. and Coney Island Ave. will be opened this Friday under the management of J. Blatt.

Keith's Riviera at St. John's Place, Brooklyn has closed for the summer months. It will be re-opened in September.

The motion picture theatre at Steeplechase Park, Coney Island, will open Saturday, May, 30th.

Michael Maloney, owner of the Temple at Camden, N. J., has just equipped his house with a new Wurlitzer Organ.

Chicago

FINAL plans are being completed for the Midwest Film Golf Tournament which will be held at Olympia Fields Country Club on June 16th. Even a larger attendance than last year is expected as entries are beginning to come in rapidly. A prize for every foursome will be an innovation at this tournament. These will be in addition to the usual tournament and class prizes, so that every one is assured of a chance of taking home something handsome. In the last few weeks the Olympia Fields Country clubhouse has been completed, so that film golfers will be able to enjoy the evening dinner following the play, in what is known as the world's handsomest country club. Many of the boys are practicing hard for the annual film event, especially the members of the Friday Afternoon Golf Club, which includes about twenty-five motion picture men.

When Manager A. L. Gonsior of the Virginia Theatre, Champaign, arrived at his theatre Friday morning, he found that during the night robbers had broken open his theatre safe and escaped with considerable money and valuables.

Universal's Chicago exchange won two hundred and fifty dollar prize last week in the International News contest. Business has been active around this exchange recently.

Peter J. and Fred Schaefer are back in Chicago, after their long trip abroad which took them to many European countries and to Palestine and Egypt. While they were away they remembered their friends in Chicago, as evidenced by the large number of gifts which they are distributing.

The Harding Theatre, Milwaukee and Sawyer Aves., a Lubliner & Trinz house, has a new Wurlitzer Unit Organ.

The handsome new Tivoli Theatre of fifteen hundred seats, Mishawaka's latest motion picture theatre, was opened last week by Manager Lambiot. Following the premier performance he was host at a banquet which was attended by a number of exhibitors and a delegation of Chicago film men. The theatre is a beautiful and up to date house and should be a decided attraction in this Indiana city.

Lester Retchin, who is interested in the Howard Theatre, has purchased the big Jeffery Theatre at 71st and Jeffery Avenue. It has a capacity of two thousand seats and is handsomely equipped.

Sid Schuster is now working as special representative for Country Sales Manager Bill Brumberg of Universal. Mr. Schuster was formerly connected with Vitagraph.

"Red" Johnson of F. B. O. is now selling film on Chicago's north side, having been transferred from country and suburban territory.

Gene Russell of the Rialto Theatre, Kankakee, is receiving congratulations on the arrival of a baby girl at his home.

Bill Heisman of the Colonial Theatre, Danville, stopped off in Chicago last week long enough to sign up for the 1925-26 product, and then boarded a train for Los Angeles, where he will enjoy a brief vacation. He was accompanied on his western trip by Mrs. Heisman.

District Manager Duncan and Manager Steinson of Vitagraph, have returned from Warner Brothers convention in Los Angeles, enthusiastic over the outlook for the coming year. They report the journey one of the most pleasant business trips they ever took and that everything possible was done for their pleasure and comfort.

Hal Roach was in Chicago, Monday, en route from Los Angeles to New York, and stopped off for a brief conference with Manager Fred Aiken and the boys of Pathe Exchange.

Bob Bolland is now a member of the F. B. O. Sales Organization and has been assigned to Northern Illinois and Indiana territory. Another addition to the staff is G. G. Gregory, formerly of Producers and Distributors who will cover Central Illinois.

H. McIntyre, general manager for Universal Films in Australia, visited the local exchange Monday. He is en route to New York for a conference with home office officials.

The Chicago office of Universal has sent the widow of Harry Levy, a check for one hundred dollars, as a token of their sympathy with her in the loss of her husband, who was manager of Universal's office at Pittsburgh.

H. L. Gumbiner, his wife and daughter and brother Isadore, are planning to sail or Europe on June 13th, aboard the Lusitania. The party expects to be abroad for four months and to visit eleven countries before returning.

Louis Slush has remodeled the old church at 31st and Cottage Grove and will open it as a motion picture theatre about June 1st. It has been named the Groveland. Equipment and changes, including a new ventilating system, involve an expenditure of approximately thirty thousand dollars. Mr. Slush intends to conduct it as a high class motion picture theatre. A five piece orchestra will be part of the entertainment afforded patrons.

Lou Weil of the Bryn Mawr Theatre was held up and robbed of eighteen hundred dollars when he entered the vestibule of his home on Sunday night.

Manager Henri Ellman of the Capitol Film Exchange has added two salesmen to his staff. They are D. O. Reese, who will cover country territory and Richard Salkin, who has been assigned to the city. Mr. Ellman is rapidly building up a strong program of releases for this exchange.

Atlanta

ANNOUNCEMENT was made last week by the Atlanta Film Board of Trade of the appointment of the Exhibitor members of the Arbitration Board. These include Matt H. Whitham, Alamo No. 2; R. R. Miller, Paramount theatre; W. E. Finch, Alamo No. 1; with Alpha Fowler, Palace theatre and Sol Samuels, Alpha theatre, or any available out of town exhibitor as alternates. The Exchange members of the Board, appointed at the May 7th meeting of the Atlanta Flm Board of Trade and already announced, are J. W. Hanlon, chairman, H. D. Hearn, Mrs. A. H. Sessions, with Dave Prince and Ira P. Stone as alternates.

Dave Prince, branch manager of the Famous Players-Lasky office in Atlanta, returned from West Point, Ga., early this week, with the news that Miss Lila Allen, who at present operates a theatre in West Point, is to open the Airdome theatre in Lannex, Alabama.

F. A. Leatherman is apparently having no cause for complaint in the general business slump that is depressing many industries. This week he has installed a pipe organ in Garrett's and Baker's Ahoskie theatre, Ahoskie, North Carolina. In addition to that, similar instruments have been purchased this week from Leatherman by the Martin theatre and the American theatre in Columbus, Ga.

M. A. Lightman opened the Hillsboro theatre in Nashville, Tennessee, last week after several months of work was completed. It is a very pretty house, completely equipped with the most modern furnishings and conveniences, and having a seating capacity of 1,250. A Kimball pipe-organ, purchased from F. A. Leatherman, is one of the features of the equipment.

Adolph Samuels, who has been in Europe for the past several months, will sail for America May 28th, and expects to land in New York June 6th. He is at present with relatives in Breslau, Germany. Mrs. Samuels will not return with her husband, but will remain in Germany visiting relatives and friends, and regaining her health, which has not been very robust of late.

Henry Hury, well known exhibitor and theatre owner, is now sole owner of the Champion and Frolic theatres, colored houses in Birmingham, Alabama, and the Frolic, a colored house in Bessemer, Alabama, having dissolved the corporation with which he was connected by buying out U. T. Koch and Will Hury. Mr. Koch, better known as "Doc" in local film circles, held an interest in the Bessemer house, and Will Hury was part owner of the Birmingham theatres.

Mr. Henry Hury has sold his beautiful Birmingham home in the mountains which has long been a pleasant "open house" to film men. He entertained at a farewell dinner last week, on Thursday evening. W. G. Minder, salesman for F.B.O., was the only Atlanta man present.

George P. Montgomery, for many years established in theatrical circles of Anniston, Ala., but more recently of Hot Springs, Arkansas, is returning to Anniston on May 25th, to manage the Wells theatre for J. G. Wells, owner of that house. Mr. Montgomery is well known throughout this section, not only as a manager, but as a musician and leader of no little ability. He was for years conductor-manager in Anniston, and left comparatively recently when the theatre with which he was connected changed hands.

J. H. Hicks, formerly manager of the Dallas branch of Enterprise Distributing corporation, has been transferred to Atlanta for the present. He will be given another office in the near future, but during the interim is working the Florida territory for Enterprise, with Atlanta as his headquarters. Truly Wildman has succeeded Mr. Hicks as branch manager of the Dallas exchange.

Thomas A. Killfoil, purchasing agent for the distribution department of Paramount in this territory, came into Atlanta early this week for a stay of about a month. Mr. Killfoil is the hero of the recent fire in the Charlotte Paramount exchange, when, it will be remembered, he took charge of the situation and managed everything so capably that the exchange never lost out on a single booking. Mr. Killfoil has further claim to fame being responsible for standardizing the equipment used in the Paramount exchanges in this territory.

Hank Hearne, of the newly formed Liberty Theatre Film Distributing corporation, and formerly of Southern States, is to be married some time in the near future to Miss Elizabeth O'Brien, popular Atlanta girl, daughter of Mr. and Mrs. C. J. Lynch, of 226 E. Fourth street. All members of the local film fraternity are deeply interested and wish their co-member every happiness. The exact date of the ceremony has not yet been announced.



Hunt Stromberg who will make eighteen feature productions for Producers Dist. Corp.

Rufus Davis, who recently underwent an operation for appendicitis at the St. Joseph Sanitorium, is rapidly recuperating, and is expected to be in condition to leave the hospital before this paper leaves the press. The operation was not very serious, but all film row is interested in the welfare of Mr. Davis, who is one of the most popular salesmen on the road in this territory.

Ralph Morrow, who has held the managerial reins in the Dallas office of Producers Distributing Corporation, has recently been appointed district manager of that territory. The position of branch manager is now filled by Diaz Callahan.

The marriage of Floyd Tomes and Edith Burktrusser which took place last Saturday, is an event of interest in film circles. Mr. Tomes is the branch manager of the Educational exchange in Dallas, Texas.

C. E. Daffin, accompanied by Mrs. Daffin, and C. E. Jr., arrived in Atlanta Monday of this week for a short visit. Mr. Daffin, who is one of the best known exhibitors in this territory, manages the Daffin theatre, in Tallahassee, Florida. He and Mrs. Daffin spent some of their time with F. A. Leatherman, during their stay this week.

Will B. Wood, of the Bell theatre, Gadsden, Alabama, spent Monday in Atlanta. Mr. Wood has purchased large real estate interests in Sarrasota, Florida, in which he is much interested.

F. E. Williamson, of Winter Haven, Florida, stopped in Atlanta Monday on his way home from New York where he went to see E. J. Sparks off for Europe. Mr. Williamson spent most of his time here in the hospital visiting Rufus Davis, who is rapidly recuperating from an operation for appendicitis.

Frank Rogers, member of the Southern States sales force, came in town Monday, and left again Wednesday.

Oscar Oldknow is out of the city on an extended tour of the territory, including in his itinerary the branch offices of both Southern States and Creole Enterprises.

J. Coleman Brown, of the Southern Theatre Supply and Equipment company returned to Atlanta Wednesday from Milwaukee, where he attended the M.P.T.O.A. convention.

Arthur C. Bromberg, president of Progress Pictures, who has been to Milwaukee to attend the M.P.T.O.A. convention, returned Wednesday.

Miss Polly Bicknell, of the F.B.O. force, left Saturday for a two weeks' vacation, part of which she will spend in Atlanta, and part out of town.

Harry Pierce, who travels the Alabama and Georgia territory for Educational working out of the local office, was in town Tuesday.

Harry Lucas, manager of the beautiful new Egyptian theatre in Greenville, N. C., spent several days in Atlanta this week, visiting his brother Arthur Lucas.

Bob Ingram, one of the salesmen for Progress Pictures, has returned from Milwaukee, where he has been attending the M.P.T.O.A. convention, arriving in Atlanta Tuesday.

Oscar Morgan, branch manager for Pathe, returned to Atlanta early this week from Dallas, Texas, where he has been attending the exhibitors convention.

Detroit

AL WEEKS, literary editor of the Detroit News, and William F. Holliday, local advertising agent, are the authors and composers of the "Syncopation Week" program at the Capitol theatre. It is a novel entertainment distinguished by several refreshing songs.

The New Plaza theatre has been taken over by Joe Cosco, a rising local exhibitor who already operates four theatres in Detroit. The Plaza was recently remodelled and extensive improvements installed. Other theatres operated by Cosco include the Jefferson, Harper, the Strafford and one recently opened by him on Woodward Avenue.

Charles H. Miles, head of the Miles enterprises, has just returned from an extended stay in Arizona where he sought to regain his health. He is now actively interested in directing his houses for the first time in several months. Mrs. Miles accompanied him.

James V. Allen, who for the past year has been with Standard, has resigned to become special representative in Michigan for William Fox. The change became effective this week.

Harry A. Ross, manager of the Middle West district for Famous-Players-Lasky Corp., George W. Weeks, General manager of this district and S. R. Kent, are in Detroit in connection with the Phil Gleichman-Famous Players alleged breach of contract suit.

William F. Klatt, owner of the Rosedale and Regent theatres has moved his executive offices to 2328 Buhl Building.

Arthur O. Renaud, of the local Paramount exchange, has just completed an extensive tour of the state.



San Francisco



THE San Francisco Film Board of Trade has gone on record as staunch supporters of the Greater Movie Season inaugurated last year through Mr. Herman Wobber and successfully exploited by the Rothchild Enterprises. A committee composed of Tom Bailey, manager Paramount, Walter W. Kofeldt, Pathe Manager and E. R. Williams, manager of All Star has been appointed to extend co-operation to exchanges, civic activities, etc.

The San Francisco-Sacramento Short Line will inaugurate a theatre train on Wednesday evenings during the summer as an experiment. The service will connect Oakland with Contra Costa county points. Wednesday night is selected so persons may attend the Oakland fights as well as the theatres. The plan has been advocated for many years.

Harry Lustig, western division manager for Metro-Goldwyn, recently conducted a sales conference in San Francisco, after which he immediately left for the Northwest. Mr. Lustig plans on returning to San Francisco headquarters in the very near future, bringing with him Mr. Felix Feist, the new general sales manager, who has succeeded Jas. R. Granger.

The Union Square is to play vaudeville again, according to Manager E. L. Perry.

W. B. Armstrong, of the Armstrong Power Studios, has just closed a deal with Max Blumenfeld for his San Mateo house.

S. J. Coldman, local manager F. B. O. is attending the National F. B. O. Convention in the East.

Pine Tree Theatres, Inc., has taken over the Liberty Theatre, Klamath Falls, Oregon. Harry W. Poole has been placed in charge of the two houses.

Floyd St. John, Co-operative, has returned from a trip through the North and predicts good business.

H. S. Polin, who has been acting in the capacity of Press Agent for the Imperial Theatre, has left for Los Angeles, where he is to be connected with the technical department of F. P. L.

The jazz orchestra left the Imperial and will be supplanted by a concert orchestra.

F. G. Sliter, Manager of the Seattle office and Chas. Koerner, manager of the Portland office of First National Pictures, stopped over in San Francisco recently.

Mr. Fred Jacks, special sales representative for First National is here on a four weeks' stay, following a trip through the Northwest and the Los Angeles territories.

Joseph Greenbaum, one of the head executives of the Rothchild Entertainment Corporation, returned from an important business trip to New York, Chicago and other Eastern centers. Mr. Greenbaum stated he was very optimistic regarding future motion picture interests.

Robert E. Power of the Robert E. Power Studios, Los Angeles, spent a couple of days at the new Palo Alto house of M. Blumenfeld, now under construction, and which theatre this company is decorating.

Mrs. Wheatley is now handling the information desk for Metro-Goldwyn, Mrs. Lowery assisting Mr. Robbins, the cashier.

Frank Behrens, formerly manager of the U. C. Theatre, Berkeley, has been transferred to the Senator Hotel, Sacramento, while Harold Sherburne of the Senator will fill the U. C. vacancy.

M. Bascom of the Pastime Theatre, Mt. Shasta City, has been in a San Francisco Hospital for some time, but recently returned home.

L. B. Smith, formerly of the Strand Theatre, Roseville, is opening the Airdome at Winters.

Marie Spieler, West Coast secretary, is rapidly recovering from a poisoned oak attack.

Mr. and Mrs. Bill Edmonds have returned to San Francisco from a visit in Los Angeles and Southern California for a week or so.

J. McCann of T. & D. Jr. Enterprises, is recuperating from a siege in the hospital.

Barney Garnette of Universal is in Arizona. Barney was taken seriously ill while on the road, and had to be removed to Los Angeles, and later to Arizona, as soon as his strength permitted. His many San Francisco friends have been making solicitous inquiries regarding him.

C. F. Bliss, president of the Lake Tahoe R. R. and Transportation Co., purchased complete new equipment for the Tahoe Tavern.

W. G. Dolliver of Western Theatre Supply and Tex Coombs of the Theatrical Supply Co. are attending the Supply Dealers Convention in Milwaukee and the M. P. T. O. Convention as well.

W. C. Wheeler, local Vitagraph manager, has returned from the Vitagraph Convention held in Los Angeles.

N. H. Hunter, who for the past two years has been in charge of the advertising department for the C. F. Weber Co. of San Francisco, has left for Chicago, where he will hold a similar position with the American Seating Co.

Immediately following the close of the Paramount Convention in Los Angeles, Wm. R. Frazer, together with Mr. Kent and Mr. Weeks, stopped for several days in San Francisco at the local F. P. L. Exchange. Mr. Frazer, general manager of the Harold Lloyd Corporation, returned to Los Angeles after a short stay, while Mr. Kent and Mr. Weeks continued on their way East.

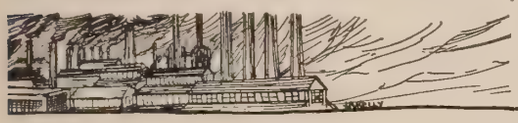
Sam Gordon of Kapa placed orders with W. G. Preddy for Reflector Lamp equipment, new Minusa De Luxe Screen and considerable other equipment.

E. C. Cunningham of Pacific Grove installed new equipment in his Carmel house. Preddy is furnishing Power's machines and Minusa de Luxe Screen.

Alex Pezzuto of Loring Theatre, Crockett, installed all new upholstered seating in both of his theatres. The entire front of the Loring Theatre has been remodeled.

Joaquin Perry of Liberty Theatre, Fort Bragg, was a visitor to the City transacting business on the Row.

J. D. Truelove of Pismo Beach has installed Powers Equipment and Rectifier. He is a pioneer exhibitor having exhibited in that Beach town for a number of years.



Central Penn



ONE hundred and ten mothers, over sixty years old, accepted the invitation of C. Floyd Hopkins, Harrisburg manager of the Wilmer and Vincent theatres, to attend the third annual Mothers' Day entertainment in the Majestic Theatre.

Instead of closing for the summer months, as has been its custom heretofore, the York Opera House, of York, a motion picture and vaudeville house has adopted a new policy of continuing open through the hot weather and introducing musical comedies in addition to pictures, with a change of program twice weekly. The new plan became effective in the week of May 4. The house is operated by Nathan and Louis Appel, who control a chain of York theatres, and the house manager is Edward R. Moore. The management had as its guests one night during the opening week under the new policy, the members of the York baseball team of New York-Pennsylvania League, who occupied several boxes.

Extensive improvements are being made to the Jackson Theatre, in York, which is operated by F. E. Barry. The walls and ceilings are being redecorated by Charles A. Hottinger, of Brooklyn, N. Y., who recently redecorated the interior of George Kruppa's theatre in Lancaster, which was badly damaged by fire. The work in the Jackson theatre is being done so as not to interfere with the regular performances.

A special ten-cent matinee for children was given in the Jackson theatre, York, during the recent showing there of a Jackie Coogan film.

Charles K. Campbell, manager of the Victoria Theatre, Harrisburg, was compelled to be absent from duty during a part of the week of May 18, through illness.

C. Floyd Hopkins, head of the Wilmer & Vincent theatrical interests in Harrisburg, was toastmaster at a banquet given on the night of May 18, as a farewell to Roy Davenport, a prominent restaurant man, who was leaving to go into business in Baltimore. The dinner was held at Folger's Inn, several miles north of Harrisburg. In behalf of the club members Mr. Hopkins presented Mr. Davenport with a handsome Oriental rug.

A new theatre is being erected in the town of Nicholson, by George Q. Pratt, who formerly operated the Strand Theatre there. It will probably be ready for formal opening in August. The Strand has been taken over by J. V. Eckert, who is renovating the theatre and will reopen it as the Palace.

Announcement has been made by the Marcus Loew interests, which recently purchased the Regent picture theatre, Harrisburg, that there will be no increase in the prices of admittance. The prices are thirty cents for adults at matinees and fifty cents for the orchestra and thirty cents for the balcony at nights. Children are admitted at any time for 10 cents.

The management of the Realty Motion picture theatre, Middletown, leased the house on the night of May 7, to a company of home talent players who produced "Better Times," under the auspices of the Middletown Chapter of the Daughters of the American Revolution.

Paul Herman, owner of the Strand Theatre, Hamburg, has resumed the management of the house, having taken it over from Dr. Lichtenwaller, who had recently been operating it. Dr. Lichtenwaller will devote his entire time to the management of the Palace, in Emaus.

To undergo extensive remodeling, the Family Theatre, Shamokin, has been closed for a period of three months from May 1.



Des Moines

HARRY KELLAR, representative of First National, was in the hospital for a week at Fort Dodge, a victim of typhoid fever. He left the hospital on Sunday.

Art Zeigel has sold his interest in the Lyric Theatre at Jewell. He bought the house just two months ago from George Geifer.

Helen Ditzler, sales control clerk for the Des Moines Pathe office, is leaving to take a stenographic position in Chicago. No one has been secured as yet to take her place.

A new theatre is being opened up at Leon, Iowa. This will give John Waller, owner of the Strand theatre there, a little competition. The new theatre is just in process of construction, a new building being erected to house the new enterprise.

E. C. Clay, salesman for F. B. O., who got badly knocked out when his car bumped him into the garage wall when he was giving her a cranking, is as good as new again. And Les Phillips, salesman for the Exhibitors Supply Company, who was badly cut with glass when the car in which he was driving took several somersaults, has been out on the road again this week. He has been able to drive his car with the exception of a few days in spite of the fact that one piece of glass went clear through his hand.

Phil Ryan of the Capital Enterprises of Kansas City, which is represented in Iowa by theatres at Muscatine and Fort Madison, was in Des Moines on business last week.

W. O. Galloway, booker for Educational, is now the ruler supreme of his own private office. The transfer was just accomplished.

Park Agnew, booker of Metro-Goldwyn, accompanied W. F. Banford, manager, on a trip to Waterloo, Oelwein and Cedar Falls. Their mission was of a secret nature. After this trip, Mr. Banford left for a trip to Dubuque, Davenport, and other key towns.

Riverview Park, Des Moines has just been equipped with a Powers motion picture machine.

Harry Gottleib, salesman for Metro-Goldwyn, is really trying to diet. He's trying to get down to 250. He weighs 300 and his Ford has a permanent limp from the load. He lost a few pounds the other day, and then bought a sack of candy. As a result he gained ten pounds. For a fact.

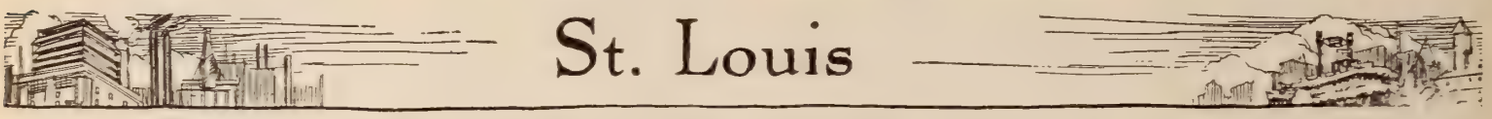
M. R. Blair of Iowa Theatre Company of Cedar Falls, owners of the Regent and Empress theatres, was in Des Moines on film business.

H. H. Prine of the Lyric at Boone was also in. And Thomas A. Brown of the Strand at Iowa City spent the day at the film exchanges lining up pictures.

W. G. Bishop, who has been at the Metro-Goldwyn office on special exploitation made the jump to Memphis, Tenn. from the Des Moines headquarters.

The much discussed ball game between the different staffs of the film exchanges is scheduled for a date within two weeks. The two teams are made up from the three film exchanges outside the Film Exchange Building, Famous Players, Metro-Goldwyn and F. B. O., and the other exchanges all of whom have their offices in the Film Exchange Building.

The hot weather hit Des Moines just as the Capitol Theatre put into operation its new cooling system. One lady complained that she was too cool in the theatre. The thermometer outside is registering 98 degrees.



St. Louis

MRS. S. B. FOLLIS has sold her Scout Theatre, Alamo, Tenn., to O. E. Howell. The new owner will retain Mrs. Follis as manager.

The Palace Theatre at Flat Rock, Ill., is installing a new lighting system and has closed temporarily.

Houses closing for the Summer months in this territory include: Midway, Fornfelt, Mo.; Opera House, Irving, Ill.; Opera House, Makanda, Ill.; Pastime Theatre, Mendon, Mo.; Odd Fellows Temple, Mount Olive, Ill.; Princess, Percy, Ill.; and Pastime, Tamaroa, Ill.

The Hunter Consolidated School District has disposed of their motion picture machine and as a result Hunter, Mo., will be without school pictures for some time to come.

J. Singer formerly organist of the Orpheum Theatre, Quincy, Ill., has been named district manager for the theatre organ department of the Wurlitzer company. He will make his headquarters in St. Louis.

G. E. McKean, Fox manager, visited Springfield and vicinity during the week.

Oscar Wesley of Gillespie and H. Roman of Benld, Ill., were visitors of the week. Joe Hewitt of Robinson, Ill., and V. Krause of Mowequa, Ill., were also seen along Picture Row.

The Missouri Theatre will be used for the annual commencement exercises of St. Louis University on June 4. The program opens at 10 a. m. Approximately 300 graduates from the various departments of the university will receive their degrees.

Lloyd Boyle Howard, 19-year old adopted son of Miss Sidney Emeline Boyle and legal heir to her estate of about $600,000, has accepted the position of usher at the Missouri Theatre, Grand and Lucas avenue.

Tom Reed of Duquoin and Harry Thornton of the Gayety Theatre, Springfield, Ill., plan to attend the big Shrine convention on the Pacific Coast and leave this week for California. While in the West they will give the girls at Hollywood a treat by dropping down for a visit.

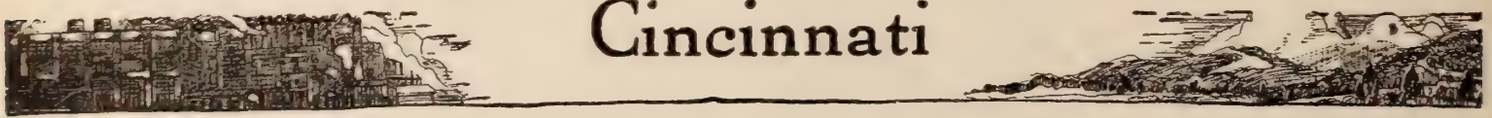
Charley Goodman, owner-manager of the Rainbow and New Astor Theatres, St. Louis, fell into the clutches of a speed cop at Williamson, Ill., and was fined $16.50 for letting his gasoline buggy out. He was enroute to Chicago and trying to better Cannon Ball Baker's mark so the cop contended.

McInery of Dallas, Woods of Houston, Moran of Oklahoma City and Sam Henley of Salt Lake City, Utah, were a few of the Universal managers who passed through St. Louis on their way home from the big powwow held in Chicago. Jack Meredith exploiteer in the Southwestern territory accompanied them. Henley formerly sold First National pictures in St. Louis.

Joe Greene, manager of the Lafayette Theatre, owned by the St. Louis Amusement Company, put out an eight-page program in honor of the reopening of the Russell Airdome. Merchants advertising in the program not only defrayed the cost but put something on the right hand side of the ledger.

Chet Gruber manager of the Miners Theatre, Collinsville, Ill., has opened a Summer garden in conjunction with his delicatessen and sandwich shop on West Florissant avenue, St. Louis.

The New Grand Theatre, Hope, Ark., is to be remodeled according to F. S. Horton, manager. The improvements will include a new lobby, tile floor, marble base, stucco columns, etc.



Cincinnati

THE Standard picture exchange is moving from the fifth floor of the Broadway film building to the third floor. The new quarters will be much larger than the old ones and better furnished, and will have all the appearances of doing a tremendous business.

George Burns, office manager for Standard has left the hospital and is at home again where he is rapidly recovering from a severe illness.

John Eifert, recently appointed to a special post on the Standard force, spent four days in Cleveland conferring on the product with the officers at the home office.

The Film Exchange Managers association will give a picnic to their employees at the Cincinnati Gym Grounds on Saturday June 13. Roy Haines, manager for First National, Stanley Jacques, manager for Pathe and Maurice Strauss, manager for Progress, have the affair in charge and a good time is promised to all attending, which will be by invitation only.

Elmer W. McKinley and James E. Finch, formerly with Standard, have joined the forces of their old friend Maurice Strauss and are now with Progress serving as booker and salesman respectively.

The Progress exchange is to move to the offices formerly occupied by Associated Producers.

Max Margolis, the energetic salesman for Universal, is making many a week end trip home these days. In the past he stayed in the territory, but the rumor is that a certain young lady has won his heart, consequently the many miles of weary travel each Friday.

J. S. Davis has sold the New and Popular Theatres of New Boston, O. to Simon Leobold of Portsmouth, O. Davis will devote his entire time to the management of the Westland Theatre, Portsmouth.

Al. Kinzler, Chas. Thompson and Pete Zander, associates in the exhibition game in Dayton, O. controlling several suburban houses, drove up to film row last week in their new Cadillac car.

Gus Phillips of the Strand Theater, Newport, Ky., tried to climb a telephone pole in that city last Friday night with the result that his car is now laid up for repairs.

Theo. Hahn Jr., leader of the Capitol Theater orchestra and also in charge of all the orchestras at the local Libson houses is being complimented daily on the beautiful musical programs that he arranges for each theatre.

A. L. Potts, of the Eastland Theater, Maysville, Ky., recently opened, reports that business at his house has been very good lately.



Albany



THE film salesmen of Albany, certainly covered themselves with glory on Monday night when they played the part of hosts at the second annual ball given at the Hotel TenEyck. It was a most enjoyable affair and attracted some eighty or ninety couples, including many of the nearby exhibitors. The entertainment committee consisted of Arthur Goldsmith, Ray Smith, Fenton Lawlor, and Edward Hochstim, with all the other film boys lending their hands toward making the affair a success.

Bert Gibbons, former manager for Vitagraph in Albany, and later on a divisional manager, has entered the employ of the local Universal office, as a salesman, and is now covering northern New York.

Among the visitors along Film Row during the past week was L. C. Adams, with houses in Dover Plains and Copake. It appears that there are three houses in Dover Plains, although it is only a small village, but none of the exhibitors wants to pull up stakes and get out so they are all sticking and waiting for the other fellow to make the first move.

All Watertown smoked cigars on Sol Manheimer last week. Mr. Manheimer is the manager of the Robbins theatres in that city, but what is more important, he is now the father of a bouncing baby girl.

H. C. Bissell, recently promoted to the position of manager of the Universal exchange in Albany, is back from the Chicago and Milwaukee Conventions. It was his first trip west and while he liked it he expressed himself as being rather glad to be back once more in the Capital City.

The Rex, in Middleburg, has been acquired by N. S. Fleck, a newcomer in the business, who has reopened the house, and who was making his first flying trip along Film Row during the past week.

Herman Stearn, local manager for F. B. O., made a flying trip to New York last week, and then doubled back by sleeper to Plattsburg, in order to meet Jack Mathews, a well known exhibitor of that city.

Robert Mochrie, E. E. Lowe, and Arthur Goldsmith of the local P. D. C. exchange, are in New York this week, attending a divisional convention at the Hotel Commodore.

Peter Gordon has taken over the Photo Play theatre at Keeseville, which has been run by H. E. Nichols.

The Palace, in Waddington, has closed for the summer, during which time certain repairs will be made by L. LaPointe, the owner.

S. Stein, who has been running the Lyric, in Hunter, announces that he will erect a new theatre in the near future.

"Pop" Linton, of Utica, whose house was burned to the ground several weeks ago, is quietly at work these days financing the erection of a new house that will be ready for opening the fore part of September.

Alfred J. Marchetti, booker for First National, Albany, has been confined to his home on account of illness. Alec Herman, manager for First National here, joined forces with Harry Buxbaum, and F. J. A. McCarthy, the latter of Buffalo, and swooped down on the Schine brothers the other day.

An old timer in the person of Jimmy Sper, who used to make Albany his hang out but who is now in Buffalo, was in town last Wednesday and spent most of the day in shaking hands with his friends. The same day also brought to town Charlie Moyer, who runs the Liberty, in Herkimer, and Lew Fischer, of Fort Edward, with a half dozen houses to his string. Charles Sesonske, of the Grand, in Johnstown, was also on hand.

W. W. Farley, of Albany, has acquired the Community theatre in Catskill, the deal having gone through last week. Just exactly when Mr. Farley will take over the house is not yet known. It is further understood that negotiations undertaken by Mr. Farley for the Gateway in Little Falls, and the Liberty in Herkimer, have not made any perceptible progress.

Last Wednesday marked the second year for Herman Vineberg, as manager of the Mark Strand theatre in Albany. Mr. Vineberg has made a remarkable success as manager of the house, and is an indefatigable worker. Slip covers go on next week, at which time ushers and other house employees will appear in their summer uniforms.

Meyer Schine, of Gloversville, head of the Albany Zone Committee, was in Buffalo during the past week.

W. W. Mase, of Prattsville, in town during the past week, became a member of the Zone Commitee.

Jake Tremper, of the Airdome in Rhinebeck, was also along Film Row.

L. L. Connors has decided not to renew his lease of the Pember, in Granville, following its expiration on May 30. He has theatres also in Salem and Cambridge.

A. L. Burks, who is connected with the local Universal exchange, had the time of his life in Milwaukee when he impersonated "Hoot" Gibson in a parade staged by Universal during the Convention. Mr. Burks rode a horse and did nearly all the other stunts generally attributed to the well known star.

Otto Eigen has been forced out of his theatre which he has long run in Sharon Springs, on account of the block housing the theatre being sold. Mr. Eigen will get out on June 1, but will probably be heard from later on, with some other house.

To Charlie Hepp, of the Lincoln in Troy, it never rains but it pours. Mr. Hepp has the distinction of being the father of eleven children and about half the number were sick during the past winter. His mother-in-law died last week, and the last straw that broke the camel's back came a few nights later when his son was so badly injured in an automobile accident, that he may lose his eye.

Proctor's new house in Schenectady is progressing to the extent that concrete was being poured during the past week, but it will be several months before the structure has been completed.

The Strand theatre, in Schenectady, has taken on a summerlike appearance through palms and other flowers that adorn the lobby together with a fountain and a trellis-like overhead. The appearance has caused manager William Shirley to receive many words of praise.

Miss Betty Feuer is a decidedly busy young lady these days for in addition to handling the Crescent theatre in Schenectady, she is being called upon for many social obligations. Miss Feuer attended a ball at Union College the other night, and last week the Elks ball, and now she is talking of spending a week or so in New York city.

If prizes were offered to persons wearing the loudest shirts, Walter Roberts, of the Troy theatre would unquestionably carry off the blue ribbon. He had on one last week that could be heard a block away, but he said nothing by reason of the fact that the garment had been presented to him by his better half.

Mr. and Mrs. Colby Shaw, former well known residents of Albany and vicinity, are back from more than a year that has been spent on the West Coast, during which time Mr. Shaw was connected with an orchestra at Santa Monica. The couple became a bit homesick and intend to spend this summer in the East. Mr. Shaw formerly conducted the orchestra at the Mark Strand in Albany.

The Troy Local No. 285 Motion Picture Operators Union, announces that it will hold no meetings during July and August. The Local has twenty-seven members and is decidedly active.

The American theatre in Troy, acquired several months ago by the Strand interests, and which has remained closed since that time, is to be redecorated, and according to reports, will be reopened this fall as a second run house, and a direct competitor with the Griswold, a block away.

The high school students in Warrensburg, to the number of 100, each contributed a dollar bill last week toward the purchase of a motion picture machine for the school. The board of education will bear the expense of securing the necessary films that will be shown each Friday night from now on.

Dave Seymour, a well known exhibitor in Saranac Lake, is connected with the Saranac Lake Finance Corporation, a new concern that incorporated last week.

Henry Corr, operator at the Palace in Troy, is a bit chesty these days but he has a good reason, for he is enjoying himself astride one of the finest looking horses that is seen along the bridle paths leading out of the Collar City. The horse was presented Mr. Corr by his many friends in New York city. Mr. Corr served with the army during the World War, having been connected with the Signal Service.



Texas



OTTO BRAUER, south Texas representative for Universal, is in town for a few days. Mr. Brauer has just returned from a trip through the Valley and reports business good due to the good crop prospects.

Harry Van Demark city manager for Southern Enterprises of Texas has returned from Dallas where he attended a district meet called by Earl Crabb, district manager.

Ed Collins, city manager for Southern Enterprises, Inc., of Texas at Galveston stopped off for a short visit early this week. Mr. Collins was returning from a district meeting held at Dallas.

Will Horwitz, owner and manager of the New Texan and the Iris theatre is in New York on business. Mr. Horwitz will be out of the city for about ten days.

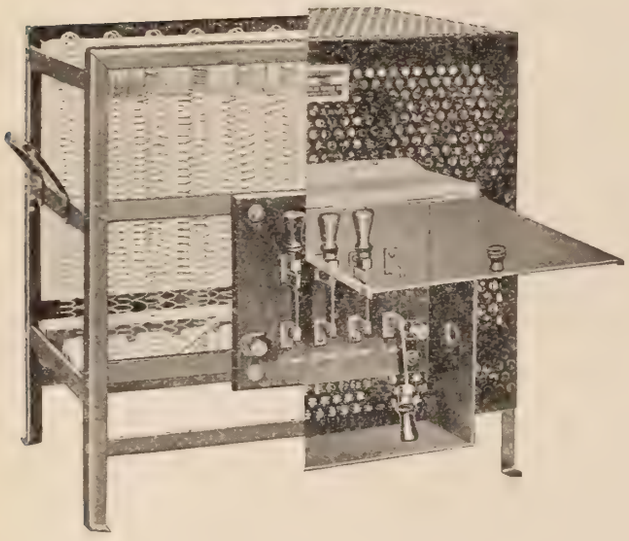
Ed Breamer manager of the local Majestic theatre is in Chicago for four weeks. Mr. Breamer was sent to Chicago by his company to study the conditions of the Chicago theatres and to get new data regarding the management of combination theatres.

Jack Petit Dallas film salesman is in town with his new fall releases. Mr. Petit represents Specialty Film Service in south Texas.

Eugene Dennis Kansas City wonder girl is making a personal appearance at the Queen theatre this week. Miss Dennis is one of the most unusual mind-readers ever appearing in Houston.

IMPORTANT FACTORS IN GOOD PROJECTION POWER'S

MULTIPLE COIL RHEOSTAT



Weighs less than one-third of grid type rheostat. Easily moved by one man.

Multiple Coil Units—One coil carrying five amps.—balance ten amps. each.

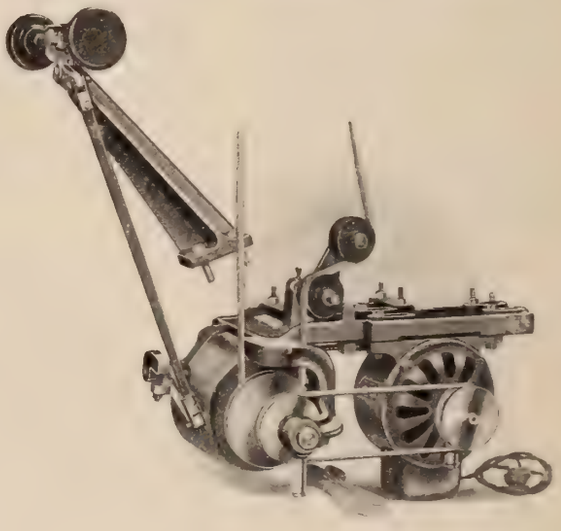
Small amperage carried by each coil allows use of small wires which permit perfect connections.

Loss of one coil does not affect others. If entire capacity of rheostat is not being used a new coil may be immediately switched in.

Coils can be replaced in a few minutes without difficulty and adjustments are easily made by means of knife switches.

Coils are special non-corrosive wire, strong and operate at very low temperature.

GOVERNOR TYPE MECHANICAL SPEED CONTROL



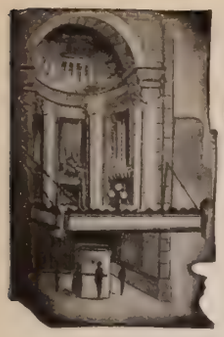
An assurance of absolute accuracy and dependability. Thousands in use without a complaint.

By setting lever and then simply throwing in the motor switch the projector will at once reach the exact speed for which the control is adjusted.

The speed of the mechanism will not be affected even though a change in line voltage should cause the motor speed to vary considerably.

If Power's Speed Indicator is used in connection with Power's Governor Type Mechanical Speed Control all difficulty regarding the proper timing of the picture is eliminated.

NICHOLAS POWER COMPANY
INCORPORATED
NINETY GOLD ST. NEW YORK, N.Y.



CONSTRUCTION & EQUIPMENT DEPARTMENT



S.M.P.E. Holds Successful Meeting

Many Interesting Papers; Description of Movies by Wireless; Mobile Colored Lighting for Theatres

THE Spring convention of the Society of Motion Picture Engineers which was held in Schenectady, N. Y., May 18th to 21st inclusive, proved to be one of the most successful meetings that the Society has ever held, both from a standpoint of interesting papers presented and the large number of members and guests in attendance. The meetings were held in the new Van Curler hotel.

The papers given were of technical and semitechnical nature and of diversified subjects. As a result, the material and data presented proved exceptionally valuable from a strictly engineering view and also for practical showmanship and theatre operation.

The Arrangements Committee functioned to a degree of perfection in as much as the entertainment program for members and guests as well as the attending ladies provided diversified amusement that was greatly enjoyed by every one.

The convention opened Monday morning with an address by the president of the Society, L. A. Jones of the Eastman Kodak Co., who was followed by the Mayor of Schenectady with a speech of welcome. Francis C. Pratt, Vice-President of the General Electric Co. also added a few remarks at this opening session.

A paper that should prove very interesting and helpful to exhibitors was read at the second session by F. R. Still, Vice-Pres. of the American Blower Co., entitled "How Theatres Should Be Ventilated." This paper contained data and practical recommendations pretaining to the proper atmospheric conditioning of motion picture theatres. As cooling and ventilating is one of the most important problems that now confront the exhibitor in his efforts to increase patronage, particularly during the summer season, this paper, when it appears in the printed transactions of the S.M.P.E. should find wide distribution among theatre owners.

Another paper that caused unusual comment when it was presented by its authors, L. A. Jones and Lewis Townsend, was entitled "Colored Lighting Effects in Connection with the Exhibition of Motion Pictures." This paper was supplemented by slides and a most interesting demonstration that gave indications of the developments that can be looked forward to in the field of mobile colored lighting effects in motion picture theatres. The authors remarked on the favorable reaction by audiences to the



Architect's drawing of the new Warwick theatre which will be one of Kansas City's largest surburban houses.

mobile modified lighting effects that have been tried out in the Eastman theatre. The unusual feature in the method of securing these remarkable color effects is that they are projected in an identical manner to motion pictures.

C. Francis Jenkins, founder of the Society and an inventor of international fame, startled the gathering with his announcement of actually accomplishing the the sending of motion pictures by wireless. He predicted that motion pictures in the home is not far distant and that furthermore music would be broadcasted simultaneously. This double broadcasting has already been successfully carried on between stations separated by several miles. These developments claimed by Mr. Jenkins will cause considerable contemplation in the motion picture field in forecasting their effects on the standing of picture theatres with the public.

Many other papers were presented before the convention that were the cause of lengthy discussions. The complete list of papers and their authors is as follows:

An Improved Sensitometer Sector Wheel —M. Briefer

How Theatres Should Be Ventilated—F. R. Still

Infra-Red Photography in Motion Picture Work—J. A. Ball.

Control of Series Arc Generator Sets—J. R. Hertner

The Machine Development of Negative and Positive Motion Picture Films—Dr. A. B. Hitchins

What Happened in the Beginning—F. H. Richardson

Colored Lighting Effects for Use in Connection with the Exhibition of Motion Pictures—L. A. Jones and Lewis Townsend

Student Psychology and Educational Motion Pictures—M. Briefer

Standardization of Screen Illumination —R. M. Hill

Static Markings on Motion Picture Film —J. I. Crabtree

Paper Describing Installation of Tungsten Lamps for Color Motion Picture Work —L. A. Jones

A New Reflectometer—Mr. Frank Benford

Color Photography Patents—W. V. D. Kelley

An Account of Recent Developments in Radio Vision—C. F. Jenkins

A Museum of Motion Picture History—T. K. Peters

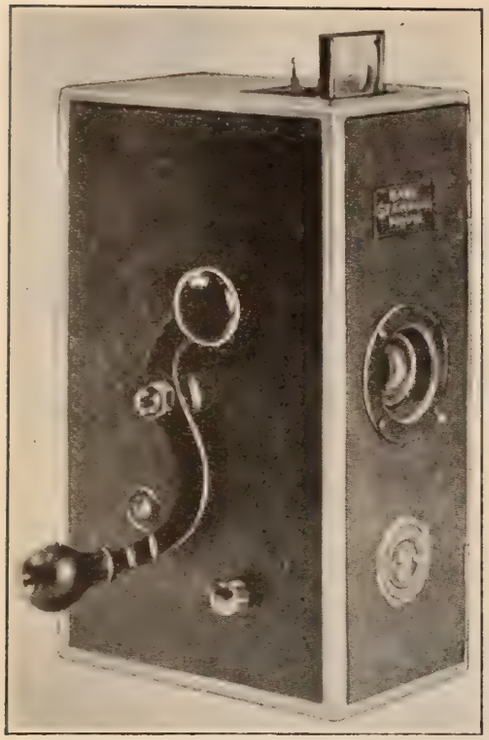
Artistic Utilization of Light in the Photography of Motion Pictures—D. W. Atwater and W. B. Ihnen

Manufacture of Incandescent Motion Picture Lamps—R. S. Burnap

The attendance at this convention was one of the largest that has ever been had. Many members that have failed to attend some of the more recent conventions of the Society were present giving the first day of the convention the appearance, as one member expressed it, of old home week. The members and guests in attendance are listed below:

Members present—P. M. Abbott, Motion Picture News; D. M. Alexander, Alexander Film Co.; Frank Benford, General Electric Co.; D. F. Braun; M. Briefer, Atlantic Gelatine Co.; G. L. Chanier, Pathe Exchange; J. I. Crabtree, Eastman Kodak Co.; L. E. Davidson, Spencer Lens Co.; R. D. Earl, Bay State Film Co.; E. C. Fritts, Eastman Kodak Co.; H. P. Gage, Corning Glass Works; W. B. Cook; J. H. Theiss, Dupont Pathe; A. G. Senner, Herbert Huesgen Co.; A. Gray, Chief Projectionist Lancaster Theatre; H. R. Glover, Gundlach-Manhattan Co.; C. L. Gregory; John Hertner, Hertner Elec. Co.; W. C. Hubbard, Cooper Hewitt Electric Co.; J. G. Jones, Eastman Kodak Co.; W. C. Kunzmann, National Carbon Co.; J. R. Manheimer, E. J. Elec. Installation Co.; B. E. Norrish, Associated Screen News; C. J. Reich, Gundlach-Manhattan Co.; H. Griffin, Nicholas Powers Co.; A. J. Holman; C. F. Jenkins; L. A. Jones, President Eastman Kodak Co.; C. J. Lang, Lang Mfg. Works; Otto Nelson, National Cash Register Co.; Dr. W. E. Story; R. S. Burnap, Edison Lamp Works; J. L. Spence, Ackley

(*Continued on page* 2858)



The Baby Standard Movie Camera which sells at a price that makes it worth investigating for use by exhibitors for filming local events. The camera and a special printer is made by the Vicam Photo Alliance Corp.

New Inexpensive Camera and Printer for Filming Local Events

A new motion picture outfit which consists of a camera, developer and printer has been placed on the market, that should prove a material aid to exhibitors in increasing patronage, according to the claims made for this apparatus.

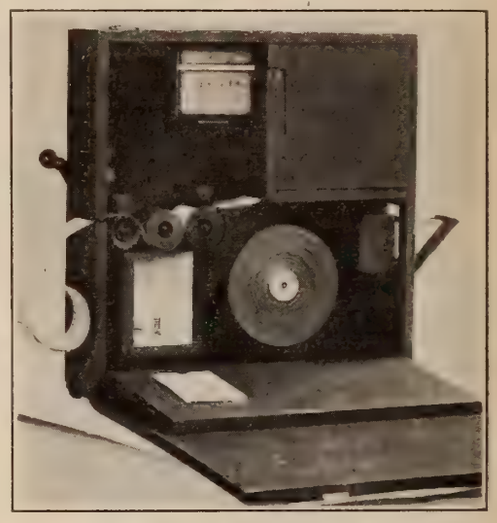
The Vicam Movie Camera and Printer is a very inexpensive apparatus, and convenient to handle, lending itself particularly, it is claimed, for amateur photography.

This apparatus suggests itself for use by exhibitors for photographing interesting local events, printing and developing the film on the premises which would provide the film ready for showing in a very short time. For instance—a local theatre could make two hundred foot of film at the schools, or of local celebrities, etc., each week, which would provide a very attractive added feature to the show. The cost of making this film would probably not exceed nine cents a running foot and where the work is done by the management itself, the cost would be considerably less.

It is claimed that this equipment has been used by exhibitors for photographing wrecks, accidents, fires, police drills, baby shows, boy scout activities, etc., which events were of particular local interest. In general a motion picture camera ready for use at all times gives an exhibitor an excellent opportunity to use his own initiative in playing up to his patrons, and popularizing his theatre.

The Vicam Camera includes two metal magazines of twenty-five feet capacity and a corrugated celluloid ribbon for use in developing the film. This equipment saves tanks and other expensive apparatus. The printer has a two hundred foot capacity, and can be attached to either alternating or direct current of 110 voltage. It is claimed that an amateur can operate this equipment and secure good results.

The equipment is manufactured by the Vicam Photo Alliance Corporation.



Interior view of the printer used with the Baby Standard Movie Camera shown on this page.

M. P. Equipment Dealers Elect New Officers at Milwaukee

THE Motion Picture Dealers' of America annual convention, held at the Milwaukee Auditorium from May 14th to 16th, was a success both in point of attendance and amount of business transacted. Two hundred and eleven delegates, representing fifty-nine recognized U. S. distributors, out of a possible sixty-five, registered, and eighty associate members representing that number of manufacturers of motion picture theatre equipment and furnishings.

The officers elected for the ensuing year, who will assume their new duties at a directors meeting to be held in Chicago July 15th, include: President, C. D. Struble; Vice-President, Tex Coombs, and Treasurer, Carl Fulton. B. A. Benson, retiring Secretary and Treasurer, was prevailed upon to keep the office of Secretary until such time as a suitable successor could be found. High tribute was paid to Mr. Benson's ability and hard work for the association since its inception.

The new Board of Directors include C. D. Struble, Kansas City; H. R. Dutton, Chicago; Max Rubin, Detroit; Abe Dresner, Washington; D. C. Hollis, Pittsburgh; Tex Coombs, San Francisco; G. A. Doering, Dallas; Carl Fulton, Chicago, and W. S. Rebell of New York city.

The new officers of the manufacturing division are: Sam Lears, re-elected President; Joe Breckert, First Vice-President; J. H. Hertner, Second Vice-President; L. M. Fulton, Third Vice-President, and Mrs. A. De Berrie, Secretary.

Secretary-Treasurer Benson reported the finances of the Association in fine condition and turned over a substantial balance to his successor as treasurer.

The constitution was revised to strengthen the organization, one clause in particular arousing much interest was a fine of five dollars for any member failing to attend a convention session and one dollar for each time tardy.

One of the pleasant features of the convention was a banquet at Gimbel's Grill on Friday night, which was attended by one hundred and fifty-eight persons.

As the members left Milwaukee they were as of a unit in declaring that the exposition which was held during the convention was the most successful ever promoted by the Equipment Dealers' Association and that every member who had a booth was greatly benefited, reports of orders and prospects for future business being heard on all sides.

The next convention will be held in Detroit during July, 1926.



The special printer made for developing the film used in the Baby Standard Camera described on this page.

Work Started on 2,200 Seat Hackensack, N. J., House

Ground was broken on May 11th for one of the finest and most complete theatres in New Jersey at the corner of Main and Camden streets, in Hackensack, N. J. The ground was formerly owned by the Orintani Field Club and was sought after by many interests, including the city itself who planned using it for a city hall. The efforts of Haines-Reinlieb Co. landed it for Bratter & Pollak.

This building will be constructed of limestone with a polished granite base, concrete and steel. It will contain an auditorium that will seat 2,200 people, 17 stores and 60 offices arranged in suites of three each. The building was designed by William E. Lehman of Newark and will be under his supervision.

Two Modern Theatres to Be Built in North Carolina

The Piedmont Amusement Company of Winston-Salem, N. C., will build a beautiful theatre to replace the old Broadway which was destroyed by fire some time ago.

George Crater, a prominent newspaper man who is connected with the High Point North Carolina Enterprise, is building a handsome theatre in the city of High Point at a cost of approximately one hundred thousand, and a seating capacity of one thousand. High Point for some time has

The Nation's Rialto



is seated with

American Seating Company

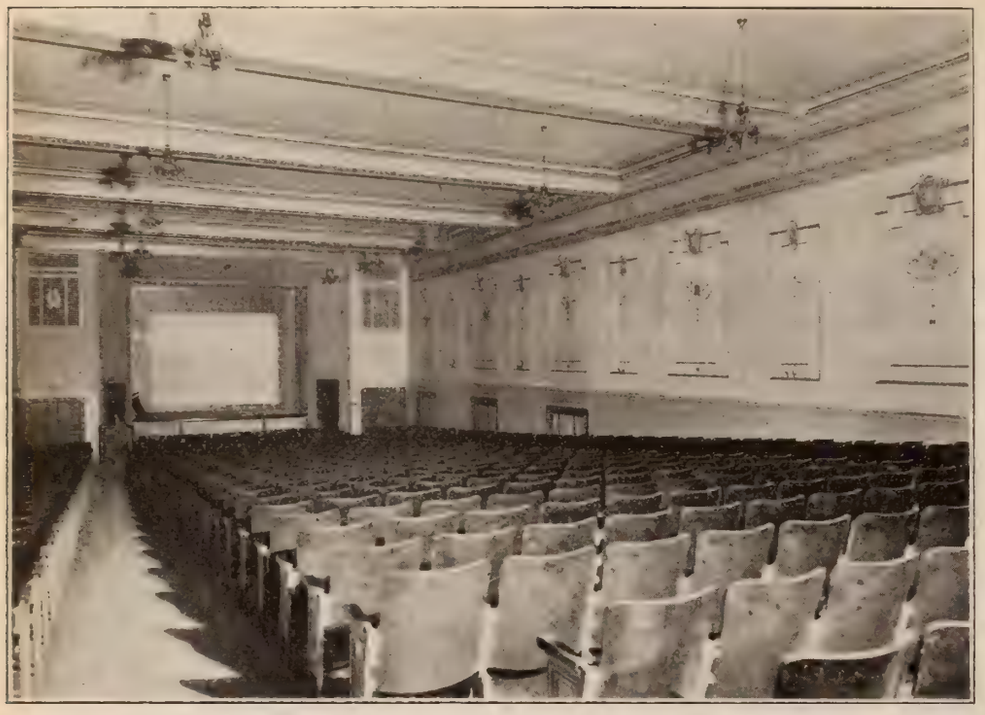
Theatre Chairs

American Seating Company

CHICAGO

Offices in All Principal Cities

Installation Everywhere



The Ohio theatre, Lorain, Ohio which was recently constructed by August Ilg on the site of the former theatre wrecked by last summer's tornado. This house is thoroughly modern in every respect.

New Theatre Opens in Tornado Swept Town in Ohio

LORAIN, Ohio, suffered serious damage last summer from a tornado that wrecked the business section of the town. But out of that wreckage there has arisen the Ohio theatre, one of the most complete and most artistic of the small town theatres. August Ilg, who built it, has always been prominent in picture exhibition. He operated the Wonderland in Lorain before the tornado struck the town. But after the storm, the Wonderland was condemned by the building commission as being unable to withstand another shock. So Ilg prepared to build a house that would meet the special conditions and that would gain the confidence of former picture fans who had a fear of gathering in large crowds, due to the utter collapse of one theatre during the progress of the storm.

Beginning right at the beginning, Ilg built his house as nearly wind proof as possible. He instructed his architect to use extra heavy girders in the construction of the house. Extra heavy steel was employed all through the structure and the concrete is a much better and stronger mixture than what is generally used. Metal doors are also installed.

The Ohio theatre is on Broadway, Lorain's main downtown thoroughfare. It has a unpretentious but tasty brick exterior. The lobby, 15 ft. x 50 ft. is tiled in bright colors. This together with attractive lobby frames, makes a gay entrance to the auditorium. This is well proportioned, being 42 ft. wide by 114 ft. deep. The 700 seats are all on one floor, and arranged so as to give practically perfect vision from all angles. There is a stage, but it is small. Just enough for a specialty number. Ilg does not plan to introduce vaudeville into his policy. He's sticking to pictures and nothing but pictures. The interior decorations, done by Italian Fresco and Decorating Company of Cleveland, are soft and pleasing. Tan, rose and old gold are tastefully combined. The side walls are panelled, with a delicate hand painted design in each panel. A small electric light fixture, with silk shade also adorns each panel. The ceiling has simulated beams. They are concrete beams, and are frescoed. The draperies are rose velour, lined in gold, and edged with gold fringe. Throughout the entire house, the decorations are the kind that one would use in a home. This gives the theatre a comfortable atmosphere. There is nothing garish, nothing offensive. Everything is restful. The heavy carpet which covers the 12 ft. x 30 ft. foyer, and the aisles, is also restful. It has a dark background with a dull gold conventional design that harmonizes with the design on the wall panels.

The Ohio has all the latest equipment to guarantee comfort to its patrons. A large fan is installed on the roof which throws the fresh air into the house, while two 24-inch fans constantly suck out the foul air. Steam heat is used, and the temperature is kept even by a Johnson thermostat. Lighting fixtures are all equipped with rose bulbs, emitting a soft glow. The wood finish in the theatre is mahogany. The wood seats are also finished in mahogany.

The projection room has been given special attention by both owner and architect. This room is 30 ft. x 12 ft., and has its own special ventilating system. Adjoining the projection room is a rest room for the projectionists, with complete toilet facilities. Two Simplex projection machines are used.

The theatre is estimated to have cost $125,000.

International Congress of Photography for Paris

AFTER a lapse of fifteen years an International Congress of Photography is to be held this year, June 29 to July 4, in Paris. The last congress was held in Brussels in 1910, where a very successful meeting was held attended largely by representatives from all nations.

The Congress will be divided into four sections: (1) Scientific; (2) Technical and artistic; (3) Historical and documentary; (4) Technique of cinematography (in connection with the Congress of Cinematography). An historical exhibition of photography and a centenary celebration of the beginning of photography will be held during the Congress.

At the request of the International Committee of the Congress, an Organizing Committee in the United States has been formed, the members being: F. F. Renwick, Dr. W. D. Bancroft, W. H. Manahan, E. J. Wall, Dr. H. E. Ives, Prof. R. W. Wood, and Dr. C. E. K. Mees, chairman. A list of American patrons has also been drawn up; their names are given on the attached list.

The Congress is especially anxious to obtain papers relating to the branches of photography with which it deals from workers in the United States. Offers of such papers can be communicated to Dr. C. E. K. Mees, Eastman Kodak Co.

Million Dollar House for Port Chester, N. Y.

A million-dollar theatre for the Rhebem Theatres Corporation at Port Chester, N. Y., will be undertaken by the Longacre Engineering and Construction Company as general contractors. The theatre will accommodate 2,000 persons. The site on which the property is to be erected is on Westchester avenue near the New Haven railroad station.

Besides the theatre the building will include offices on the upper floors and stores on the street frontage. The architect is Thomas W. Lamb.

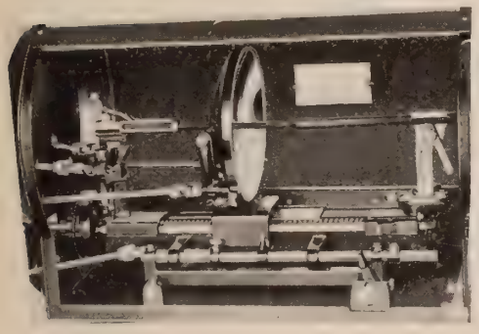


The Ohio theatre, erected on the site of the former that was wrecked by the tornado that swept the town of Lorain, Ohio last summer.

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How much light do you get? What does it cost you?

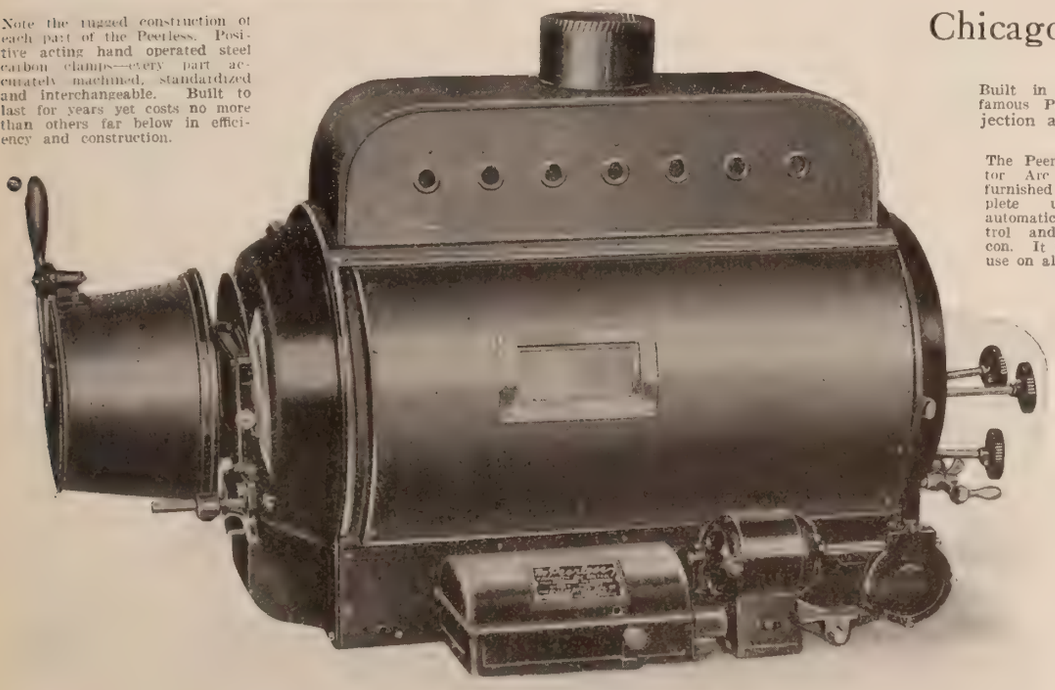
The Peerless Reflector Arc Lamp makes more profit for you by giving you twice your present light on the screen at one-fourth the cost of current and less than half the cost of carbons. This remarkable efficiency is the direct result of the practical application of scientific optical principles, the use of a condenser in addition to a reflector and the most advanced design and construction of the lamp itself.



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Analysis of Flicker

Use of Crater as Source

IN analyzing the resultant screen flicker when using an A. C. for projection purposes, careful distinction must be made between the use of the *flame* or the *crater* as a light source, since the flicker characteristics of these two sources differ widely.

The frequency of the flame, which acts as a *carrier* of the current flowing between the electrodes, is necessarily *twice* that of the current frequency, so that, if the current frequency is 60 cycles per second, the flame frequency is 120.

In the case of the electrodes (carbons), however, each is alternatively *light* and *dark*, relatively speaking, since each is alternately positive and negative. The light frequency of both the craters is, therefore, the *same* as that of the current, i. e., 60 cycles per second for 60 cycle current.

This difference in frequency between the flame and craters of an A. C. arc gives rise to marked differences in the resultant screen flicker when either of these sources is used for projection.

Crater in Focus

The flicker conditions when the arc flame was in focus were described in the preceding article where it was shown that the highest frequency of flicker wave which it was possible to obtain was 40 cycles per second. This, it will be recalled, was not high enough to become invisible when high screen intensities were used, but ordinarily, would be invisible with the intensities commonly obtained with A. C. arcs.

Few projectionists, however, make a practice of using the arc flame as a source since, in the first place, it does not possess anything like the brightness of the crater and in addition, fluctuates so badly that it becomes a problem to obtain a reasonable even and steady screen illumination.

For best screen illumination, therefore, the use of the flame should be strictly avoided, and one of the craters (top) should be used instead.

It is quite true, that even when one of the craters is selected for focusing, the flame will also provide some light to the screen. Under the best of conditions therefore, there will be *two* distinct screen flickers, one from the *flame* and one from the *crater*.

Since the crater has the lowest frequency, however, anything which tends to eliminate this low frequency flicker will also automatically render the other invisible. It is only necessary, therefore, to remove if possible, the lowest frequency flicker.

Flicker Curve for Crater Focus

The variation of resultant screen flicker, with shutter frequency is shown in Fig. 5. Suppose we analyze this curve from the start to finish.

When the shutter is stationary (shutter frequency equals *zero*), the only flicker present will be that from the arc crater which is 60 cycles per second. This flicker wave would be *invisible* on the screen and so is marked *zero* on the curve.

As the shutter starts up and increases in speed the resultant flicker will be equal to the crater flicker (60 cycles) ***minus*** the shutter frequency, so that if the latter were 12 cycles (4 R. P. S. for a 3 blade and 6 R. P. S. for a 2 blade shutter) the resultant flicker would be 60—12=48 cycles. This would not be the resultant *screen* flicker however.

The resultant *screen* flicker would be either the *difference* between the two frequencies (48 cycles as above) or it would be the *difference* between the figure just arrived at (48 cycles) and the shutter frequency whichever is *smallest*. In this case it would be the difference between 60 cycles and 48 (12 cycles as shown on the curve).

Maximum Flicker Frequency

When a shutter frequency of 20 cycles per second is reached the difference between the arc flicker and shutter flicker is such that the difference between this figure is a maximum, thus,

60—20=40 (resultant flicker)

40—20=20 (resultant *screen* flicker)

As the shutter rotates faster, the screen flicker *decreases* rapidly so that at a shutter frequency of 25 cycles per second it is

60—25=35 (resultant flicker)

35—25=10 (resultant *screen* flicker)

As the shutter further increases in speed the flicker on the screen will vary as shown by the curve. It will be noted that the *maximum* flicker frequency obtainable is 20 cycles per second and this brings out the interesting fact that when the crater of an A. C. arc is focused it is *practically impossible to strictly avoid flicker.*

This seems to depict a rather distressing condition since from the curve in Fig. 5 there would be only a small range of shutter frequencies (35 to 50 cycles) where screen flicker is not likely to prove particularly bad.

In practice, however, the condition is not as bad as an inspection of the curve would indicate, since during the time that either of the carbons, or electrodes were negative, they would tend to form a *luminous tip.* This tip, while not as bright as the crater itself, would still help considerably in reducing the flicker range, hence, lowering the vanishing-flicker frequency on the screen. The flame too would assist in keeping the brightness of the focused crater up to normal since it is partly focused along with the crater. The net result of all this is to tend to give the focused crater a constant flicker frequency of 120 *cycles* per second instead of the 60 cycles it would appear to possess from a casual examination of the conditions.

It is doubtful as to just how closely the frequency of the focused crater will approach 120 cycles a second. Whether or not it does will not matter since one thing is certain, the luminous tip and arc flame will considerably reduce the *flicker range*, so much so in fact, that at low frequencies (15-30 cycles per second) the flicker will not be particularly noticeable.

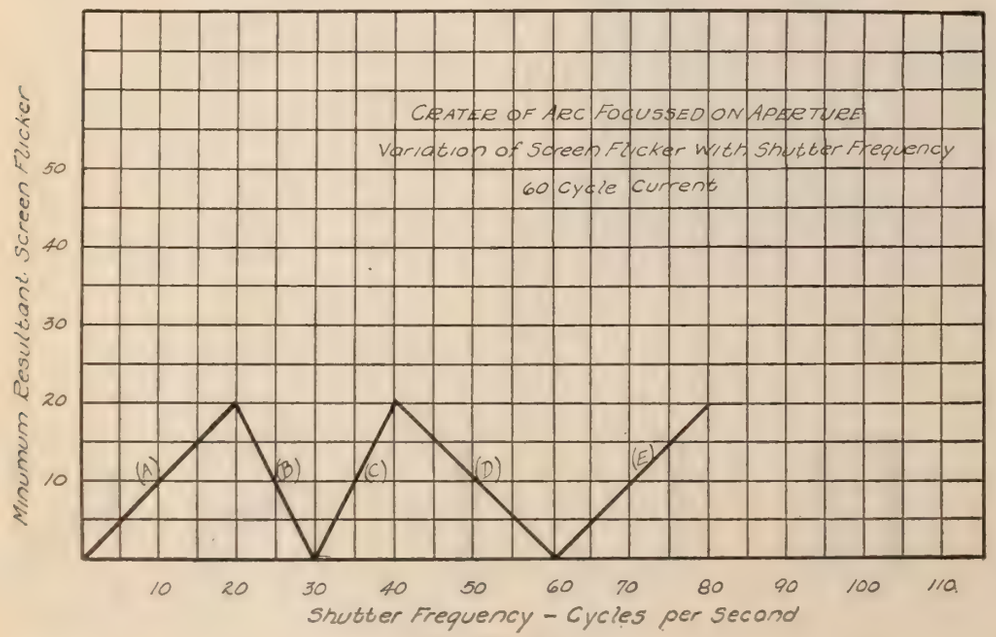


Figure 5



MODERN THEATRE SEATING



Box-Office Returns Are the Proof

Like other modern business men, the progressive theatre manager well understands the value of "good will" to the success of his enterprise.

He knows that a great part of his audience consists of people who drop into his theatre regularly because they find there not only a high average of entertainment, but also the refinements of equipment and decoration that make it a genuinely pleasant place to visit.

The theatre-going public has come to expect and demand beautiful, comfortable seating as one of the essentials of the modern playhouse. Theatres throughout the country are daily demonstrating that good seating has a definite box-office value.

Managers who wish to provide the utmost in comfort and beauty at prices which make their purchase a true investment are finding the Steel Furniture Company line exactly to their liking. The catalog is ready for you; our planning department is at your command.

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The Skandia theatre, Stockholm, Sweden, which has a seating capacity of 853 and is owned by Svenska Filmindustrie Co. Note the unusual style of the entrances as shown in the left view. The attractive interior is seen on the right.

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Wilmer & Vincent Rebuilding Old Orpheum, Harrisburg

UNDER a revised plan announced on April 28th, by the Wilmer & Vincent Company, work of rebuilding the Orpheum theatre, Harrisburg, at an expenditure of $750,000—exclusive of the value of the plot—was started on May 11th, with the intention of having the new theatre ready for opening on November 1st.

The Orpheum, which until now has been devoted to "legitimate" attractions, is to be transformed into a vaudeville and motion picture theatre, of more than 2,300 seating capacity, and the Majestic theatre, now a vaudeville and picture house, will become the seat of the "legitimate."

The entire theatre will be reconstructed, with the exception of two walls, one of which is on Locust street and the other on a private alley, west of the theatre.

The auditorium will be 103 by 105 feet, with a waiting room directly inside the lobby, 80 by 40 feet, from which broad stairways will lead to the balcony, the front of which will contain four rows of loge seats.

The interior ornamentation and lighting effects as planned by E. C. Horn Sons, architects, will place the theatre among the most beautiful in the State, according to C. Floyd Hopkins, local representative of the Wilmer & Vincent interests.

Fire protection will be provided by the erection of two fire-proof towers in the inside of the theatre, with winding stairways leading directly to the outside pavement.

The front of the theatre will be built in imitation stone, and in addition to the frontage as now constituted, will also include the adjoining Franklin Building, which frontage will be given over entirely for office purposes. There will be fifty-four offices in the new structure, in addition to the offices in the Franklin Building.

Newark Theatre Now in Last Stages of Construction

The Hawthorne Theatre, located at Hawthorne Ave., and Walcott Terrace, Newark, N. J. has reached the finishing stages. This theatre was designed by Frank Grad and will contain an auditorium with 1400 seats, five stores and six offices. Construction is of pressed brick, concrete and steel and is being built by the Walcott Holding Co., for Bratter & Pollak.



Kentia Plant and Pot, natural prepared

No.	Leaves	Height	With Pot Each	With Pot Per Dozen
7769/9....	9	42 inches	$3.50	$36.00
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7769/15...	15	7 feet	8.50	85.00
7769/20...	20	9 feet	10.00	100.00

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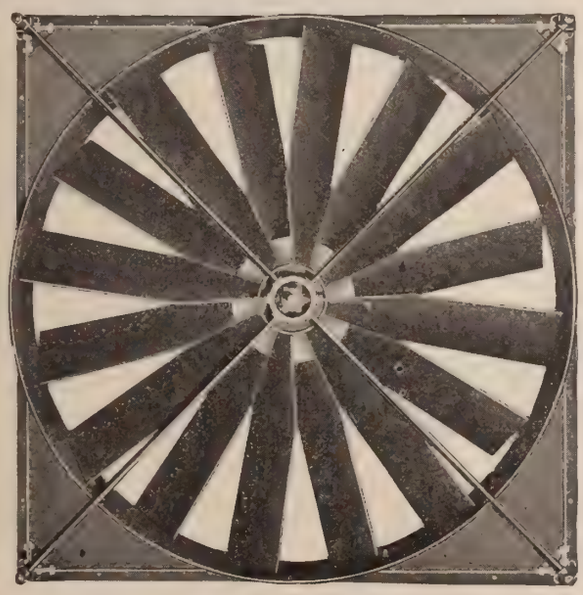
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Your local sheet metal worker or carpenter can assemble and erect a cooling system from the plans furnished as well as it can be done by men sent hundred of miles to do this work, whose time and expenses YOU HAVE TO PAY, and very often you get an inferior installation for which you pay double.

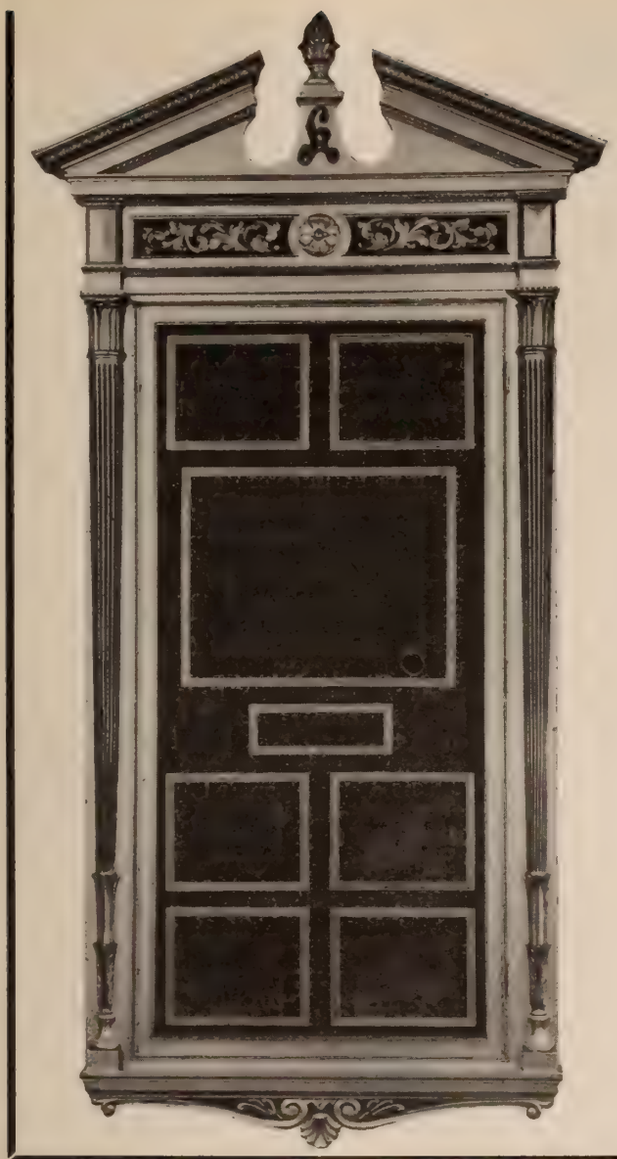
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Eastman Film is identified by the words "Eastman" and "Kodak" in black letters in the film margin.

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Pierce Takes Over Stewart Process for Protecting Films

CHARLES I. PIERCE is to commercialize the Victor A. Stewart process for protecting motion picture films, and has acquired the entire Republic Laboratory plant for that purpose, has been announced by J. Harrison Edwards, General Sales Manager of the Victor A. Stewart Process, Inc.

V. A. Stewart, Consulting Motion Picture Engineer, is the inventor of the Victor Stewart Process, for which many important claims are made. It is said that this process makes the emulsion exceedingly durable, causing the life of the emulsion to be extended to equal that of the base of the film itself. Other features are, that this process eliminates film scratching, and also makes the film oil and water proof.

It is said that no waxing is necessary for the first run prints.

At a demonstration of this process, a piece of processed film was placed in a retainer of hot water, and allowed to remain there for some time. Upon removal, it was thoroughly dried and showed no deterioration in any way of the emulsion.

It is claimed that this new process will effect a tremendous saving through the prolongation of the life of film.

Large Open Air Theatre is Being Built in Tampa, Fla.

D. A. Stewart is building a large open air theatre in Tampa, Florida, at the corner of Grand Central avenue and Edison street. This location is in the residential section known as Hyde Park, and the name "Hyde Park Theatre" has been selected for the house.

The theatre will occupy two lots which will give them a ground space of about 120 by 120 feet. All around this space a side wall is being erected in sections of about 10 feet square. The sections are made up of wood and fastened in the ground with cement to a depth of three feet, then the front is covered with cement plaster and relief work added. On the back of each section is a covering of galvanized iron, pressed to represent brick. Between each of these sections is a gate, the outside portion being usd as a three-sheet poster board.

To start with, no cover will be provided, but to take care of this feature, in case they wish to add it, they have poles extending upward from the corner of each of the sections. Benches will be used for the seating of the main portion, and seats will be provided for 1,800 people. Around the sides and back umbrella tables and chairs will be placed.

The policy of the house will be pictures exclusively with a standard price of 10c for children and 25c for adults. Two Simplex machines will be used in the booth, which is being equipped on the same scale as an all enclosed theatre. Mr. Stewart says that he expects to have everything completed for the opening show within ten days.

H. S. Koppin Leases Detroit House From Cutler

The Henry S. Koppin theaters are rapidly growing in number. The latest addition to the group is the Lakewood theater, one of the largest East Side houses, located on East Jefferson avenue. Koppin plans to make several improvements to the house, which he leased from John Cutler.

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S. M. P. E. Holds Successful Meeting

(*Continued from page* 2847)

Camera Co.; G. W. Topliff, Ansco C.o; R. L. Peck; J. A. Norling, Bray Productions; L. C. Porter, Edison Lamp Works; L. M. Townsend, Eastman Theatre; E. T. Clarke, Eastman Theatre; D. E. Brown, Lighting Laboratory; W. F. Little, Electrical Testing Laboratory; W. Redpath; M. W. Palmer, Famous Players Lasky Co.; J. H. Powrie, Warner Research Laboratory; F. F. Renwick, Dupont Pathe Mfg. Co.; Max Ruben, Amusement Supply Co.; A. C. Dick, Westinghouse Lamp Co.; Geo. Blair, Eastman Kodak Co.; J. A. Summers, Edison Lamp Works; H. N. Dewitt; A. B. Hitchins, Duplex Motion Picture, Inc.; F. H. Richardson, Motion Picture World; E. M. Savage, Exhibitors Herald; C. E. K. Mees, Eastman Kodak Co.; C. H. Travis; Albert M. Beatty, United Cinema Co.; P. Barbier, Pathe Cinema; C. E. Egler, National Lamp Works; Y. Ceifre, United Theatre Equipment Co.; Wm. V. D. Kelley.

Guests present—Charles Garrison, H. L. Campbell Co.; V. B. Sease, Dupont Pathe; C. E. Ives, Eastman Kodak Co.; R. P. De Vault, Amco Portable Projector; D. H. Carson, Ansco Co.; G. E. Edwards, American Projection Society; D. W. Atwater, Westinghouse Lamp Co.; C. F. Bateholtz, General Electric Co.; E. E. Richardson, Eastman Kodak Co.; W. W. Hennessy, Eastman Theatre; R. H. Simpson, General Electric Co.; E. H. Grupe, Eastman Kodak Co.; F. H. Hahn, Bausch & Lomb Co.; C. Brenkert, Brenkert Mfg. Co.

No election of officers was held at this meeting. W. C. Hubbard, of the Cooper-Hewitt Co. was appointed to the office of Treasurer to fill the unexpired term that was left vacant by the resignation of Mr. Roebuck, formerly head of the Enterprise Optical Mfg. Co.

The meeting place for the Fall convention will be selected and announced in the near future by the Board of Governors.

Easton, Pa., Business Men to Erect $300,000 Theatre

The purchase by a group of Easton, Pa., business men of a large plot of ground opposite the new hotel in that city, for $155,000, is the forerunner of the erection of a new theatre there which, it is said, will be built at an additional expenditure of $250,000 to $300,000. The syndicate consists of W. R. Bricker, Samuel Novik, Walter Williams, I. B. Hockman and Frank Kurlansik. The property fronts 50 feet on Northampton street and is 100 feet deep. Negotiations are on with several theatre organizations to operate the house when built.

Contracts Will Be Awarded for Two Comerford Houses

Contracts are soon to be awarded for two new picture houses to be added to the Comerford Amusement Company circuit in the hard coal mining regions of Pennsylvania. One of them will be erected in Hazleton, to seat 2,700, and the other will be built in Old Forge and will have a seating capacity of 1,200. Leon Lempert, of Rochester, N. Y., has prepared the plans for both houses.

Capitol Installs New Electric Sign on Broadway

A new electric sign took its place on the "Gay White Way" last night in the sky above the Capitol theatre, New York. The installation for this illuminated moving letter sign was arranged by Major Edward Bowes, Managing Director. Expert electricians and mechanics worked on the plant for several weeks, and according to the engineers supervising the work, this is the most elaborate installation of its kind ever made. The Capitol, a pioneer in the various phases of motion picture entertainment, is the first theatre on Broadway to lead the way in this novel type of advertisement. The Motograph, as it is called, is visible as far south as 37th street, so that theatregoers have only to face north to be informed of the current entertainment at the Capitol.

Plans Prepared for New Arkansas Theatre

The Jonesboro, Ark., Amusement Co., of which E. W. Collins is manager, has had plans prepared by D. F. Wolpert, architect, for a re-inforced concrete, brick and terra cotta, two-story 70x120 foot theatre building to cost upwards of $100,000. The structure will be of the Spanish type of architecture with tile floors and corridors and composition roof. It will contain ten dressing rooms, two rest rooms, two offices, stage, mezzanine floor and balcony and gallery. It is hoped to have it ready for the new fall season.

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Newspaper Opinions on New Pictures

"My Wife And I"—Warners', Piccadilly, New York

Sun: "A finely-directed, well-acted film. The continuity is perfect. Irene Rich gives her usual notable performance."

Evening World: "Miss Rich is very appealing in this picture. 'My Wife and I' has merit and will do well."

American: "Millard Webb has achieved, directorially, a picture to be proud of. It has merit. Warner Bros., in producing it, have realized the pictorial value of gorgeous surroundings. Constance Bennett is beautiful and graceful. Irene Rich is to the manner born."

Morning Telegraph: "It is well directed, has a brilliant cast and is lavishly mounted. It is a consistently diverting picture. Irene Rich plays the deserted wife with all the pathos at her command, and she commands a lot of it. Huntly Gordon is appropriately cast. Constance Bennett makes any picture she appears in worth watching and Johnny Harron is good. The picture is expertly handled and played by a cast worth seeing."

News: "Irene Rich is always such a real, sympathetic person. Huntly Gordon scores wonderfully as the husband. Johnny Harron is capable as the son and Constance Bennett is nice in any picture.

Evening Journal: "Irene Rich is always appealing."

Times: "Miss Rich looks very attractive in the alluring frocks that suit her dainty, slender figure.

"Baree, Son of Kazan"—Vitagraph, Rialto, New York

Herald-Tribune: "Many of the scenes are distinctly thrilling. Wolf, the canine hero, is a real star."

Morning Telegraph: "Mr. Curwood's tale offers opportunities for picturesque backgrounds of which David Smith, director, took full advantage. Anita Stewart is prettier than ever, works hard and conveys a charming impression. She makes us wish she made more pictures."

American: "Anita Stewart, as Nepeese, is fair to look upon, vivacious and natural. Joe Rickson plays Pierre ingratiatingly. Donald Keith as Jim Carvel is true blue and handsome."

Evening Post: "Miss Stewart is very attractive as the half-breed girl and quite fits into the picture. Jack Curtis is all that could be demanded of a villain and Donald Keith makes a handsome young adventurer. Lovers of dogs and of Curwood stories will find much to entertain them. The scenes in the Northwest are beautiful and well photographed."

Daily News: "The scenery is glorious, the direction fine and Wolf, who plays Baree, is one of the best animal actors you've ever seen. Anita Stewart decorates the tale with her loveliness."

Evening Graphic: "The picture is uniformly good, being well directed, splendidly photographed and consistently cast. Miss Stewart's surprising versatility is again proved."

Times: "There are some splendid winter scenes in the production."

Evening Journal: "Anita is very lovely in her Indian costume and does good work. Joe Rickson and Jack Curtis are well cast and the scenery is excellent."

"Black Cyclone"—Pathe, Capitol, New York

Times: "The wild horses in 'Black Cyclone' will not have to drag people to the Capitol this week, as the presence of these animals on the screen will undoubtedly make the journey to this theatre a willing and pleasant one. 'Black Cyclone' is an admirable picture which has been directed with studious ingenuity, and although horses are seen in the principal roles there is never a dull instant in the narrative, which possesses its full quota of suspense and some delightful incidental comedy."

Morning Telegraph: "If there were such a thing as a National Film Library wherein pictures of lasting worth could be placed, one shelf would surely be kept for Hal Roach's production for Pathe release of 'Black Cyclone,' which opened yesterday at the Capitol. 'Black Cyclone' is the second starring vehicle of Rex, the King of Wild Horses, and again he proves that he not only has a fine screen personality, but is an actor of no mean power."

Morning World: "The maintenance of this semblance of vicious freedom in all three horses trained so remarkably to their tasks seems no small achievement. Few more exciting films have recently appeared. For any with even the vaguest kind of friendly feeling for horses the picture can be generously recommended."

Evening Journal: "You'll like this picture. The hero is Rex, a horse described as a flying flash in the sunlight; his leading woman is Lady, a gorgeous grey in the twilight; and the titles, by H. M. Walker, that tell the life of the two, are unusually well written. The picture is well directed and told with a swing and charm to it all that is delightful."

Daily News: "'Black Cyclone' beats them all, and right now I can't think of an animal picture that has ever been better presented. It is a clean, vivid picture of the life of a horse—and if you think it lacks in drama you must see Black Cyclone (Rex) making love to The Lady, a coy thoroughbred."

American: "A horse, superb in beauty and human in his interpretations of emotions that guide the human race, dignifies the screen at the Capitol this week. Man has given him the name of Rex. Pathe has put him in a fine picture called 'Black Cyclone,' and to see his performance as a movie actor is to really see something in the motion picture line. 'Black Cyclone' gets across to man, woman and child."

Mirror: "This is the most notable production we have seen in many a day. It's intriguingly different. Lovers of horses will revel in this production. Even gasoline lovers should enjoy it."

Sun: "As refreshing and invigorating as the wind which swept the plains where it was photographed is 'Black Cyclone,' now being unwound at the Capitol with Rex, the William S. Hart of the equine kingdom, as its four-footed star. Rex is the flashing ebony horse that raced through the reels of 'The King of Wild Horses' last season."

Evening World: "The marvel of this picture is in its direction, for, as the picture unfolds, the horses enact its story with rare ability. They always appear to do the right thing, and they do it extremely well, too."

Evening Post: "The cast is made up, for the most part, of animal actors, and how they can act! The picture is a remarkable piece of work. Altogether 'Black Cyclone' is one of the most entertaining pictures we have seen in some time. It is not only a photographic feat, but also a moving drama of life in the wilds."

Herald-Tribune: "'Black Cyclone' is a mighty interesting picture."

Evening Telegram: "Rex is the sleeky sable, spirited stallion who ran away with 'The King of Wild Horses'—literally ran away with it. In his newest picture he once more lands on all four feet."

Evening Graphic: "'Black Cyclone,' featuring Rex, 'the wild horse,' is the Capitol offering this week, and affords something new and novel in the way of a film production. The picture is a very interesting one whether you happen to be one of those who understand horses or not."

"Kiss Me Again"—Warners, Metropolitan, Baltimore

Evening Sun: "'Ernst Lubitsch pictures have become events in the work-a-day screen world. One expects something subtle, sophisticated and snappy to emerge from his megaphone. Anyone carrying these expectations to the Metropolitan this week will find them richly realized. 'Kiss Me Again,' the picture, is almost as good as 'Kiss Me Again,' the tune, and that is saying a great deal to our way of thinking. The ending, if nothing else, will bring you to the edge of your chairs."

"Kiss Me Again'"—Warners, Circle, Cleveland

Plain Dealer: "'Kiss Me Again.' That's a pip of a title, because every one knows Fritzi Scheff's famous song from 'Mlle. Modiste,' and you will miss one of the greatest movies ever made if you let this one get by you. Ernst Lubitsch, who, incidentally is becoming an American as fast as the law will permit, has delivered one of the best constructed comedies ever screened. You'll surely love it."

"Kiss Me Again"—Warners, Fenway, Boston

Transcript: "Once more Mr. Lubitsch has turned a trick. 'Kiss Me Again' is high card, and the trick falls gracefully beside 'The Marriage Circle' and 'Three Women.' Mr. Lubitsch leaves one with the impression that he holds a deck of aces. Nor is he likely to relinquish his lead in a fascinating game—the manufacture for the screen of delicate high comedy."

Traveler: "'Kiss Me Again' will inevitably be compared to 'The Marriage Circle,' for it is the same type of picture—a type which apparently only Lubitsch can do, for although his imitators occasionally catch the dazzle and urbane finish of his work, they cannot keep up the pace without going lame. It is as adroit and delightful a bit of entertainment as you could hope to come across every six months or so in the movies."

"The Lost World"—First National, Roosevelt, Chicago

Tribune: "Looking for something different? Step right over to the Roosevelt Theatre. One O' Boy of a film! The picture moves imaginatively, romantically, dramatically on its way to the thundering finish. A fanciful, original and most thrilling photoplay."

Herald and Examiner: "Even those patrician playgoers who 'hate the movies' will find something to like in 'The Lost World.' And the fans, I take it, will curl up for joy over a picture that is like no other on the face of the planet. Of course there are sorcery and black science in the making of such a picture, but if thrilling is believing, only the nerveless would call 'The Lost World' a liar. I think it is everybody's show."

Journal: "The novelty film of the ages. An extraordinary film. The adjective is carefully applied; 'extraordinary' covers the ground completely. There has been nothing like 'The Lost World.' In its exceptional mechanism the picture touches the skies. 'Effect' is the watchword of the piece, and it represents the greatest mechanical achievement of pictures."

Evening American: "It is time to gape in amazement. It is an astonishing film, made thoroughly interesting by its attention to the before-man reptiles whose bones are treasured in museums. The greatest collection of circus freaks imaginable in prehistoric monsters who roam, fight and strike terror into the hearts of the principals of a love drama, to the heart's content."

Evening Post: "If you'd like to go adventuring, you may take part in a fantastic enterprise, via the screen, if you drop in at the Roosevelt Theatre. You may have to stand in line, for a while, but what is a little difficulty like that when you are setting out to find a 'lost world'? It has captured the imagination of the public, judging by the crowds. 'The Lost World' is indeed a novelty. Very weird and wonderful indeed do the strange animals appear. A film both novel and entertaining."

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adventurous Sex, The	Special Cast	Assoc. Exhib	5039 feet	Mar. 21
Air Mail, The	Special Cast	Paramount	6976 feet	Mar. 28
Beauty and the Bad Man	Special Cast	Prod. Dist. Corp.		May 9
Beyond the Border	Harry Carey	Prod. Dist. Corp.		April 25
Billy, The Kid	Franklyn Farnum	Inde. Pict. Corp. (S. R.)	4800 feet	
Blood and Steel	Desmond Holmes	Inde. Pict. (S. R.)	5300 feet	
Border Justice	Bill Cody	Inde. Pict. Corp. (S. R.)	5432 feet	Nov. 8
Coast Patrol, The	Kenneth McDonald	Barsky (S. R.)	5000 feet	
Confessions of a Queen	Special Cast	Metro-Goldwyn	5820 feet	April 4
Crimson Runner, The	Priscilla Dean	Prod. Dist. Corp		
Daddy Goes A Hunting	Special Cast	Metro-Goldwyn	5851 feet	Mar. 7
Denial, The	Special Cast	Metro-Goldwyn	4791 feet	Mar. 21
Double Action Daniels	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	4650 feet	
Dressmaker from Paris, The	Rod La Rocque	Paramount	7080 feet	Mar. 28
Ermine and Rhinestone		H. F. Jans (S. R.)		
Fighting Romeo, A	Al Ferguson	Fleming Prod. (S.R.)	5000 feet	
Fighting the Flames	Haines-Devore	C. B. C. (S. R.)	5800 feet	
Forbidden Cargo	Evelyn Brent	F. B. O.	4850 feet	
Friendly Enemies	Weber and Fields	Prod. Dist. Corp.		May 9
Golden Trails		Sanford Prod. (S.R.)	5 reels	
Goose Hangs High, The	Special Cast	Paramount	6186 feet	Feb. 14
Great Divide, The	Terry-Tearle	Metro-Goldwyn	7811 feet	Feb. 21
Head Winds	House Peters	Universal	5309 feet	Mar. 28
Hunted Woman, The		Fox	4954 feet	
Hunting Wild Animals in Hollywood	Special Cast	Fox		
I Want My Man	Sills-Kenyon	First National	6175 feet	April 18
Jimmie's Millions	Richard Talmadge	F. B. O.	5167 feet	Feb. 28
Just Traveling	Bob Burns	Sierra Pict. (S. R.)	4400 feet	
Mad Whirl, The	May McAvoy	Universal	6184 feet	Dec. 26
Marriage in Transit	Edmund Lowe	Fox Film	4800 feet	April 11
Monster, The	L. Chaney-J. Arthur	Metro-Goldwyn	6435 feet	Feb. 28
My Wife and I	Special Cast	Warner Bros.	6700 feet	
New Lives for Old	Betty Compson	Paramount	6796 feet	Mar. 7
New Toys	Richard Barthelmess	First National	7250 feet	Feb. 21
One Year to Live	Special Cast	First National	6064 feet	Feb. 28
Percy	Charles Ray	Asso. Exhib	5384 feet	Feb. 28
Playing With Souls	Special Cast	First National	5831 feet	Mar. 14
Price of Pleasure, The	Valli-Kerry	Universal	6618 feet	
Recompense	M. Prevost-M. Blue	Warner Bros.	7480 feet	May 2
Renegade Holmes, M.D.	Ben Wilson	Arrow (S. R.)	4947 feet	
Riders of the Purple Sage	Tom Mix	Fox	5578 feet	Mar. 28
Romance and Rustlers	Yakima Canutt	Arrow (S. R.)	4994 feet	Nov. 15
Sackcloth and Scarlet	Alice Terry	Paramount	6732 feet	Mar. 7
Sally	Colleen Moore	First National	8636 feet	Mar. 28
Scar Hanan	Yakima Canutt	F. B. O.	4684 feet	April 4
Scarlet Honeymoon, The	Shirley Mason	Fox	5080 feet	Mar. 21
Seven Chances	Buster Keaton	Metro-Goldwyn	5113 feet	Mar. 28
Should a Husband Tell?		Red Seal Pict. (S. R.)		
Sign of the Cactus, The	Jack Hoxie	Universal	4938 feet	Jan. 10
Speed	Betty Blythe	Banner Prod. (S. R.)	6000 feet	
Stop Flirting	Special Cast	Prod. Dist. Corp		
Tainted Souls	Special Cast	Fox		
Too Many Kisses	Richard Dix	Paramount	6 reels	Mar. 14
Waking Up the Town	Jack Pickford	United Artists	4802 feet	April 11
Where Romance Rides	Dick Hatton	Arrow	4301 feet	Feb. 12

APRIL

Feature	Star	Distributed by	Length	Reviewed
Adventure	P. Starke-T. Moore	Paramount	6602 feet	April 25
After Business Hours	Hammerstein-Tellegen	C. B. C. (S. R.)	5800 feet	
Bandit Tamer, The	Franklyn Farnum	Inde. Pict. (S. R.)	5000 feet	
Beggar on Horseback, A	Ralston-Nissen	Paramount		
Border Vengeance	Jack Perrin	Madoc Sales (S. R.)	4500 feet	
Clash, The	Marmont-Reubens	Universal		
Coast of Folly	Gloria Swanson	Paramount		
Code of the West	O. Moore-C. Bennett	Paramount	6777 feet	April 25
Courageous Fool, The	Reed Howes	Rayart (S. R.)		
Dangerous Innocence	LaPlante-R. O'Brien	Universal	6759 feet	Mar. 21
Declasse	Corinne Griffith	First National	7869 feet	April 4
Eyes of the Desert	Al Richmond	Sierra Prod. (S. R.)	4500 feet	
Fifth Avenue Models	Philbin-Kerry	Universal	6581 feet	Jan. 24
Fighting Parson, The	Al Ferguson	Davis Dist. Div. (S. R.)		
Fighting Sheriff, The	Bill Cody	Inde. Pict. (S. R.)	4500 feet	
Galloping Vengeance	Bob Custer	F. B. O.		
Getting 'Em Right	George Larkin	Rayart (S. R.)	4669 feet	
Gold and the Girl	Buck Jones	Fox	4512 feet	April 4
Go Straight	Gladys Hulette	B. P. Schulberg (S. R.)		
Heart of a Siren, The	Barbara La Marr	First National	6700 feet	Mar. 21
Justice Raffles	Henry Edwards	Cranfield & Clarke. (S. R.)	6000 feet	
Kiss in the Dark, A	Special Cast	Paramount	5767 feet	April 18
Little French Girl, The	Betty Bronson	Paramount	5628 feet	
Love's Bargain	M. Daw-C. Brook	F. B. O.	5641 feet	April 25
Man and Maid	Special Cast	Metro-Goldwyn	5307 feet	April 18
Men and Women	Special Cast	Paramount	6223 feet	Mar. 28
My Son	Nazimova-J. Pickford	First National	6500 feet	April 25
One Way Street	Special Cast	First National	5596 feet	April 11
Pioneers of the West		Sanford Prod. (S. R.)	5 reels	
Private Affairs	Special Cast	Prod. Dist. Corp.		
Proud Flesh	Special Cast	Metro-Goldwyn	5770 feet	April 25
Roaring Adventure, The	Jack Hoxie	Universal	4657 feet	Feb. 14
Ridin' Comet, The	Yakima Canutt	F. B. O.	4354 feet	
Rough Going	Franklyn Farnum	Indep. Pict. Corp. (S. R.)		
Rough Stuff	George Larkin	Rayart (S. R.)		
Shackled Lightning	Frank Merrial	Hercules Prod. (S. R.)		
She Wolves	Special Cast	Fox		
Silent Sanderson	Harry Carey	Prod. Dist. Corp.		
Sky Raider, The	Capt. Charles Nungesser	Assoc. Exhib	6638 feet	April 4
Sporting Venus	Special Cast	Metro-Goldwyn		
Straight Through	Wm. Desmond	Universal	4867 feet	
Tale of a Thousand and One Nights	Special Cast	Davis Dist. Div. (S. R.)	6800 feet	Feb. 14
Tearing Thru	Richard Talmadge	F. B. O.	4714 feet	
That Devil Quemado	Fred Thomson	F. B. O.	4768 feet	April 4
Two-Fisted Sheriff, A	Yakima Canutt	Arrow (S. R.)	4149 feet	Dec. 6
Way of a Girl, The	Special Cast	Metro-Goldwyn	5025 feet	April 18
Western Engagement, A	Dick Hatton	Arrow		
Wings of Youth		Fox		
Winning a Woman	Perrin-Hill	Rayart (S. R.)	4865 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
Alias Mary Flynn	Evelyn Brent	F. B. O.	5559 feet	
Bandit's Baby, The	Fred Thomson	F. B. O.		
Barriers of the Law	Holmes-Desmond	Indep. Prod. (S. R.)	5400 feet	18
Charmer, The	Pola Negri	Paramount	6076 feet	April
Chickie	Mackaill-Bowers	First National		May 9
Crackerjack, The	Johnny Hines	C. C. Burr (S. R.)	6500 feet	
Crowded Hour, The	Bebe Daniels	Paramount	6558 feet	May 9
Don't				Note
Every Man's Wife		Fox		
Eve's Secret	Betty Comson	Paramount		May 9
Faint Perfume	Special Cast	B. P. Schulberg (S. R.)		
Fear Fighter, The	Billy Sullivan	Rayart (S. R.)		
Fighting Demon, The	Richard Talmadge	F. B. O.	5470 feet	
Fine Clothes	L. Stone-A. Rubens	First National		
Fugitive, The	Ben Wilson	Arrow	4892 feet	
Hearts and Spurs	Buck Jones	Fox		
His Supreme Moment	B. Sweet-R. Colman	First National	6600 feet	April 25
Let 'er Buck	Hoot Gibson	Universal	5547 feet	Jan. 3
Lilies of the Streets	J. Walker-V. L. Corbin	F. B. O.	7160 feet	April 25
Lunatic at Large, A	Henry Edwards	Cranfield & Clarke (S. R.)	6000 feet	
Makers of Men		Barsky Prod. (S. R.)		
Necessary Evil, The	Dana-Lyon	First National		
Night Club, The	R. Griffith - V. Reynolds	Paramount	5732 feet	
Old Home Week	Thomas Meighan	Paramount		
Phantom Rider, The	Al Richmond	Sierra Prod. (S. R.)	4750 feet	
Quick Change	George Larkin	Rayart (S. R.)		
Raffles, The Amateur Cracksman	House Peters	Universal	5557 feet	
Rainbow Trail, The	Tom Mix	Fox	5251 feet	
Return of a Soldier	Special Cast	Metro-Goldwya		
Saddle Hawk, The	Hoot Gibson	Universal	5468 feet	Mar. 7
Scandal Proof	Shirley Mason	Fox		
Snob Buster, The	Reed Howes	Rayart (S. R.)		
Soul Fire	Barthelmess-B. Love	First National		
Speed Wild	Maurice B. "Lefty" Flynn	F. B. O.	4700 feet	
Sporting Grit	Richard Talmadge	F. B. O.		
Talker, The	A. Nilssen-L. Stone	First National		
Texas Bearcat, The	Bob Custer	F. B. O.	4770 feet	
Up the Ladder	Virginia Valli	Universal	6023 feet	Jan. 31
White Desert, The	Special Cast	Metro-Goldwyn		
White Fang	Strongheart (dog)	F. B. O.	5800 feet	
White Thunder	Yakima Canutt	F. B. O.	4550 feet	
Wolves of the Road	Yakima Canutt	Arrow	4375 feet	
Woman's Faith, A	Reubens-Marmont	Universal	7 reels	April 4
Wrath	Ernest Torrence	Metro-Goldwyn		
Zander the Great	Marion Davies	Metro-Goldwyn		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Any Woman	Alice Terry	Paramount	5963 feet	
Dangerous Odds	Bill Cody	Inde. Pict. (S. R.)	4800 feet	
Desert Flower, The	Colleen Moore	First National		
Double Fisted	Jack Perrin	Rayart (S. R.)		
Down the Border	Al Richmond	Sierra Prod. (S.R.)	4750 feet	
High and Handsome	"Lefty" Flynn	F. B. O.		
Human Tornado, The	Yakima Canutt	F. B. O.		
I'll Show You the Town	Reginald Denny	Universal	7 reels	
Introduce Me	Douglas McLean	Assoc. Exhib	5980 feet	Mar. 21
Just a Woman	Windsor-Tearle	First National		
Making of O'Malley, The	Milton Sills	First National		
Man From Lone Mountain, The	Ben Wilson	Arrow		
Man She Bought, The	Constance Talmage	First National		
Meddler, The	William Desmond	Universal	4890 feet	
Mist in the Valley	Alma Taylor	Cranfield & Clarke (S. R.)	5500 feet	
Modern Babylon		Paramount		
My Lady's Lips	Special Cast	B. P. Schulberg (S. R.)		
Only Thing, The	Special Cast	Metro-Goldwyn		
Ridin' Easy	Dick Hatton	Arrow	4483 feet	
Ridin' Thunder	Jack Hoxie	Universal		
Smooth as Satin	Evelyn Brent	F. B. O.		
Spaniard, The	Cortez-Goudal	Paramount	6676 feet	April 18
Texas Trail, The	Harry Carey	Prod. Dist. Corp.		
When a Woman Reaches Forty	Special Cast	B. P. Schulberg (S.R.)		
White Monkey, The	La Marr-T. Holding	First National		
Whirling Lariats	Fred Thomson	F. B. O.		
Youth's Gamble	Reed Howes	Rayart (S. R.)		

JULY

Feature	Star	Distributed by	Length	Reviewed
Bad Lands, The	Harry Carey	Prod. Dist. Corp		
Cold Nerve	Bill Cody	Inde. Pict. (S. R.)	5000 feet	
Drug Store Cowboy, The	Franklyn Farnum	Ind. Pict. Corp. (S.R.)	5100 feet	Feb. 7
Duped	Holmes-Desmond	Inde. Pict. (S. R.)	5400 feet	
Lady Who Lied, The	L. Stone-V. Valli	First National		
Marriage Whirl, The	C. Griffith-H. Ford	First National		
Pipes of Pan	Alma Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Secret of Black Canyon, The	Dick Hatton	Arrow		
Strange Rider, The	Yakima Canutt	Arrow		
Tizons, the Firebrand	Evelyn Brent	F. B. O.		
Trailed	Al Richmond	Sierra Prod. (S. R.)	4750 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
California—Or Bust	Richard Dix	Paramount		
Camille of the Barbary Coast	Busch-O. Moore	Assoc. Exhib.	5600 feet	
Children of the Whirlwind	Lionel Barrymore	Assoc. Exhib.		
Don Q	Douglas Fairbanks	United Artists to August		
Drusilla With a Million	Special Cast	F. O. B.	7391 feet	
Gold Rush, The	Charles Chaplin	United Artists		
His Buddy's Wife	Glenn Hunter	Assoc. Exhib.	5600 feet	
In the Name of Love	Cortez-Nissen	Paramount		
Manhattan Madness	Dempsey-Taylor	Assoc. Exhib.	5500 feet	
My Pal	Dick Hatton	Arrow		
Range Justice	Dick Hatton	Arrow		
Street of Forgotten Men	Special Cast	Paramount		
Wanderer, The	William Collier, Jr.	Paramount		

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Fifty-Fifty	L Barrymore-H.Hampton	Assoc. Exhib.	5564 feet	
If Marriage Fails	J. Logan-C. Brook	F. B. O.	6006 feet	
Keep Smiling	Monty Banks	Assoc. Exhib.		
Parisian Nights	E. Hammerstein-L. Tellegen	F. B. O.	6278 feet	
Ship of Souls	B. Lytell-L. Rich	Assoc. Exhib.	6800 feet	
Under the Rouge	Tom Moore	Assoc. Exhib.	6500 feet	

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Across the Hall	Edna Marian	Universal	2 reels	
Adventures of Adenoid	Aesop's Fables	Pathe	1 reel	April 25
After a Reputation	Edna Marian	Universal	2 reels	
Air Tight	Bobby Vernon	Educational	2 reels	
Alice's Egg Plant	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
Almost a Husband	Buddy Messinger	Universal	2 reels	
Amateur Detective	Earle Foxe	Fox	2 reels	
Andy in Hollywood	Joe Murphy	Universal	2 reels	
Apache, The	Earle Foxe	Fox Film	2 reels	
Apollo's Pretty Sister		Fox	2 reels	
Are Husbands Human	James Finlayson	Pathe	1 reel	April 11
Artists' Blues	G. Joy-J. Moore	Rayart (S. R.)	2 reels	
Ask Grandma	"Our Gang"	Pathe	2 reels	
At the Seashore	Monkey	Fox	2 reels	
At the Zoo	Aesops Fables	Pathe	1 reel	
Baby Blues		Educational	2 reels	
Bachelors	Special Cast	Universal		
Bad Bill Brodie	Charles Chase	Pathe	2 reels	
Bad Boy	Charles Chase	Pathe	2 reels	April 11
Balboa Discovers Hollywood	"Red Head"	Sering D. Wilson (S.R.)	1 reel	
Bark is the Woods	Harry Langdon	Pathe	2 reels	
Bashful Jim	Ralph Graves	Pathe	2 reels	Mar. 21
Big Chief Ko-Ko (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Black Gold Bricks	Roach-Edwards	Universal	1 reel	
Black Hand Blues	"Spat Family"	Pathe	2 reels	April 18
Brainless Horsemen		Fox	2 reels	
Brass Button	Billy West	Arrow	2 reels	
Breaking the Ice	Ralph Graves	Pathe	2 reels	April 11
Bride Tamer, The	Milburn Moranti	Sierra Pict. (S.R.)	2 reels	
Butterfly Man, The		Fox	2 reels	
Cat's Shimmy, The	"Kid Noah"	Sering D.Wilson(S.R.)	1 reel	
City Bound	Charles Puffy	Universal	1 reel	
Clean-Up Week	"Aesop's Fables"	Pathe	1 reel	Mar. 7
Clear the Way	Buddy Messinger	Universal	2 reels	
Cleopatra and Her Easy Mark	"Cartoon"	Sering D. Wilson (S. R.)	1 reel	
Cloudhopper, The	Larry Semon	Educational	2 reels	
Columbus Discovers a New Whirl		Sering Wilson (S. R.)	1 reel	
Cotton King	Lloyd Hamilton	Educational	2 reels	
Crime Crushers	Lige Conley	Educational	2 reels	
Cure, The (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Darkest Africa	"Aesop's Fables"	Pathe	1 reel	
Day's Outing A	"The Gumps"	Universal	2 reels	
Deep Stuff	Aesops Fables	Pathe	1 reel	
Dinky Doodle and Cinderella	"Dinky Doodle"	F. B. O.	1 reel	
Dog Days	"Our Gang"	Pathe	2 reels	Mar. 14
Dog 'On It	Bobby Dunn	Arrow	2 reels	
Dome Doctor, The	Larry Semon	Educational	2 reels	
Don't Pinch	Bobby Vernon	Educational	2 reels	April 25
Don't Worry	Wanda Wiley	Universal	2 reels	Mar. 21
Dragon Alley		Educational	2 reels	May 16
Dumb and Daffy	Al. St. John	Fox	2 reels	
Dynamite Doggie	Al. St. John	Educational	2 reels	Mar. 21
Echoes From the Alps	Aesops Fables	Pathe	1 reel	May 23
End of the World, The	Aesops Fables	Pathe	1 reel	
Excuse My Glove	"Spat Family"	Pathe	2 reels	Mar. 14
Expensive Ebony	Ebenezer Ebony	Sering Wilson (S. R.)	1 reel	
Fares Please	Al. St. John	Educational	2 reels	May 16
Fast Worker, A	Aesops Fables	Pathe	1 reel	
Felix Full O'Fight		M. J. Winkler (S. R.)	1 reel	
Felix Gets His Fill		M. J. Winkler (S. R.)	1 reel	
Felix Grabs His Grub		M. J. Winkler (S. R.)	1 reel	
First Love	"Our Gang"	Pathe	2 reels	
Fishermen's Luck	"Aesop's Fables"	Pathe	1 reel	
For Hire	Edward Gordon	Universal		
Fun's Fun		Educational	1 reel	
Getting Trimmed	Wanda Wiley	Universal	2 reels	April 18
Giddap	Special Cast	Pathe	2 reels	Mar. 21
Going Great	Eddie Nelson	Educational	2 reels	
Goldfish's Pajamas	"Kid Noah"	Sering D.Wilson(S.R.)	1 reel	
Good Morning, Nurse	Ralph Graves	Pathe	2 reels	
Good Scouts		M. J. Winkler (S. R.)	2 reels	
Great Guns	Bobby Vernon	Educational	2 reels	Feb. 21
Gridiron Gertie	Wanda Wiley	Universal	2 reels	
Guilty Conscience, A	Eddie Gordon	Universal		
Gypping the Gypsies		Sering Wilson (S. B.)	1 reel	
Half a Hero	Lloyd Hamilton	Educational	1 reel	Mar. 7
Hard Boiled	Charley Chase	Pathe	2 reels	Mar. 21
Hard Working Loafer, The	Arthur Stone	Pathe		
Haunted Honeymoon	Tryon-Mehaffey	Pathe	2 reels	Feb. 28
Hello, Goodby		Educational	2 reels	
Hello, Hollywood	Lige Conley	Educational	2 reels	Mar. 28
Helping Hand	Jimmy Aubrey	F. B. O.	2 reels	
Here's Your Hat	Arthur Lake	Universal	1 reel	May 9
Her Lucky Leap	Wanda Wiley	Universal	2 reels	
He Who Gets Crowned	Jimmy Aubrey	F. B. O.	2 reels	
He Who Got Smacked	Ralph Graves	Pathe	2 reels	May 9
Hey! Taxi!	Bobby Dunn	Arrow	2 reels	
High Hopes	Bowes-Vance	Educational	1 reel	Feb. 14
His Marriage Wow	Henry Langdon	Pathe	2 reels	Mar. 7
Hold My Baby		Pathe	2 reels	April 25
Honeymoon Heaven		Sering Wilson (S. R.)	1 reel	
Horace Greely, Jr.	Harry Langdon	Pathe	2 reels	
Horrible Hollywood		Lee-Bradford (S. R.)		
Hot Dog	Animal	C B C (S R)	2 reels	
Hot Times in Iceland	Aesops Fables	Pathe	1 reel	
House of Flickers, The		Fox	2 reels	
House That Dinky Built	(Cartoon)	F. B. O.	1 reel	
Housing Shortage, The	"Aesop Fable"	Pathe	1 reel	
Hysterical History (Series)		Universal	1 reel	
Ice Boy, An		Sering D.Wilson(S.R.)	1 reel	
Ice Cold	Arthur Lake	Universal	1 reel	
In Dutch	Aesop's Fables	Pathe	2 reels	
Inside Out	Bowes-Vance	Educational	1 reel	Mar. 28
Iron Mule	Al St. John	Educational	2 reels	April 18
Is Marriage the Bunk	Charles Chase	Pathe	1 reel	April 4
Itching for Revenge	Eddie Gordon	Universal	2 reels	Mar. 7
It's All Wrong	Karr-Engle	Universal		
James Boys' Sister		Sering Wilson (S. R.)	1 reel	
Jungle Bike Riders	Aesop's Fables	Pathe	1 reel	Mar. 14
Kicked About	Eddie Gordon	Universal	2 reels	Mar. 14
Kidding Captain Kid	"Cartoon"	Sering Wilson (S R.)	1 reel	
King Cotton	Lloyd Hamilton	Educational	2 reels	May 9
King Dumb	Jimmy Aubrey	F. B. O.	2 reels	
Ko-Ko Trains Animals (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Lead Pipe Cinch, A	Al Alt	Universal		
Lion Love		Fox	2 reels	Feb. 28
Lion's Whiskers		Pathe	2 reels	April 18
Little Red Riding Hood	"Dinky Doodle"	F. B. O.	1 reel	
Locked Out	Arthur Lake	Universal	1 reel	
Looking for Sally	Charles Chase	Pathe	2 reels	May 9
Lost Cord, The	Bert Roach	Universal	1 reel	Feb. 21
Love Bug, The	"Our Gang"	Pathe	2 reels	April 4
Love Goofy	Jimmie Adams	Educational	2 reels	Mar. 7
Love Sick	Beth Darlington	Universal	2 reels	May 23
Love's Tragedy		Sering Wilson (S. R.)	1 reel	
Lucky Leap, A	Wanda Wiley	Universal	2 reels	
Marriage Circus, The	Ben Turpin	Pathe	2 reels	April 11
Married Neighbors	Engle-Karr	Universal	2 reels	
Meet the Ambassador	Jimmy Aubrey	F. B. O.	2 reels	
Mellow Quartette	Pen & Ink Vaudeville	Educational	1 reel	April 4
Merrymakers	Bowes-Vance	Educational	1 reel	Mar. 28
Met by Accident	Wanda Wiley	Universal	2 reels	
Miss Fixit	Wanda Wiley	Universal	2 reels	
Monkey Business	"Pen & Ink Vaude."	Educational	1 reel	May 9
Moonlight Nights	Gloria Joy	Rayart (S. R.)	2 reels	
Nearly Rich	Charles Puffy	Universal	1 reel	
Neptune's Stepdaughter		Fox	2 reels	
Nero's Jazz Band		Sering Wilson (S. R.)	1 reel	
Never on Time		Lee-Bradford	2 reels	
Never Weaken	Lloyd reissue	Assoc. Exhib.	2237 feet	
Nice Pickle, A	Edwards-Roach	Universal	1 reel	
Night Hawks	Lige Conley	Educational		
Nobody Wins	Arthur Lake	Universal	1reel	
No Place to Go	Arthur Lake	Universal	1 reel	
Now or Never (re-issue)	Harold Lloyd	Assoc. Exhib.	3 reels	
Oh, What a Gump	"The Gumps"	Universal	2 reels	
Old Family Toothbrush		Sering Wilson (S. R.)	1 reel	
On Duty	Wanda Wiley	Universal	2 reels	
One Glorious Fourth		M. J. Winkler (S. R.)	2 reels	
Orphan, The	Al Joy	Ricardo Films, Inc. (S. R.)		
Over the Bottom	Stan Laurel	F. B. O.	2 reels	
Over Here	Harry Langdon	Pathe	2 reels	
Papa's Pet	"Bull's Eye Comedy"	Universal	1 reel	April 11
Pegg's Love Affair		Screen Art Dist.		
Peggy the Vamp		Davis Distr.	2 reels	Oct. 11
Permanent Waves	"Aesop's Fables"	Pathe	1 reel	
Pie-Eyed	Stan Laurel	F. B. O.	2 reels	
Pie Man, The	"Aesop Fable"	Pathe	1 reel	Mar. 21
Plain Clothes	Harry Langdon	Pathe	2 reels	Mar. 28
Plain and Fancy Girls	Charles Chase	Pathe		Mar. 14
Plain Luck	Edna Marian	Universal	2 reels	
Plenty of Nerve	Edna Marian	Universal	2 reels	
Poor Sap, The		Fox	2 reels	
Powdered Chickens	Edna Marian	Universal	2 reels	Mar. 28
Props' Dash for Cash		Educational	1 reel	
Putting on Airs	Edna Marian	Universal	2 reels	April 11
Puzzled by Crosswords	Eddie Gordon	Universal	2 reels	Mar. 7
Queen of Aces	Wanda Wiley	Universal	2 reels	May 16
Rapid Transit	Al. St. John	Educational	2 reels	
Raid, The	Gloria Joy	Rayart Pictures	2 reels	
Rarin' Romeo	Walter Hiers	Educational	2 reels	Mar. 28
Raspberry Romance	Ben Turpin	Pathe	2 reels	Feb. 28
Red Pepper	Al. St. John	Educational	2 reels	April 4
Regular Girl, A	Wanda Wiley	Universal	2 reels	
Remember When	Harry Langdon	Pathe	2 reel	April 25
Rip Without a Wink		Sering Wilson (S. R.)	1 reel	
Ripe Melodrama, A		Sering Wilson (S. R.)	1 reel	
Rivals	Billy West	Arrow	2 reels	
Robinson Crusoe Returns on Friday		Sering Wilson (S. R.)	1 reel	
Rock Bottom	Bowes-Vance	Educational	1 reel	May 9
Robbing the Rube		Lee-Bradford Corp.	2 reels	

Feature	Star	Distributed by	Length	Reviewed
Rolling Stones	Charles Puffy	Universal	1 reel	
Rough Party	Al Alt	Universal		
Royal Four-Flush	"Spat Family"	Pathe	2 reels	
Runt	"Aesop's Fables"	Pathe	1 reel	
Sailor Papa, A	Glenn Tryon	Pathe	2 reels	April 4
Saturday		Davis Dist. Div.	2 reels	
Sherlock Sleuth	Arthur Stone	Pathe		
Ship Shape	Vance-Bowes	Educational	1 reel	April 18
Shootin Injuns	"Our Gang"	Pathe	2 reels	May 9
Should a Husband Tell?		Red Seal Pict. (S.R.).	1 reel	
Should Husbands Be Watched	Charles Chase	Pathe	1 reel	Mar. 14
Sir Walt and Lizzie		Sering Wilson (S. R.)	1 reel	
Sit Tight		Educational	2 reels	
Skinners in Milk		Pathe	2 reels	May 13
Skyscraper, The	Harry Langdon	Principal Pict. (S. R.)	2 reels	
Sleeping Sickness	Edwards-Roach	Universal	1 reel	
Slick Articles	Engle-Karr	Universal	2 reels	
Smoked Out	Lake Hasbrouch	Universal	1 reel	April 18
Snow-Hawk	Stan Laurel	F. B. O.	2 reels	April 18
S. O. S.	"Aesop's Fables"	Pathe	2 reels	
Spanish Romeo, A (Van Bibber)		Fox	1 reel	
Speak Freely	Edna Marian	Universal	2 reels	
Stick Around	Bobby Dunn	Arrow	2 reels	
Stop, Look and Whistle		Fox	2 reels	
Super-Hooper-Dyne Lizzies		Pathe	2 reels	
Storm, The (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Sure Mike!	Martha Sleeper	Pathe	1 reel	May 23
Teaser Island		Sering Wilson (S. R.)	1 reel	
Tell It To a Policeman		Pathe	2 reels	May 23
Tender Feet	Walter Hiers	Educational	2 reels	May 23
Tenting Out	Roache Edwards	Universal	1 reel	Mar. 28
This Week-End		Lee-Bradford (S. R.)		
Thundering Landlords	Glenn Tryon	Pathe	2 reels	
Too Young to Marry	Buddy Messinger	Universal	2 reels	
Tough Night, A	Jimmy Callahan	Aywon Film	2 reels	
Tourists De Luxe	Hayes-Kaw	Universal	2 reels	May 16
Transatlantic Flight, A	"Aesop's Fables"	Pathe	1 reel	
Twins	Stan Laurel	F. B. O.	2 reels	
Two Cats and a Bird (Novelty)	"Cartoon"	Educational	1 reel	
Two Poor Fish		Educational	1 reel	
Uncle Tom's Girl	Edna Marian	Universal	2 reels	
Unwelcome	Charles Puffy	Universal	1 reel	
Waiting	Lloyd Hamilton	Educational	2 reels	
Wake Up	Bowes-Vance	Educational	1 reel	
Water Wagons	Special Cast	Pathe	2 reels	Feb. 21
Welcome Danger	Bowes-Vance	Educational	1 reel	Feb. 28
West is West	Billy West	Arrow	2 reels	
What Price Goofy?	Charley Chase	Pathe	2 reels	
When Dumbells Ring		Fox	2 reels	
Whose Baby Are You?		Pathe	2 reels	
Why Hesitate	Neal Burns	Educational	2 reels	April 11
Why Sitting Bull Stood Up		Serin Wilson (S. R.)	1 reel	
Wild Papa	"Spat Family"	Pathe	2 reels	May 16
Wild Waves	Bowes-Vance	Educational	1 reel	May 23
Wooly West, The	Buddy Messinger	Universal	2 reels	

Short Subjects

Feature	Distributed by	Length	Reviewed
Action (Sportlight)	Pathe	1 reel	
All Under One Flag (Sportlight)	Pathe	1 reel	
Animated Hair Cartoon	Red Seal (S. R.)	1 reel	
Balto's Race to Nome (Special)	Educational	2 reels	May 23
Barbara Snitches (Pacemaker Series)	F. B. O.	2 reels	
Bashful Whirlwind, The (Edmund Cobb)	Universal	2 reels	
Beauty and the Bandit (Geo. Larkin)	Universal	2 reels	
Beauty Spots (Sportlight)	Pathe	1 reel	April 18
Broken Trails	Denver Dixon (S.R.)	2 reels	
Cabaret of Old Japan	M. J. Winkler (S.R.)	1 reel	
Color World	Sering Wilson (S. R.)	1 reel	
Close Call, The (Edmund Cobb)	Universal	2 reels	
Cocoon to Kimona	M. J. Winkler (S.R.)	1 reel	
Come-Back, The (Benny Leonard)	Henry Ginsberg-S. R.	2 reels	
Concerning Cheese (Varieties)	Fox	1 reel	
Covered Flagon, The (Pacemaker Series)	F. B. O.	2 reels	
Cowpuncher's Comeback, The (Art Acord)	Universal	2 reels	
Cross Word Puzzle Film (Comedy-Novelty)	Schwartz Enterprises (S. R.)	1 reel	
Day With the Gypsies	Red Seal Pict. (S. R.)	1 reel	
Divertisement	Sering Wilson (S. R.)	1 reel	
Do You Remember?	Red Seal (S. R.)	1 reel	
Dude Ranch Days (Sportlight)	Pathe	1 reel	
East Side, West Side	DeForrest (S. R.)		
Fighting Cowboy (Series)	Universal		
Fighting Ranger (Serial)	Universal	Serial	Feb. 7
Film Facts	Red Seal (S. R.)	1 reel	
Fire Trader, The (Serial)	Universal	15 episodes	
Floral Feast, A	Sering Wilson (S.R.)	1 reel	
Frederick Chopin (Music Masters)	Jas. A. Fitzpatrick (S. R.)	1 reel	
From Mars to Munich (Varieties)	Fox	1 reel	April 4
Frontier Love (Billy Mack)	Denver Dixon	2 reels	
Fugitive Futurist	Cranfield & Clarke (S. R.)		
George F. Handel (Music Masters)	Jas. A. Fitzpatrick (S. R.)	1 reel	
Gems of the Screen	Red Seal (S. R.)	1 reel	
Ghost City, The (Serial)	Universal	15 episodes	
Golden Panther, The (Serial)	Pathe		
Great Circus Mystery, The (Serial)	Universal	10 episodes	
Hittin' the Trail (Fred Hank)	Sierra Pict. (S. R.)	2 reels	
Idaho (Serial)	Pathe	Serial	Feb. 28
If a Picture Tells a Story	Cranfield & Clarke (S. R.)		
In the Spider's Grip (Novelty)	Educational	1 reel	April 11
Jazz Fight, The (Benny Leonard)	Henry Ginsberg (S. R.)	2 reels	
Judge's Cross Word Puzzle (Novelty)	Educational	1 reel	Jan. 31
Klondike Today (Varieties)	Fox	1 reel	
Land of the Navajo (Educational)	Fox	1 reel	Feb. 28
Leopard's Lair	Universal	Serial	
Let's Paint	Cranfield & Clarke (S. R.)		
Line Runners, The (Arnold Gregg)	Universal	2 reels	
Little People of the Garden (Secrets of Life)	Educational	1 reel	
Little People of the Sea (Secrets of Life)	Educational	1 reel	Feb. 28
Lizzie's Last Lap	Cranfield & Clarke (S. R.)		
Loaded Dice (Edmund Cobb)	Universal	2 reels	April 4
Lots of Knots (Hodge Podge)	Educational	1 reel	Mar 21
Lunzogy! (Stereoscopik)	Pathe	1 reel	
Mad Miner, A (Western)	Hunt Miller (S. R.)		
Magic Hour, The	Red Seal Pict. (S. R.)	1 reel	
Marvels of Motion	Red Seal (S. R.)	1 reel	
Marvellous Manhattan	M. J. Winkler (S. R.).	1 reel	
Merton of the Goofies	"Pacemaker"	F. B. O.	2 reels	
Mexican Oil Fields	M. J. Winkler (S. R.).	1 reel	
Movie Morsels (Hodge Podge)	Educational	1 reel	April 4
Neptune's Nieces (Sportlight)	Pathe	1 reel	
New Sheriff, A (Western)	Hunt Miller (S. R.)	2 reels	
Olympic Mermaids (Sportlight)	Pathe	1 reel	
One Glorious Scrap (Edmund Cobb)	Universal	2 reels	
Only a Country Lass (Novelty)	Educational	1 reel	May 23
Our Six-legged Friends (Secrets of Life)	Educational	1 reel	
Outlaw, The (Jack Perrin)	Universal	2 reels	
Paris Creations (Novelty)	Educational	1 reel	Feb. 7
Paris Creations in Color (Novelty)	Educational	1 reel	Feb. 28
People You Know (Screen Almanac)	Film Booking Offices	1 reel	
Perfect View, The (Varieties)	Fox	1 reel	
Plastigrams (Novelty)	Ed ational		
Power God, The (Serial)	Davis Dist. Div. (S. R.)		
Pronto Kid, The (Edmund Cobb)	Universal	2 reels	
Queen of the Round-Up (J. Sedgwick)	Universal	2 reels	
Race, The (Van Bibber)	Fox	2 reels	
Raisin' Cain	Special Cast	Universal	2 reels	April 4
Record Breaker, The		Pathe	Serial	
Rim of the Desert (Jack Perrin)		Universal	2 reels	
Roaring Waters (Mustang)		Universal	2 reels	
Rock Bound Brittany (Educational)		Fox	1 reel	
Ropin' Venus, The (Mustang Series)		Universal	2 reels	
R. Valentino and Eighty-eight Prize-winning American Beauties		Chesterfield (M. P. Corp.) (S. R.)	3 reels	
Secrets of Life (Educational)		Principal Pict. (S. R.)	1 reel	Feb. 21
Shadow of Suspicion (Eileen Sedgwick)		Universal	2 reels	
Show Down, The (Art Acord)		Universal	2 reels	
Smoke of a Forty-Five, The (Western)		Hunt Miller (S. R.)		
Soft Muscles (Benny Leonard)		Ginsberg (S. R.)	2 reels	
Song Cartunes (Novelty)		Red Seal Pict. (S. R.)	1 reel	
Sporting Judgment (Sportlight)		Pathe	1 reel	May 9
Stereoscopiks (Novelty)		Pathe	1 reel (Series)	May 16
Steam Heated Islands (Varieties)		Fox	1 reel	
Storm King (Edmund Cobb)		Universal	2 reels	
Straight Shootin' (Harry Carey)		Universal	2 reels	
Stratford on Avon		Red Seal Pict. (S. R.)	1 reel	
Sunken Silver (Serial)		Pathe	10 episodes	April 18
Surprise Fight, The (Benny Leonard)		Henry Ginsberg (S. R.)	2 reels	
Thundering Waters (Novelty)		Sering D. Wilson (S. R.)	1 reel	April 25
Tiger Kill, The (Pathe Review)		Pathe		
Topsey Turvey Travel	"Hodge Podge"	Educational	1 reel	Feb. 7
Traps and Troubles (Sportlight)		Pathe	1 reel	Mar. 21
Turf Mystery (Serial)		Chesterfield Pict. Corp. (S. R.)	15 episodes	
Valley of Rogues (Western)		Universal	2 reels	April 18
Van Bibber and the Navy (Earle Foxe)		Fox	2 reels	
Village School, The (Hodge Podge)		Educational Film	1 reel	
Voice of the Nightingale, The (Novelty)		Educational	1 reel	Mar. 28
Waiting For You (Music Film)		Hegerman Music Novelties (S. R.)		
Wheels of the Pioneers (Billy Mack)		Denver Dixon	2 reels	
Where the Waters Divide (Varieties)		Fox	1 reel	
White Paper (Varieties)		Fox	1 reel	
Wild West Wallop, The (Western)		Universal	2 reels	May 16
Wonder Book, The (Series)		Sering D. Wilson	500 feet	
Zowie (Stereoscopik)		Pathe	1 reel	

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace of Spades, The	Desmond-McAllister	Universal		
Amazing Quest, The	Henry Edwards	Cranfield & Clarke	5500 feet	
American Pluck	George Walsh	Chadwick Pict. (S. R.)		
An Old Man's Darling	Laura La Plante	Universal		
Another Woman's Life	Mary Philbin	Universal		
Are Parents People?	Bronson-Vidor	Paramount		
Aristocrat, The	Special Cast	B. P. Schulberg (S. R.)		
As No Man Has Loved	Edward Hearn	Fox	10000 feet	Feb. 28
Ashes	Corinne Griffith	First National		
Atlantis		First National		
Awful Truth, The	Agnes Ayres	Prod. Dist. Corp		
Back Wash	Mary Pickford	United Artists		
Bad Lands, The	Harry Carey	Prod. Dist. Corp.		
Beloved Pawn, The	Reed Howes	Rayart (S. R.)		
Below the Line	Rin-Tin-Tin (dog)	Warner Bros		
Ben Hur	Special Cast	Metro-Goldwyn		
Beyond the Law	Jack Hoxie	Universal		
Black Cyclone	Rex (horse)	Pathe		
Blackmail	Special Cast	Universal		
Blind Virtue	Special Cast	Atlas Educ. Co. (S. R)		
Blood and Gold	Special Cast	Metro-Goldwyn		
Bobbed Hair		Warner Bros		
Boden's Boy	Special Cast	Hepworth Dist. (S. R.)	5300 feet	
Bohemian Girl, The	Gladys Cooper	Cranfield & Clarke (S. R.)		
Border Women	Special Cast	Phil Goldstone (S.R.)	5000 feet	
Brown of Harvard		Metro-Goldwyn		
California Straight Ahead	Reginald Denny	Universal		
California — Or Bust	Richard Dix	Paramount to August		
Captain Fearless	Reginald Denny	Universal		
Charity Ball, The		Metro-Goldwyn		
Chicken Feed	Special Cast	Fox		
Circle, The		Metro-Goldwyn		
Claim No. 1	Special Cast	Universal		
Clean-Up, The	Richard Talmadge	F. B. O.		

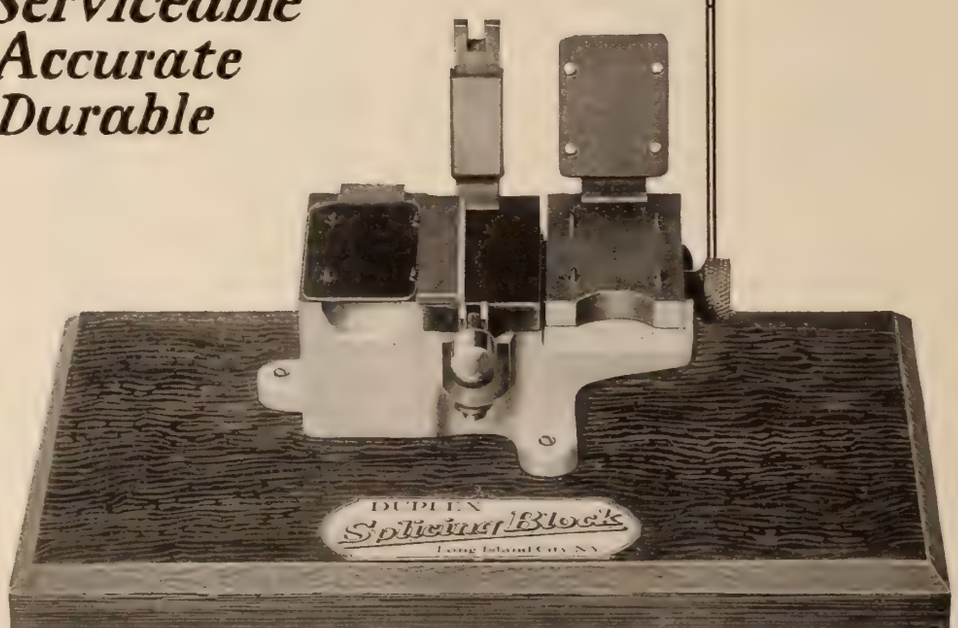
Feature	Star	Distributed by	Length	Reviewed
Clinging Fingers	Special Cast	Universal		
Crack of Dawn	Reed Howes	Rayart (S. R.)		
Crashing Through	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Cyclone Bob	Bob Reeves	Anchor Film Dist		
Daredevil, The	Jack Hoxie	Universal		
Dark Horse, The	Harry Carey	Prod. Dist. Corp.		
Deerslayer, The		Weiss Bros. (S. R.)	4780 feet	
Demon, The	Jack Hoxie	Universal		
Detour		Prod. Dist. Corp		
Detective, The	(Van Bibber)	Fox	1 reel	
Does Marriage Pay		Inde. Pict. Corp. (S. R.)		
Dollar Down	Ruth Rolland	Parthenon Pict. (S.R.)		
Dollar Mark	Mildred Harris-Fraser	F. B. O		
Don Daredevil	Jack Hoxie	Universal		
Doubling for Cupid	Laura La Plante	Universal		
Dust of Desire	Special Cast	First National	7391 feet	
East of the Setting Sun	Constance Talmadge	First National		
Escape	Special Cast	Metro-Goldwyn		
Every Woman's Desire		First National		
Eve's Lover	Special Cast	Warner Bros		
Extra Man, The		Universal		
Face to Face	Viola Dana	Metro-Goldwyn		
Face on the Air, The	Evelyn Brent	F. B. O		
Fair Play	Special Cast	Wm. Steiner (S. R.)		
Fall of Jerusalem		Weiss Bros. (S. R.)	6800 feet	
Fast Life in New York		Metro-Goldwyn		
Fast Pace, The	Special Cast	Arrow		
Fighter's Paradise, The	Rex Baker	Phil Goldstone	5000 feet	
Fighting Smile, The	Bill Cody	Inde. Pict. Corp. (S. R.)	4630 feet	
Fighting Chance, A	Al Ferguson	Davis Dist. Div. (S. R.)		
First Year, The	Special Cast	Fox		
Flaming Waters		F. B. O		
Fool, The	Special Cast	Fox		
Forest of Destiny, The		Gotham Prod. (S. R.)		
Free to Love	C. Bow-R. McKee	B. P. Schulberg (S. R.)		
Friends	Special Cast	Vitagraph		
Frivolity		B. P. Schulberg (S. R.)		
Galloping Dude, The	Franklyn Farnum	Inde. Pict. Corp. (S. R.)	4700 feet	
Going the Limit	Richard Holt	Gerson Pict. (S. R.)		
Golden Cocoon		Warner Bros		
Good Deed O'Day	Wm. Desmond	Universal		
Goose Woman, The		Universal		
Grass		Paramount	10 reels	Mar. 7
Graustark	Norma Talmadge	First National		
Greatest Thing, The	Special Cast	Asso. Exhib		
Grounds for Divorce	Florence Vidor	Paramount		
Gulliver's Travels	Special Cast	Universal		
Halfway Girl, The	Doris Kenyon	First National		
Happy Warrior, The		Vitagraph		
Havoc	Special Cast	Fox		
Headlines		Asso. Exhib		
Hearts and Fists		Asso. Exhib		
Hearts and Spangles		Gotham Prod. (S. R.)		
Hell Bent for Heaven		Warner Bros		
Heir's Apparent	Special Cast	First National		
Her Father's Daughter		F. B. O		
His Master's Voice	Thunder (dog)	Gotham Prod. (S. R.)		
His Woman	Special Cast	Whitman Bennett	7 reels	
Home Maker, The	Alice Joyce	Universal		
How Baxter Butted In		Warner Bros		
Human Mill, The	Special Cast	Metro-Goldwyn		
I'll Tell The World	Richard Dix	Paramount		
Iron Horse, The		Fox Film Corp	11335 feet	Sept. 1
John Forrest	Henry Edwards	Cranfield & Clarke (S.R.)	5000 feet	
Jungle Law, The	Richard Dix	Paramount		
Justice of the Far North		C. B. C. (S. R.)	5500 feet	
Justice of the Far North		C. B. C. (S. R.)		
Kings of the Turf		Fox		
Kiss Me Again	Special Cast	Warner Bros		
Knockout Kid, The	Jack Perrin	Rayart Pict. Corp. (S. R.)		
Lariat, The	William Desmond	Universal		
Law and the Lady	Special Cast	Aywon (S. R.)	6 reels	Jan. 10
Lazybones		Fox Film		
Lena Rivers	Special Cast	Arrow	6 reels	
Lew Tyler's Wives		B. P. Schulberg (S. R.)		
Lightnin'	Jay Hunt	Fox		
Lightning Jack	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Lightning Lover, The	Reginald Denny	Universal		
Lightning Passes, The	Al Ferguson	Fleming Prod. (S.R.)		
Light of Western Stars		Paramount		
Limited Mail, The		Warner Bros		
Little Annie Rooney	Mary Pickford	United Artists		
Little Girl in a Big City, A		Gotham Prod. (S. R.)		
Lorraine of the Lions		Universal		
Lost World, The	Special Cast	First National	9700 feet	Feb. 21
Love Cargo, The	House Peters	Universal		
Loyalties	Special Cast	Fox		
Lying Wives	Special Cast	Ivan Abramson (S. R.)	7 reels	May 2
Madame Sans Gene	Gloria Swanson	Paramount	9994 feet	May 2
Mad Marriage, The	Special Cast	Rosemary Films (S. R.)	6 reels	Jan. 10
Man and the Law, The	Thomas Meighan	Paramount		
Man and the Moment		Metro-Goldwyn		
Man in Blue	Herbert Rawlinson	Universal	5634 feet	Feb. 21
Manicure Girl, The	Bebe Daniels	Paramount		
Man on the Box, The	Sydney Chaplin	Warner Bros		
Man Without a Conscience	Louis-Rich	Warner Bros	6850 feet	May 2
Mare Nostrum	Special Cast	Metro-Goldwyn		
Married Hypocrites	Fredericks-La Plante	Universal		
Marry Me	Special Cast	Paramount		
Men of Steel		First National		
Merry Widow	Mae Murray	Metro-Goldwyn		
Message to Garcia, A		Metro-Goldwyn		
Miracle of the Wolves, The			10346 feet	Mar. 7
Miss Vanity	Mary Philbin	Universal		
Million Dollar Doll		Asso. Exhib		
Moonlight Kisses	Mary Philbin	Universal		
My Pal	Dick Hatton	Arrow		
New York Life	Special Cast	Paramount		
None But the Brave	Richard Dix	Paramount		
Napoleon the Great		Universal		
Nothing to Wear	Special Cast	Metro-Goldwyn		
Oats for the Woman	Special Cast	Universal		
Once to Every Man	O'Brien-Dove	Fox Film Corp		
Out of the Dark	Special Cast	Metro Goldwyn		
Outlaw Tamer, The	Clayton-F. Farnum	Inde. Pict. (S. R.)		
Overland Limited, The		Gotham Prod. (S. R.)		
Pace That Thrills, The	Ben Lyon	First National		
Painted Woman, The	Kirkwood-Lee	Prod. Dist. Corp		
Part Time Wife, The		Gotham Prod. (S. R.)		
Patsy		Metro-Goldwyn		
Paths to Paradise	Bronson-R. Griffith	Paramount		
Peacock Feathers	Virginia Valli	Universal		
Perils of Paris	Pearl White	F. B. O.	6 reels	Dec. 13
Phantom of the Opera	Lon Chaney	Universal		
Police Patrol, The		Gotham Prod. (S. R.)		
Pony Express, The	Special Cast	Universal		
Poor Mama		Prod. Dist. Corp.		
Poppy	Fields-Dempster	United Artists		
Prince, The	Philbin-Kerry	Universal		
Purchased Youth	Anna Q. Nilsson	F. B. O.		
Quality Street		Metro-Goldwyn		
Quo Vadis	Emil Jannings	First National	8945 feet	Feb. 28
Racing Blood		Gotham Prod. (S. R.)		
Rebellious Girl, The	Special Cast	Metro-Goldwyn		
Reckless Sex, The	Special Cast	Truart (S. R.)	6 reels	Feb. 14
Red Clay	William Desmond	Universal		
Red Wolf, The	Lowell-Russell	Lowell Film Prod. (S. R.)		
Resurrection		Principal Pict. (S. R.)		
Road That Led Home, The		Vitagraph		
Romance of an Actress		Chadwick (S. R.)		
Romola	Gish Sisters	Metro-Goldwyn	About 12 reels	Dec. 13
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose of the World	Special Cast	Warner Bros		
Satan's Son	Special Cast	Inde. Pict. (S. R.)		
Satan in Sables	Lowell Sherman	Warner Bros.		
Savages of the Sea	Frank Merrill	Hercules (S. R.)	4850 feet	Mar. 7
Scandal, The	Ramon Navarro	Metro-Goldwyn		
School for Wives	Tearle-Holmquist	Vitagraph	6750 feet	April 11
Seventh Heaven	Special Cast	Fox		
Shadow on the Wall		Gotham Prod. (S. R.)		
Shadow of the Mosque	Odette Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Shenandoah		B. P. Schulberg (S.R.)		
Shock Punch, The	Richard Dix	Paramount		
Shootin' Square	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Siege	Virginia Valli	Universal		
Sign of the Cross		Gotham Prod. (S. R.)		
Skyline of Spruce, The	Special Cast	Universal		
Sorrows of Satan	Special Cast	Paramount		
Souls Adrift	Rosemary Davies	Assoc. Exhib.		
Souls That Pass in the Night	Special Cast	Universal		
Span of Life	Betty Blythe	Banner Prod.		
Speed Limit, The		Gotham Prod. (S. R.)		
Spook Ranch	Hoot Gibson	Universal	5147 feet	May 2
Steele of the Royal Mounted		Vitagraph		
Stella Dallas		Metro-Goldwyn		
Strange Bedfellows		Metro-Goldwyn		
Stranger of the North	Richard Travers	Assoc. Exhib.	6 reels	July 5
Sunshine of Paradise Alley	Special Cast	Chadwick Pict. (S.R.)		
Sun Up		Metro-Goldwyn		
Super Special	Reed Howes	Rayart (S. R.)		
Taming the West	Hoot Gibson	Universal	5304 feet	Feb. 28
Teaser, The	Laura La Plante	Universal		
Temptress		Metro-Goldwyn		
Ten Commandments	Special Cast	Paramount	12 reels	Jan. 5
Ten to Midnight		Prod. Dist. Corp.		
Tenderfoot, The	Jack Hoxie	Universal		
Thank U	Special Cast	Fox		
That Man from Arizona	D.Revier-W.Fairbanks	F. B. O.		
This Woman	Special Cast	Fox		
Three Faces East		Prod. Dist. Corp.		
Throwback, The	Special Cast	Universal		
Tides of Passion	Mae Marsh	Vitagraph	6279 feet	May 9
Timber Wolf, The	Buck Jones	Fox		
Titans, The	House Peters	Universal		
Too Much Youth	Richard Holt	Gerson Pict.	4800 feet	Feb. 28
Trailing Shadows	Edmond Lowe	Fox Film		
Trapped in the Snow Country	Rin-Tin-Tin (dog)	Warner Bros		
Travelin' Fast	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Twin Sister, The	Constance Talmadge	First National		
Unholy Three	Lon Chaney	Metro-Goldwyn		
United States Flavor		First National		
Unknown Lover, The	Elsie Ferguson	Vitagraph		
Up and At 'Em	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Viennese Medley	Special Cast	First National		
Weavers, The		Metro-Goldwyn		
Welcome Home		Paramount		
What Will People Say		Metro-Goldwyn		
Wheel, The	Special Cast	Fox		
When Honor Ends	Richard Dix	Paramount		
White Mice	Jacqueline Logan	Sering D. Wilson & Co		
White Outlaw, The	Jack Hoxie	Universal		
Why Girls Go Back Home		Warner Bros.		
Wildfire	Special Cast	Vitagraph		
Wild Ridin'	Buck Jones	Fox		
Winds of Chance	A. Nilsson-B. Lyon	First National		
Winning of Barbara Worth		Principal Pict. (S.R.)		
Wise Guy, The	Lefty Flynn	F. B. O		
Wise Son, The	Special Cast	Metro-Goldwyn	7 reels	June 28
With Kit Carson Over the Great Divide	Special Cast	Sunset Prod. (S. R.)		
Wizard of Oz	Larry Semon	Chadwick (S. R.)		April 25
Woman Handled		First National		
Woman Hater	Chadwick-Brooks	Warner Bros		
Woman Scorned, A	Pola Negri	Paramount		
Women		Banner Prod. (S. R.)		
Women and Wives		Metro-Goldwyn		
World's Illusion, The		Metro-Goldwyn		
Worst Woman, The	Special Cast	B. P. Schulberg (S.R.)		
Yoke, The	Special Cast	Warner Bros.		
You Can't Live on Love	Reginald Denny	Universal		

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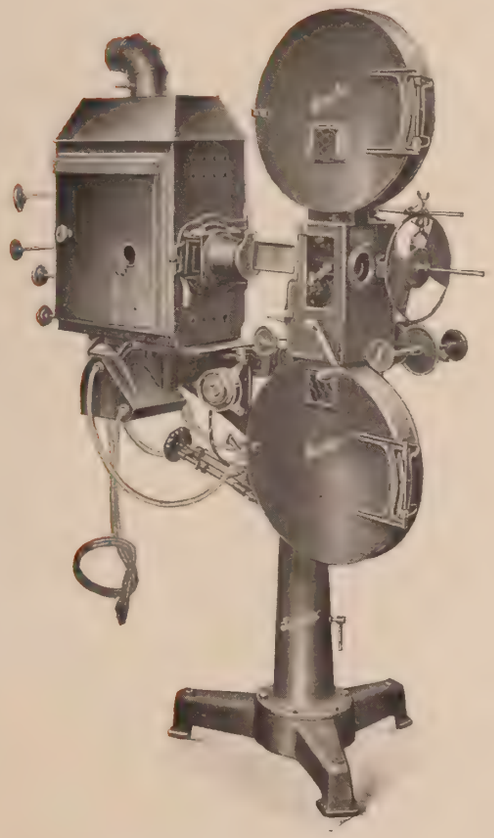
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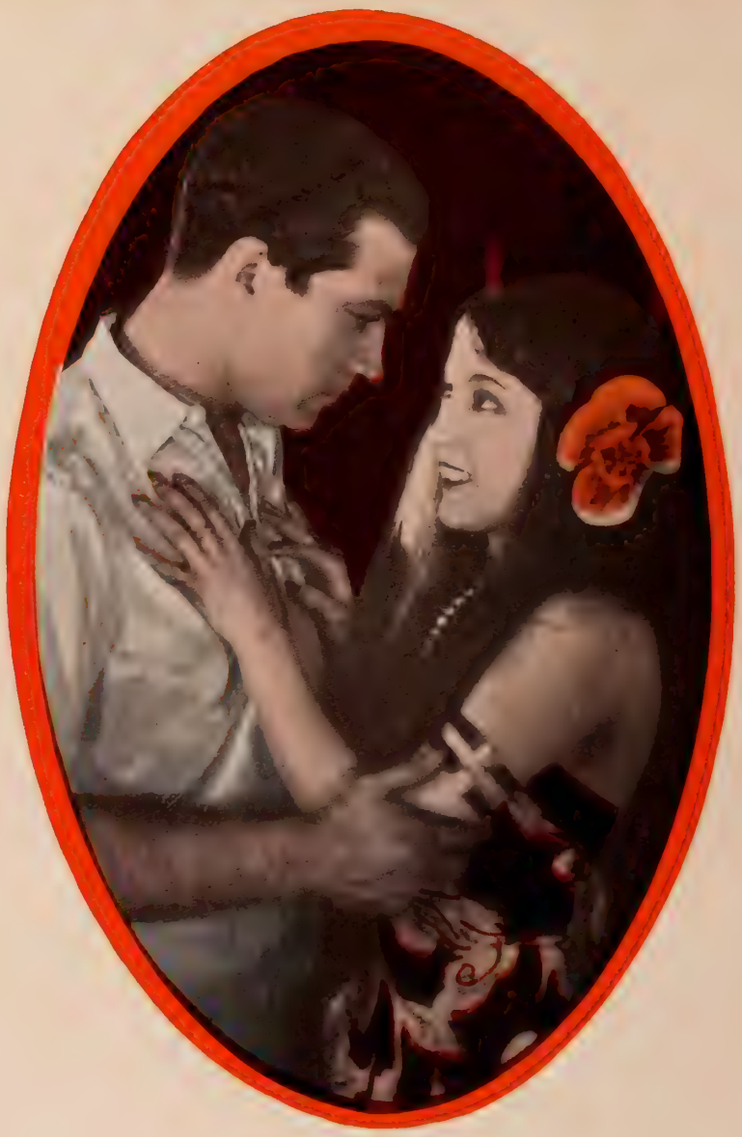


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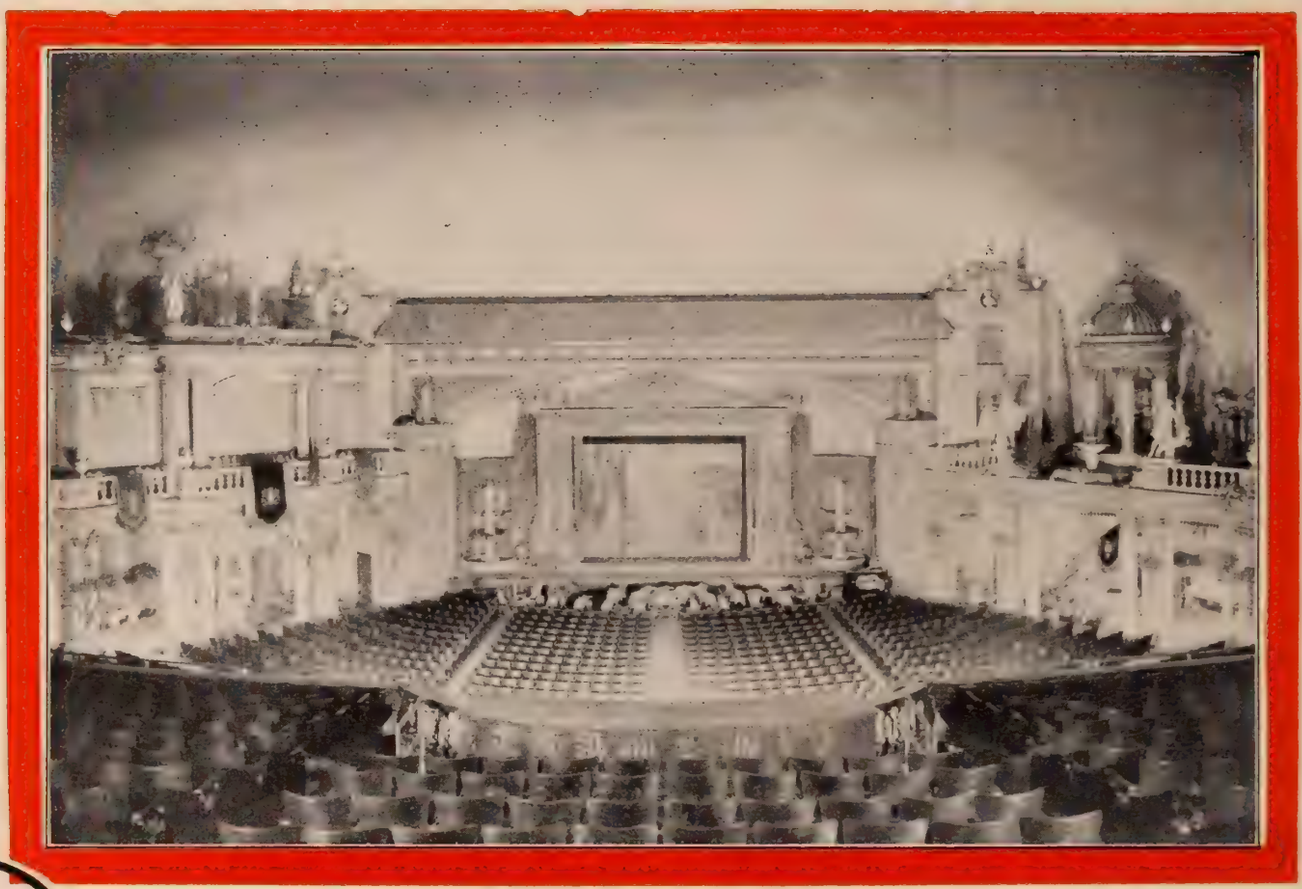
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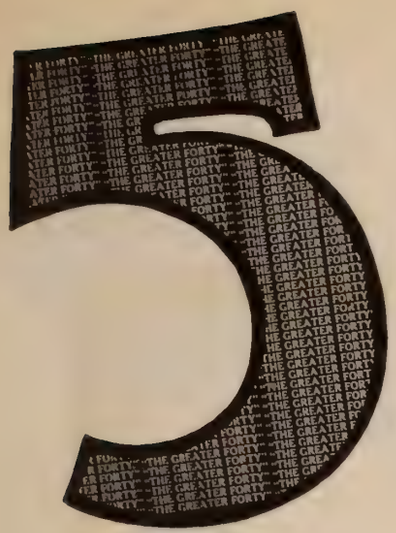
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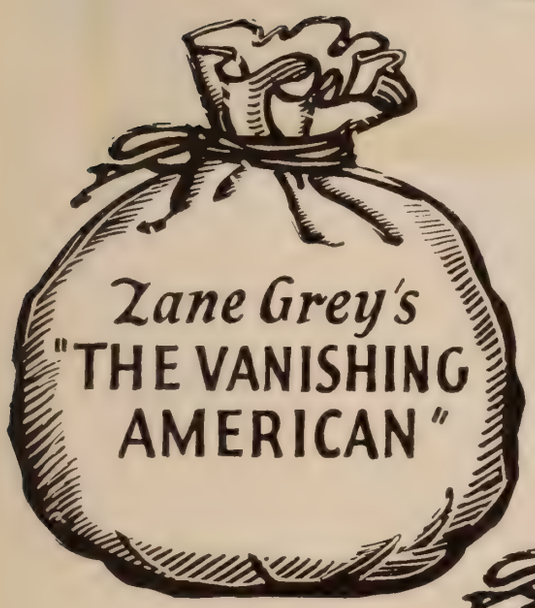
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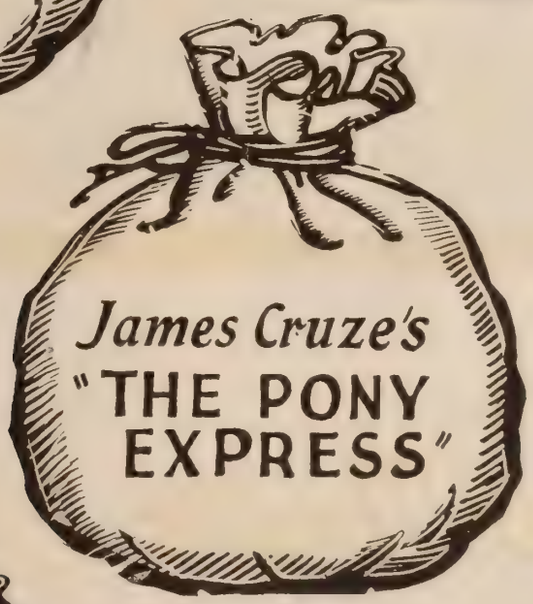


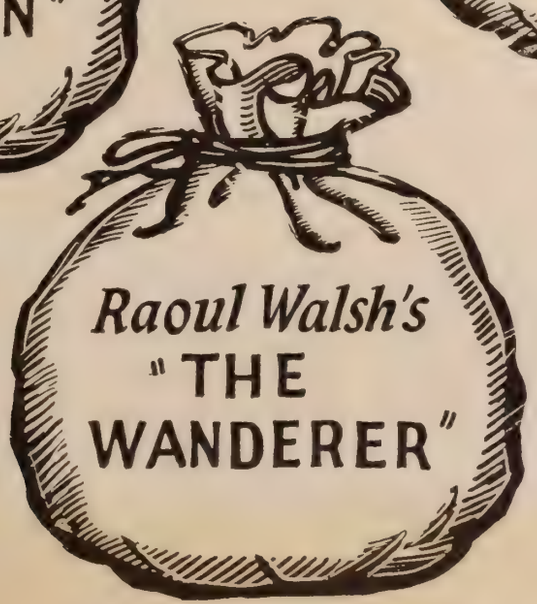
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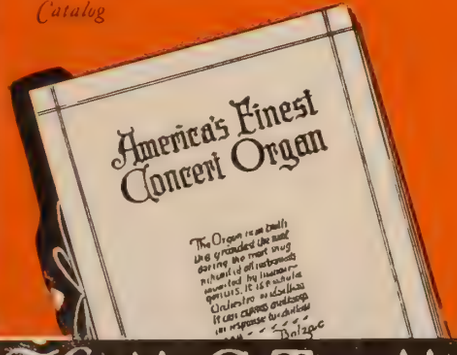
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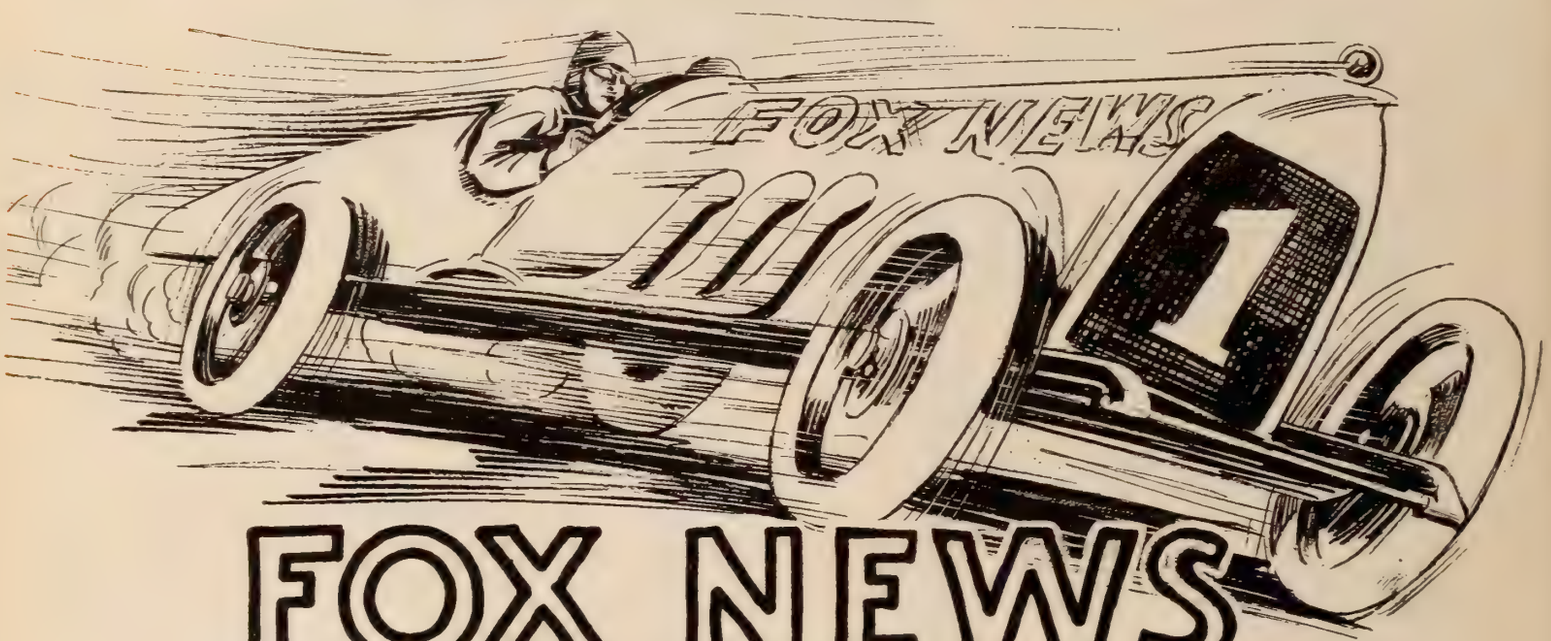
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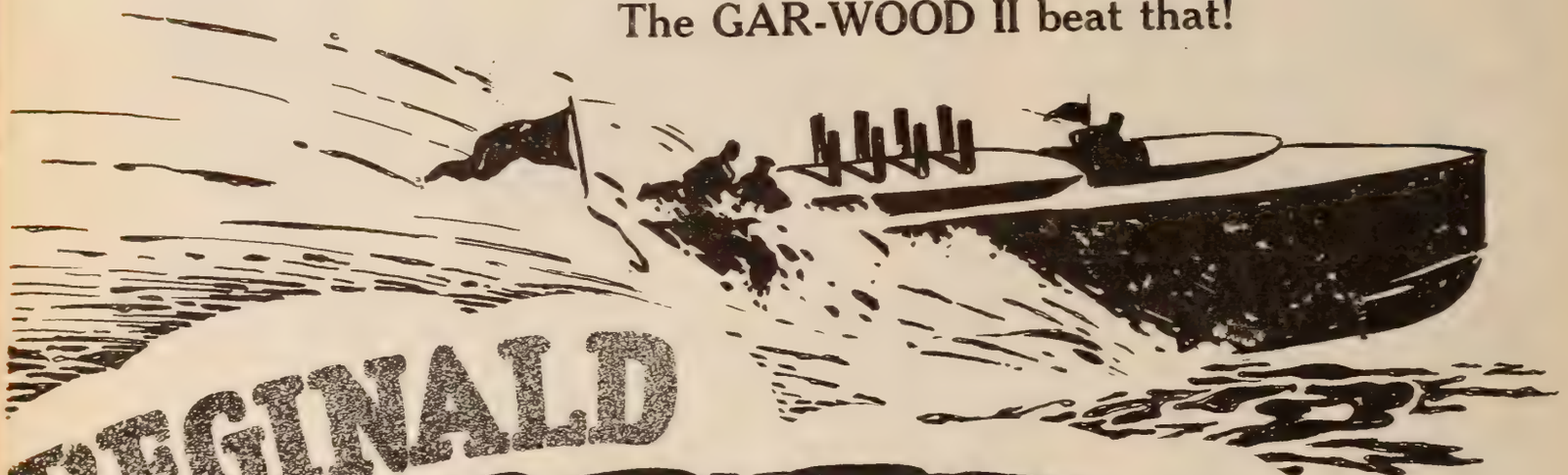
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The highest-powered, fastest-moving comedy drama ever built!

HIGH EXPLOSIVE !

"One of the brightest pictures of the season. Zipping along at a fast pace—releasing an assortment of high-explosive laughs. Puts over the laugh wallop. Denny has reached the heights. For first runs or any type of house."—*Motion Picture News.*

SURE-FIRE !

"It will make the trade sit up and take notice. Will make any theatre rock with laughter—and almost continuously. This picture is sure-fire entertainment anywhere."—*Editorial by Wm. H. Johnston, Motion Picture News.*

IT CAN'T MISS !

"Gallops along in a state of high comedy that is sure to double them up with laughter. A scream—winds around to a sure-fire comedy finish that can't miss. First-rate all-around comedy entertainment."—*Film Daily.*

UPROARIOUSLY FUNNY !

"Uproariously funny farce with a dozen laughs to the reel. Delightful entertainment for any audience. Lavishly staged. Sure-fire stuff!"—*The Morning Telegraph.*

A CLEAN-UP !

"Great Universal Jewel entertainment picture. The finest sort of entertainment. Packed from beginning to end with chuckles and roars of laughter. We predict that it will break at least a few theatre records. Book it and exploit it for a clean-up!"—*Moving Picture World.*

BEAT ALL RECORDS

"You have one of the best bets of the year. Never have I heard such round of applause! Million per cent audience picture—packed house ate it up. Beat all records for attendance and admissions!"—*T. F. McCoy, Mgr., Florence Theatre, Pasadena, Calif.*

SUPER-ATTRACTION !

"Super laughing hit of the year—proved super box office attraction as number of paid admissions exceeded anything heretofore by more than five hundred people. Look for record-breaking week."—*John P. Goring, Mgr., Forum Theatre, Los Angeles, Calif.*



But REGINALD DENNY in
"I'LL SHOW YOU THE TOWN" leaves 'em all behind !

"One of the big pict a real clean-up at the

Almost every publication in the whole Country has praised it!

"One of the finest productions ever shown. Should win audiences everywhere."—*Joseph R. Fleisler, Morning Telegraph.*

"There is drama that is tense and a force that is real. One is held in suspense."—*Rose Pelswick, New York Journal.*

"A remarkable picture. Matches acting. It's different."—*Mildred Spain, Daily News.*

"'The Last Laugh' should be seen."—*Louella Parsons, N. Y. American.*

"Wins only praise from the reviewers. Excellent characterization."—*Reeland Reviews.*

"An evening's fine entertainment. Exhibitors will make no error showing it."—*Exhibitors' Trade Review.*

"The story grips one from beginning to end . . . a masterpiece."—*The New York Times.*

"Strange, intense, baffling, but always interesting."—*The New York Herald, The New York Tribune.*

"Marvelously vivid picture."—*The N. Y. Evening Telegram and Evening Mail.*

"The best movie it has ever been my luck to see."—*The New Republic.*

"A masterpiece! Word-of-mouth advertising will bring crowds."—*Laurence Reid, Motion Picture News.*

"One of the big pictures of this decade. A real clean-up at the box office."—*Variety.*

"Brilliant direction. Virtually perfect performance.—*The World.*

"A remarkable achievement!"—*Joseph Wood Krutch, The Nation* (first review ever published in *The Nation*).

"Really leaves one breathless."—*The Christian Science Monitor.*

CARL LAEMMLE
presents
THE LAST

A UFA Production—with EMIL JANNINGS—Direc

ures of this decade—box office!" says VARIETY

"Unquestionably one of the finest films that has ever been seen."—*The Moviegoer, The Sun.*

"Unique. Wonderfully well acted. Strong human appeal."—*Epes W. Sargent, Moving Picture World.*

"Simply superb—excellence itself. You'd better see it; you're sure to enjoy it."—*E. S. Colling, N. Y. Evening Post.*

"A splendid production. A superb adventure into new phases of film direction."—*The New Yorker.*

"Held me in a vise-like grip . . . have never seen a more compelling photoplay."—*The Evening World.*

"Please don't miss it! A marvelous picture! R. E. Sherwood embodies all that is easy and poignant."—*Robert Benchley* (three successive issues of *Life* carried reviews on this picture).

"One cannot but enjoy this picture. Should have marked box office appeal."—*The Film Daily.*

"'The Last Laugh' is the motion picture. It is the most heartbreaking drama I have ever seen anywhere."—*Photoplay.*

"Marks the farthest advance yet made in films. Don't fail to see it."—*Milwaukee Sentinel.*

"Vivid characterization. 'The Last Laugh' is a memorable feat."—*The Daily Princeton.*

If any exhibitor is offered this picture and passes it up, he doesn't deserve to be in business.

The Billboard.

"Something new in motion pictures for those who are weary of the usual movie fare."—*The Bronx Home News.*

"It can safely be predicted that 'The Last Laugh' is going to be one of the most talked of films of the year."—*Film Mercury.*

"Unusual story, photography marvelous and direction excellent."—*Michigan Film Review.*

"Something that is 'different.' The technique of the director is glaringly so, and added to this is the masterful acting of Emil Jannings."—*Newark Ledger.*

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FIVE years of consistently delivering the laughs—of fast-action, thrill comedy that *you can always count on*—have built up an almost unprecedented popularity and public demand for

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JACK WHITE PRODUCTIONS

Their entertainment merit has earned for them a prominent place on your program. Good advertising policy will give them just as prominent a place in your exploitation.

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with Lige Conley

"FARES, PLEASE!"
with Al St. John

"HELLO GOODBY"
with Lige Conley

"GOING GREAT"
with Eddie Nelson

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We refer you to our subscribers, among whom are the largest exhibitors, to verify our statement that

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Those exhibitors who rely on KINOGRAMS to reach their screens with the first *complete* stories of the big events never have to disappoint their audiences ---

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Free Lighting Service for Theatres

Save 15% on Your Lamp Costs

A new $75 contract has been prepared that meets the needs of motion picture houses. It makes available a larger discount on Edison MAZDA lamps than would be otherwise obtainable.

Buying lamps on this contract not only saves you 15% but it also insures a constant supply of reliable lamps.

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Light skillfully used adds to the attractiveness of any theatre. Experts can make light as flexible as music. They know how to fit light to a theatre as music is fitted to a play. They know the possibilities of light for beauty, for comfort and for effective display.

Many of the finest theatres in the country owe the effectiveness of their lighting to the skill of our lighting engineers. Now you can ask the advice of these same engineers without cost. Your theatre may be large or small, it makes no difference. Our staff of experts is at the service of everyone.

Put these men to work for you at once. They know all types of fixtures, and all kinds of lighting methods. They will plan your lighting to meet the special requirements of your theatre. They will advise you as to what sizes and types of lamps to use to get maximum lighting efficiency, and their advice will entail no obligation. Send for our booklets on theatre lighting. They are full of new ideas and suggestions, then at your request we will have a representative look over your present lighting and make recommendations for improving it.

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Heaven
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Quality
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NORMA
SHEARER



RAMON
NOVARRO



JOHN
GILBERT

T F

MARE NOSTRUM

A Rex Ingram Production

By Blasco Ibanez, author of "The Four Horsemen." With Alice Terry, Antonio Moreno. Ingram's successor to "The Four Horsemen."

THE MERRY WIDOW

Director, Erich von Stroheim. John Gilbert and Mae Murray as added attractions. The magnificent picturization of one of the stage's greatest properties. A great clean-up!

BARDELYS THE MAGNIFICENT

Starring John Gilbert. With Claire Windsor. King Vidor, Director. By Sabatini, author of "The Sea Hawk," "Scaramouche," etc. The great lover, John Gilbert, in a dashing, love-making role. A glamorous production *entirely in Technicolor.*

THE BARRIER

Rex Beach, author. With a big All Star Cast. The most thrilling of this famous writer's works. Public demand brings it to the screen in a magnificent production, made into a great, new box-office sensation. Klondike days. Men of iron. Gold! Gold! And beauties caught in the gilded web of the Yukon!









R O -

THE TOWER OF LIES

Victor Seastrom, Director. Norma Shearer and Lon Chaney as added attractions. These three personalities went into the making of "He Who Gets Slapped." Again in Selma Lagerlof's prize novel they offer a box-office attraction of heroic proportions.

THE UNHOLY THREE

Tod Browning, Director. Starring Lon Chaney. With Mae Busch, Matt Moore. The story by C. A. Robbins is one of the most amazing romances of the underworld ever unfolded to public gaze. Those who have seen it declare it far greater than "The Miracle Man."

THE AUCTION BLOCK

Rex Beach's powerful novel. Norma Shearer as an added attraction. A great actress in a story of towering strength, dealing with the sale of human lives on Society's Auction Block. Man-to-man struggle for possession of silk-robed beauty! A great Special Attraction!

LILLIAN GISH

Two Big Productions

This greatest star has just signed a long-term contract with Metro-Goldwyn-Mayer. Miss Gish will appear in two great pictures, which in story and production will do justice to her position as one of Today's Biggest Stars.









GO

THE BIG PARADE

King Vidor, Director. Starring John Gilbert. With Renee Adoree. By Lawrence Stallings, author of "What Price Glory?" Broadway's greatest current success. A vivid panorama of Doughboy adventures, loves, thrills—with powerful heart appeal.

ROMOLA

Lillian Gish, the star. With Dorothy Gish. Also Ronald Colman, William H. Powell. Henry King, Director. The successor to "The White Sister." Direct from its legitimate showing at $2 top. (Geo. M. Cohan Theatre, N. Y.) Twelve weeks Grauman's Egyptian at $2 top. A clean-up at popular prices.

PARIS

Robert Z. Leonard, Director. By Carey Wilson. With Pauline Starke, Lew Cody. Erté, the world's foremost creator of feminine fashions, gives your audiences the first Erté-gowned Fashion Special. What a showman marvel it's going to be!

NORMA SHEARER

Three Important Productions

The Great Star, Norma Shearer, in three marvel-productions that mean a fortune to exhibitors in 1925-26. One is already completed, final title to be announced. It's by Samuel Shipman, wise Broadway playwright, and has Lew Cody, too. And Technicolor sequences. Miss Shearer's other two starring vehicles are equally Big!



LD

SALLY, IRENE AND MARY

With Eleanor Boardman, Sally O'Neill, Renee Adoree, William Haines. Hobart Henley, Director. Edward Dowling's famous Broadway stage success at last in pictures. Action, fun, beauties, thrills, comedies—a big box-office entertainment!

LON CHANEY

As an exclusive Metro-Goldwyn-Mayer star, Lon Chaney will appear in another smashing vehicle, promised to be the most exciting of his successful career as a leading box-office draw. Title and details announced soon.

MONTE CARLO

Another Erté-Fashion-Triumph! Against a background of the notorious Gambling Paradise, amidst thrilling action, beauties appear, gowned in the striking fashions designed by Erté. Audiences are awaiting Erté-designed pictures with keenest interest!

LIGHTS OF OLD NEW YORK

A Cosmopolitan Production starring MARION DAVIES. Directed by Monta Bell. With an All Star Cast. From Lawrence Eyre's stage success, "Merry Wives of Gotham." "A heart story bigger than "Little Old New York." Nationally serialized and advertised.



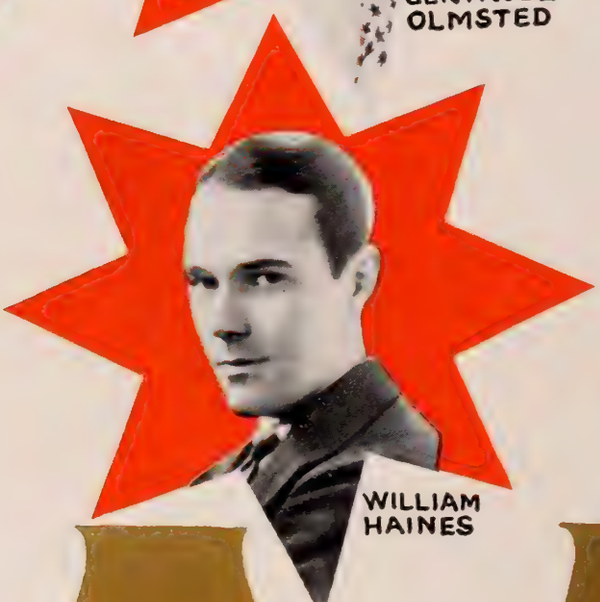
CARMEL MYERS



GERTRUDE OLMSTED



ZASU PITTS



WILLIAM HAINES



SALLY O'NEILL

W

THE TEMPTRESS

A Cosmopolitan P. oduct on. By Blasco Ibanez, and like his other great works, "The Four Horsemen," "Blood and Sand," "Enemies of Women," "Maré Nostrum," will be a gigantic, stirring drama. A story of Beauty's mad flirtation with wealth in South America and the continent. Nationally serialized and advertised.

THE TORRENT

A Cosmopolitan Production. By Blasco Ibanez, whose name is connected with the outstanding box-office hits of film history. This novel is hailed as his greatest picture story and it will be made into a powerful colossal epic of screen entertainment, featuring Aileen Pringle in a cast of big names. Nationally serialized and advertised.

BUDDIES

A Cosmopolitan Production starring MARION DAVIES. From George Hobart's successful play, two years on Broadway and then toured the country. Pathos, drama, humor in a marvelous audience story. A big supporting cast. Nationally serialized and advertised.

FRED NIBLO

One Big Production

The director of "The Mark of Zorro," "Blood and Sand," "Ben Hur" and other outstanding triumphs will make one gigantic production this year that will be worthy of his name and fame. Watch for the announcement.



PAULETTE DUVAL



RENEE ADOREE



HARRIET HAMMOND



BERT ROACH



DALE FULLER

MGM

THE CIRCLE

Frank Borzage, Director. With Eleanor Boardman, Malcolm McGregor. From the two-year stage success by Somerset Maugham, author of "Rain." A frank presentation of tangled romances in Society's innermost places.

THE FLESH AND THE DEVIL

Victor Seastrom, Director. Starring John Gilbert. With Carmel Myers. From the classic novel of Herman Sudermann. It is the successor to "He Who Gets Slapped."

THE MYSTIC

Tod Browning, Director. With Aileen Pringle, Conway Tearle, Mitchell Lewis. A sensational exposure of fake spirit mediums, beauties who bleed the rich; the first great showman production to dramatize one of the big newspaper topics of Today!

PRETTY LADIES

Monta Bell, Director. With Zasu Pitts, Tom Moore, Lilyan Tashman, Ann Pennington. By Adela Rogers St. Johns. The story of a husband reclaimed from a life of wine, women and song. Ann Pennington as added attraction. Scenes in Technicolor.

SUN-UP

Edmund Goulding, Director. With Pauline Starke, Conrad Nagel, Lucille La Verne. The stirring Broadway stage success of two years. By Lula Vollmer. Great dramatic conflict. A passionate love. Mountain feuds. A battle to death. A masterful play made into a virile screen romance!

NEVER THE TWAIN SHALL MEET

A Cosmopolitan Production. Directed by Maurice Tourneur. With Anita Stewart, Bert Lytell, Huntly Gordon. Peter B. Kyne's million-copy best-seller of California and the South Seas now a vivid romance of the screen. Nationally serialized and advertised.

THE SPAN OF LIFE

Starring Lon Chaney. With Pauline Starke, William Haines. Director, Jack Conway. The famous Sutton Vane stage play of America, London, Africa. Thrills, throbs, love. One scene shows a human bridge spanning a gaping chasm, body clutching body!

THE EXQUISITE SINNER

With Conrad Nagel, Renee Adoree. From Alden Brooks' sensational novel "Escape." Josef von Sternberg, Director. A son of wealth takes the gypsy road to romance and finds beautiful adventures of love. Directed by the new screen genius, it is the surprise picture of the new year.

RAMON NOVARRO

Three Great Attractions

The handsome star of "Ben Hur" will be seen in three big, sure-fire hits. Thrilling love-making stories that the public wants. His first is a romance of the Annapolis Naval Academy. Taken with cooperation of the government. A star with a profit-following in three big hits!

TIME, THE COMEDIAN

Robert Z. Leonard, Director. With Mae Busch, Lew Cody, Gertrude Olmsted. Kate Jordan's story of a home-breaker, revealing the love thief who preys on Youth and Beauty. A great dramatic production.

MONEY TALKS!

Rupert Hughes' greatest story. Alf Goulding, Director. With Eleanor Boardman, Conrad Nagel. Successor to "Excuse Me!" with the same author, director, stars. The theme is the Almighty Dollar. And it's a masterpiece!

AN EXCHANGE OF WIVES

With Eleanor Boardman, Lew Cody, William Haines, Renee Adoree. Hobert Henley, Director. Cosmo Hamilton's smashing Broadway comedy-drama. The story of a husband with young ideas. A delight for all audiences.

THE MYSTERIOUS ISLAND

Jules Verne's companion story to "Twenty Thousand Leagues Under the Sea." It will be one of the most ambitious pictures ever filmed; undersea scenes done by J. E. Williamson; many sequences in Technicolor. A big, thrilling entertainment!

MAE MURRAY

Two Big Productions

Mae Murray will appear in two big Metro-Goldwyn-Mayer productions in 1925-1926, in vehicles such as she has never before been seen. Coming after her great triumph in "The Merry Widow," the public will want to see this gorgeous star in her newest and greatest successes.

LOVEY MARY

King Vidor, Director. With Sally O'Neill, the Wonder Find. By Alice Hegan Rice and a continuation of her famous "Mrs. Wiggs of the Cabbage Patch." The sunshine kid of an orphanage in delightfully human adventures.

WOMEN AND WIVES

The best-seller novel of Harvey Fergusson. With Eleanor Boardman, Conrad Nagel. A money-maker at book-stores because it's built of human stuff, the joys, the tears, the drama that go to make an audience success.

A LITTLE BIT OF BROADWAY

From Richard Connell's novel of a beauty among the white lights, her folks back home, a reputation at stake, the boy who waited and another who wanted. It's got the audience wallop. Director and important cast to be announced.

JACKIE COOGAN

Two Great Hits

Two winning Jackie Coogan productions. By Willard Mack, who wrote "The Rag Man." They will give Jackie even greater opportunities for the heart appeal and human touch. Again the lovable waif in tattered clothes. Watch for "Dirty Face," and "Old Clothes," sure-fire hits!

BROWN OF HARVARD

America's most famous college classic, by Rida Johnson Young. With Conrad Nagel, Eleanor Boardman. A surprise sensation, pep, youth, heart-interest in the story of Harvard's famous racing crew!

THE REASON WHY

Elinor Glyn's world-famous romantic novel, her successor to "Three Weeks" and "His Hour." Jack Conway director. With the wonderful lovers Aileen Pringle, Conway Tearle. And a great cast in a sumptuous Glyn gold-getter.

DANCE MADNESS

With Aileen Pringle, Lew Cody. By S. J. Kaufman, the famous nationally syndicated author. A romantic love drama between a man of wealth and an obscure beauty. Aileen Pringle, as the siren, more ravishing than in "Three Weeks."

and others in METRO-GOLDWYN'S

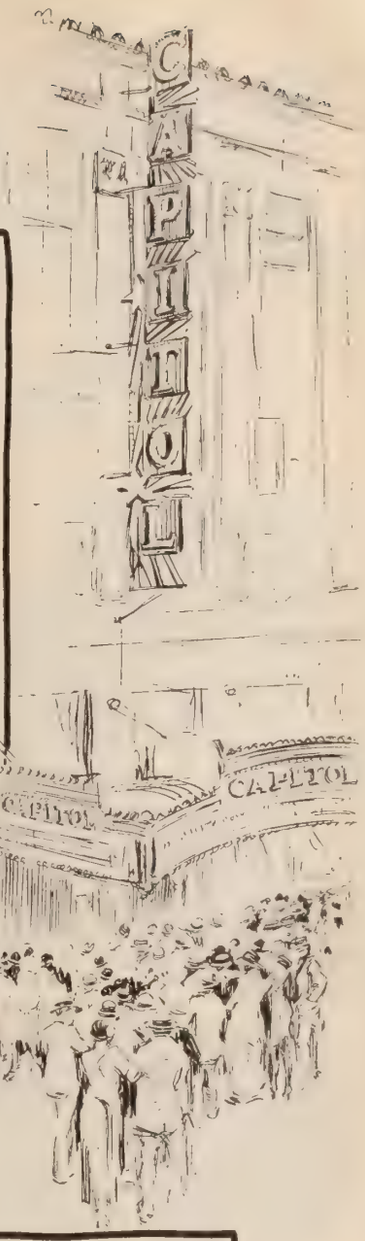
The-Talk-of-The-Industry-Pictures

For 1925-26

The Quality 52

Metro-Goldwyn-Mayer Productions
presented by Louis B. Mayer

Two Big Time Pictures



AT THE CAPITOL, NEW YORK

AILEEN PRINGLE *in* "Wildfire"

By GEORGE V. HOBART & GEORGE BROADHURST

DISTINCTIVE PICTURES CORPORATION—HENRY M. HOBART, PRESIDENT

Directed by T. HAYES HUNTER

The Box Office Winner Paying 100 to 1
Week of June 7th



AT THE RIALTO, NEW YORK

"STEELE OF THE ROYAL MOUNTED"

by

JAMES OLIVER CURWOOD

A DAVID SMITH PRODUCTION

with BERT LYTELL STUART HOLMES CHARLOTTE MERRIAM

The Great Thief Hunt Thru the Unblazed Wilderness

Week of June 14th

VITAGRAPH

One solid week at the larg

. . . beginning its run on Sunday, May 24th, in a driving rainstorm that jammed the Capitol (with hundreds waiting outside in

DRUS WITH A

THE ASSOCIATED ARTS production, from the famous

Watch for the Marvelous Reviews to

And Don't Forget F. B. O.'s 64 Feature Productions Which Product is Being Bought in its Entirety by the Smartest Exhibitors Throughout the Entire Country

GOLD BOND SPECIALS

"DRUSILLA WITH A MILLION"
From the famous book by Elizabeth Cooper
An Associated Arts Production — Directed by F. Harmon Weight

"THE KEEPER OF THE BEES"
Story by Gene-Stratton Porter—Produced by J. Leo Meehan

2 Emory Johnson Super Special Productions

"PARISIAN NIGHTS"
with Elaine Hammerstein, Lou Tellegen and Renee Adoree
A Gothic Picture — an Al Santell Production

"IF MARRIAGE FAILS—"?
with Jacqueline Logan, Clive Brook and Jean Hersholt
Story by C. Gardner Sullivan—Directed by John Ince

"WHEN HIS LOVE GREW COLD"
By Laura Jean Libby

"THE MID-NIGHT FLYER"

"THE FUTURITY WINNER"
Story by Louis Joseph Vance

"FLAMING WATERS"
By E. Lloyd Sheldon — an Associated Arts Production

"THE ISLE OF RETRIBUTION"
From Edison Marshall's thrilling book

"A POOR GIRL'S ROMANCE"
By Laura Jean Libby

world's est and finest theatre

The CAPITOL

that lasted all day but which did not discourage the capacity crowds the rain to get in)—That was the sensational opening of

ILLA MILLION

novel by Elizabeth Cooper—Directed by F. Harmon Weight

be Published Soon in the Trade Papers

A Series of Super Special
FRED THOMSON
Silver King Productions

8 EVELYN BRENT
Productions
All Box Office Winners

8 RICHARD TALMADGE
Lightning Action Pictures

8 BOB CUSTER
Westerns Produced by
Jesse J. Goldburg

8 MAURICE FLYNN
Melodramatic Gentleman Adventurer
Pictures with Speed and Class

8 SURPRISE NEW WESTERN STAR PICTURES
That Will Set New Records

The New Two Reel Series by
NELL MARTIN

A Brand New Two Reel Series by
SAM HELLMAN

26 TWO REEL COMEDIES

26 BRAY CARTOONS

F. B. O.'s Product Is The Talk

Of the Entire Trade
They Know We've Got
the Goods This Year
and They're All Buying
F. B. O.

For nine consecutive years Motion Picture News has carried more paid advertising than any other trade journal in this field. This is just as true this year as in preceding years. We lead the field in paid advertising carried.

No Summer Slump

at the

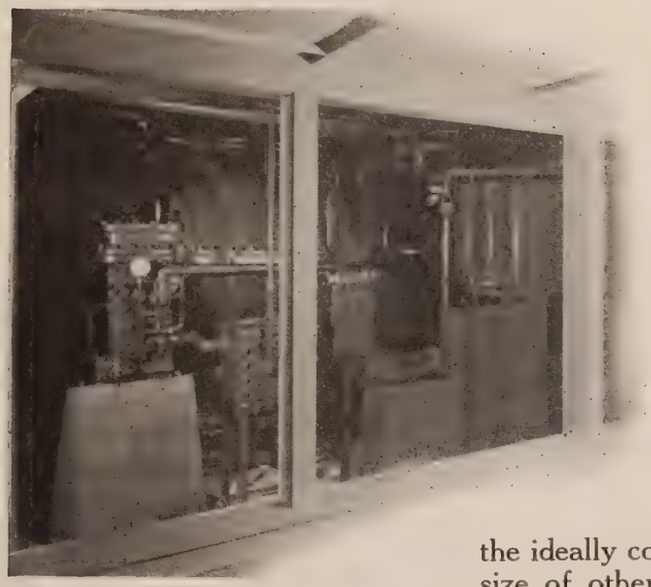
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Tucked away beneath the sidewalk or in a corner of the basement this machine operates as simply as the Carrier fans that distribute the ideally conditioned air to the theatre. It is one quarter the size of other systems of the same capacity. Approved and praised by leading engineers. Write for details.

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Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*

Motion Picture News

VOL. XXXI NEW YORK, JUNE 13, 1925 NO. 24

Fear

IT WAS fear that drove exhibitors into the ranks of the General Film Company; and it was fear that drove others to the Universal and Mutual Companies.

Fear of the future; fear that product would not be available.

Later, when theatre investments got up to the million mark, and their affairs began to be managed by Boards of Directors, it was fear that made First National spring up almost over night.

Fear of the future; fear that product would not always be available.

* * *

"Yes," said the Board of Directors at each monthly meeting, "everything is fine. The balance sheet is highly satisfactory. But what of the future? Are we going to continue to get pictures, satisfactory pictures, pictures the public will pay to see? How do we know we will get them? What assurance have we? Here's a million dollars in brick and mortar, built only to sell pictures. Without pictures to sell, it's worth no more as real estate than an idle church. What of the future?"

And today the very same fear prevails. All over the country, in small towns and big cities, men are standing in front of their brick and mortar edifices and saying: how about the future? How about pictures? I've got fifty thousand invested in theatre property—or a hundred thousand, or a million. What am I going to do without pictures?

* * *

This fear exists right and left. No doubt about that. We would hesitate greatly to give the idea where it didn't exist. But it already exists too much. And it's not a healthy situation in an industry. We'd thrive better on a feeling of confidence.

What is to be done?

The Milwaukee Convention offers its Play Date Bureau, the important basis of which is a keen and exact investigation of available product. Then there's the Burkan plan of arbitration boards to hear and give fair play to the exhibitor who says he's being crowded out of a supply of pictures. These are important.

Then there are franchise propositions to be offered to exhibitors, whereby they may be assured of a definite supply of product. In this connection we do believe this, and the history of the business proves it: that an exhibitor organization only endures and is solid when the members put money in it—and considerable money. And it also strikes us that with so much real estate at risk and with such fear about goods to sell it is only logical for the exhibitor to put up money in order to be assured of product. Consider the fact that the exhibitor owners of First National have put many millions of dollars into that concern.

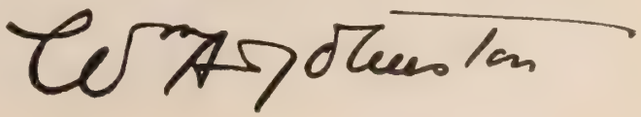
With all the product available this year—lots of it and, as always, more than needed, it does seem absurd to find exhibitors scared out of their wits about its scarcity.

* * *

The cry of oppression is raised. With all the spectres that have arisen in this business, year after year, since our connection with it, we're sceptical about their reality. We'd like to have some solid facts and less yelling about the Spirit of '76. The yelling, in our candid opinion, isn't very fair to our country's forefathers.

For one thing, it's about time for the exhibitor to study his market and buy coolly and sanely. Just how many exhibitors do buy with a complete knowledge of available product? Comparatively few. And those who do are not scared about the woodpile. They're sawing wood.

Secondly, the theatre situation changes so fast in this movie business—which, by the way, you can't compare to vaudeville and its settled combines—the desire of the public for better theatres is so pronounced, that you certainly can't figure by this year's situation what will prevail next year. You can't bet a lot of money that theatres will stand still and wait for schemes to mature.



AN EDITOR

The Week in Review

WELL, WELL, ROXY—we've almost forgotten him as S. L. Rothapfel—is to have his own theatre and a big one. It's a fine idea. Two R's will fill it—Roxy and Radio. A great showman, and the world's greatest announcer. You cannot beat that combination. Roxy didn't fight radio; he joined it. That's one thought. But a still greater one is this: that all the time we are talking about movie theatres and discussing them in bulk, jut as though they had matured like the vaudeville and legitimate situation, they break precedents and go up and up. Last year we wouldn't have thought of radio as a theatre influence. Two years ago we wouldn't have considered parking space as a determining factor; now we know that it is breeding a crop of great neighborhood palaces, which may put the dowtown first runs in the shade. So there's the influence of the automobile—another great modern invention. And the wizards are constantly at work.

What great invention will stir the world next year, and what will its influence be—and the next year? A producer to-day hesitates—or may well hesitate—to buy a strategic theatre. It may not be stragetic next year. And so the game goes on. It's a big one. A large and uncanny vision indeed can lay its future. Motion pictures are not only a vital force—the world's greatest—but they align themselves with other vital forces. It will take a giant to regulate such a factor in world progress; and the only giant we know of is the public itself.

* * *

THE film criticisms in some of the New York newspapers are getting pretty close to the absurd. We'll have to be more specific and say the morning papers; and to be still more definite, we'll eliminate *The New York Times*, whose reviews are uniformly painstaking and intelligent.

We have an idea that some women reviewers are in a break-neck race to see who can say the smartest things. Perhaps the object is no more serious than to attract attention to themselves among themselves; or to feed self-conceit; or to attract the eye of the film producer. In any event, the competitive coining of cute sentences may be a sport; but what about the readers of the paper? Who really want to know what kind of a picture the film in question is—and that's all. We won't speak of the hapless producer—often an experienced one—who at heavy expense has gotten together a piece of entertainment, and would be quite happy to get his money back plus, if possible, a fair wage for himself.

It looks like a little schooling in journalism would not be amiss in this matter of newspaper reviews. The late Joseph Pulitzer insisted that accuracy was the basis of newspaper work—and details. Well, why not be accurate with film reviews?

We are not, as a paper of the trade, defending the films. We're defending the readers of the newspapers.

We do reviewing, too. And it's a tough job. It is mostly difficult because we review pictures for all classes and kinds of theatres, from the little one-show-a-week house of the mountains or prairies all the way to the downtown theatre of a metropolis—let alone a small army of foreign buyers. And so it is hard to prescribe pictures for all kinds of theatres and buyers, but at least we can try to give an accurate, thoughtful, impersonal appraisal and then let the buyer choose for himself.

The very same idea applies to people as well as to theatres. Theatres vary because audiences vary. The people who go to pictures are not of one mind, training and taste—even those in one city who read the same newspaper. They are not of the same mind as the reviewer—that's certian. They take pictures pretty seriously for one thing;they pay to see them. They are considerably interested in the pictures and not at all in the reviewer. The fair thing to do, the intelligent thing from the standpoint of journalism, is to tell them simply and thoroughly all about the picture—its theme, characters, appeal, etc., and let them shop for themselves. They're probably quite able to make up their own minds once they get a fair statement about the picture.

* * *

SYDNEY GARRETT—fresh from Europe and already returned—gives us some observations of the market over there. The larger companies will have their own selling offices in Europe—all of them; some have had them for several years. But that doesn't disturb the market for the other companies and for those concerns and producers who sell over here via the state rights market. The market for them was never better. As for the future, well, that will depend upon the merchandise they offer. If it is up to the mark they need not worry. There's a goodly number of British renters, soundly organized at home and on the Continent and demanding American products.

In general, the European market has greatly improved. In revenue it is at least a third greater. And it will increase. It behooves American producers to weigh carefully the European taste for pictures.

He sees no immediate prospect of a theatre building boom. Great Britain, Germany and Scandinavia have theatre-going populations. France and the rest of the continent are not keen about the movies. France has but 1800 theatres for its forty-three millions; a town of ten thousand may boast but one five-hundred-seat house. American management and exploitation are needed to attract larger audiences. Paris needs American-run theatres; they would thrive in other large centers. The market for short subjects abroad is improving by leaps.

ON BROADWAY

By William A. Johnston

K. W. LINN, Universal's export manager, ratifies Sydney Garrett's statement—that the direct selling abroad of the large American companies will not crowd the other American pictures—provided only the other pictures can compete on a basis of entertainment value.

* * *

JIMMY BRYSON, who came over from London to get a print of "The Phantom of the Opera" and won't go back till his trunk carries it, says that Lord Newton is all wrong when he intimates that the British public's film taste seems to veer to "expensive and attractive females." Consider, says he, the success in Great Britain of "The Hunchback of Notre Dame," yes, and "The Signal Tower;" and now there's a clamor for "The Phantom." Not that Universal made them. The same is true of the product of other American companies. The British people are fully capable of doing their own thinking—have been, in fact, for a good many hundred years and with a good deal of success. They know what they want in pictures, and the British exhibitor will continue to book the pictures that bring in the shillings, naturally; and orators will not change the situation. The picture taste of the two nations is quite similar. "So," he concludes, "if we make good films for our people and do not offend Great Britain, why I can't for the life of me see any worry. Not a single worry."

* * *

J. G. WAINWRIGHT of London is here, determined to effect a regular outlet to this market for European pictures. He has some good sound ideas in that connection, and we hope he succeeds. His trunk is well packed with offerings, and among them he cites what he considers to be the three outstanding productions today of the foreign studios—"The Blackguard," a British picture; "Children's Faces," from France; and "Warning Shadows," made in Germay. "The Rat," from the London play, now on Broadway and featuring Mae Marsh and Ivor Novello, will be brought over from the studios of Graham-Cutts in September.

* * *

THE very cordial reception given by the Milwaukee Convention to the British Delegation of exhibitors and to Monsieur de Vilmorin, producer of "The Miracle of the Wolves," would indicate a most friendly feeling toward the foreign film trade. Here in New York we go along on the theory that the American exhibitor is prejudiced against the foreign picture for various reasons—principal among which is poor product in the somewhat distant past. We have always suspected that this was largely patter, but we were not prepared for the report brought back from Milwaukee by Mr. and Mrs. Rene Batigne, who went there with M. de Vilmorin. They interviewed many exhibitors on their attitude toward foreign pictures and found that the exhibitor catalogued under this head all pictures of pronounced foreign locale and atmosphere—such as, for instance, "Woman of Paris," "Scaramouche," the Pola Negri pictures, etc. This is somewhat of an eye opener. It may be profitably considered from various angles. It sets one thinking. As a matter of fact, what is there American about "Madame Sans Gene" except Gloria Swanson? And continuing in this trend of thought, what difference need there be between a picture of foreign setting produced in Hollywood or in a well-equipped European studio—provided there is American supervision of the story, cast, etc. That's the point, it seems to us—American supervision. There's the answer, maybe, to the problem of the foreign-made picture and the American market.

* * *

IN emphasizing American supervision we cast no reflection upon the foreign producer. But when you make goods for an important market it is wisdom itself to consult—and very thoroughly—with that market. The American producer is governed a great deal—or should be—by the expressed wishes of the theatre as conveyed to him direct or through the distributor and the sales staff. This same essential advice should be conveyed to the foreign studio.

* * *

OUR own pet idea of the supervision of pictures is that gained from a small board of the best business showmen. By business showmen I mean showmen who know how to buy for the box-office of representative theatres—not close buyers, but buyers of the right pictures. Some exhibitors come into our office who can go over a season's announcement of product and with a keen knowledge of show values—stars, cast, directors, stories—separate the pictures into Classes A, B and C, or more groups, and be surprisingly right, as results afterward show.

* * *

WHICH reminds us of a recent caller, Frank Newman, soon to leave Kansas City for the management of the big Famous houses in Los Angeles—a real type of the business showman, keen and always interesting. A great believer in popular priced movies—says circulation is what counts, and you can't get circulation except at low prices, as witness the magazines and newspapers. Referring to some recent pictures on Broadway, he says he can't understand why good directors, directors an exhibitor would bet on, take such terrible flops. A good race horse always gives an account of himself even when left at the post; and the best of men can't hit on all sixes all the time. But why flounder so badly? Well, that opens a large subject—the subject of a picture-making corporation, and how many pictures it can afford to make and how fast, and who else was at fault as well as the director——a lot of angles as well as the question: can a good man afford to let such a bad picture go out under his name?

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The British Film Situation

THE British Government, through its spokesman in the House of Lords, Viscount Peel, has refused Lord Newton's request for an inquiry into the cause of the collapse of the British producing industry and the formulation of suggestions for remedying the situation.

The English trade papers give pages to the discussion of this decision and its effect on their industry. All agree that the overwhelming popularity of American pictures brought about the "British film collapse."

A summary of the Government attitude is made by *The Film Renter and Moving Picture News* as follows: "When it is remembered that if the Government had granted an inquiry it would necessarily have meant that they would have practically had to come to the financial assistance of our producers, it is not altogether surprising that Lord Peel hedged and said that the Government feeling was that the state of public opinion relative to American and British films was not so strongly developed that the public would support or welcome strong action against American or foreign competition.

"Incidentally, it is gratifying to hear from his Lordship that a prohibition of imports would not receive the support of the public. He is very right in this respect—it would not."

The Film Renter believes the solution must come from the trade itself, and urges that the answer is exhibitor co-operation in the production of British pictures.

The Bioscope agrees that a ban on American pictures would not do, neither does it believe that higher tariffs will solve the problem. On the other hand, it suggests that the quota system has much to recommend it, "seeing that legislative insistence that every cinema programme must be composed of at least one-fourth of British-made pictures would ensure a regular output for the British producer, which to some extent would make it worth-while for him to continue in business."

Lord Peel presented some interesting statistics on the state of the British industry. According to him, in 1914 of the films exhibited in Britain about 25 per cent were British, but in 1923 only 10 per cent were of British origin. In 1925 only a negligible quantity of British pictures were being shown. The same conditions obtained in the Dominions, where the proportion of British pictures was only two or three per cent.

In 1923, he stated, there were twenty British producing firms; now, only four or five. The cause, he declared, was the tremendous competition which British producers had to meet, chiefly from America.

Lord Peel went on to say that there were from 17,000 to 20,000 picture theatres in America compared to only 3,000 in Great Britain. Another difficulty was that as soon as British producers trained actors and actresses the latter were attracted to the United States by big salaries, a form of competition which the British could not meet. The American producers made immense profits in their own country; therefore, their revenue in Britain was "velvet."

"At any rate," says *The Film Renter,* "the British film industry knows where it stands to-day, and one thing clearly brought out is that there is small likelihood of any assistance coming from the Government. With that important fact in mind, it is of little use wasting time in idle recrimination, but it does behoove the industry, if anything is to be done to make more British pictures, to find ways and means of their own, and in that connection there is little doubt that any scheme for salvation must come from within the industry itself."

Which would seem to be a very good summary of the whole matter.

German Annual Reaches America

COPIES of the annual publication covering the German industry, which is published by the "Film Kurier" of Berlin, have reached New York. The volume contains 400 pages, containing about 100 full-page photographs of stars, directors and producers of different countries. The volume contains a survey of production.

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PICTURES AND PEOPLE



Lamar Trotti, Atlanta newspaper man who will be in charge of the press division of the Department of Public Relations of the Hays organization.

PASSING OUT THRILLS

SOMETHING new in thrills was given New Yorkers the other day and Wanda Wiley, the Century comedienne, was responsible for the stunt. It was her first trip to the metropolis, but instead of being thrilled by the sights she contributed enough excitement in one afternoon to last for many moons.

It was a perfectly good publicity stunt—a stunt never worked before—and Henry Clay Bate of Tennessee and Universal inspired it. He tied it up with the Free Milk Benefit Bouts, New York's big charity fights of the year—which International filmed for special distribution in New York State. These bouts were held Decoration Day evening at the Yankee Stadium and registered the passing of the world's light heavyweight championship from Mike McTigue to Paul Berlenbach.

But to get back to Henry and Wanda. The star's breath-taking stunts for the Milk Fund came about as a result of a dare. On her first day in town she recklessly darted through the heavy traffic of Broadway—and was as immune from injury as Washington during the Revolutionary War. So Henry dared her to stage a traffic dodging demonstration. Permission was obtained from the police who were only too willing to co-operate in subduing the jaywalkers. It was Wanda's job to show how surely a person courts death or accident by dodging through traffic when the signals are set against him. A traffic policeman was assigned to the task of saving Miss Wiley when she became trapped among the autos.

The demonstration was staged three times in the Times Square sector, and twice on that extremely busy corner, Fifth avenue and 42nd street. The stunt lasted twenty minutes in each place and drew enormous crowds. The star did her stuff O. K. and caused considerable excitement as she darted in the path of speeding autos —only to dodge back in the nick of time or be rescued by the traffic officer.



Esther Ralston, who has returned to the coast after appearing with Richard Dix in his latest vehicle, "The Lucky Devil" (Paramount).



Pat O'Malley and Jean Hersholt as they will appear in the new version of "My Old Dutch" being filmed at Universal City.



Jackie Coogan signs his new Metro-Goldwyn contract with Nicholas M. Schenck, vice-president, and has his baby brother, Robert Anthony, on hand to see just how it is done.



Milton Sills was greeted by His Worship, John P. Balharrie, mayor of Ottawa, when he stopped in that city to film scenes for "The Knockout" (First National).



Kathleen Key is a fascinating figure as Tirzah, the role for which she is cast in "Ben Hur" (Metro-Goldwyn), the most publicized picture ever made.



Snookey, the "gentleman monk" of Hollywood, is pictured by International Newsreel as he looks Fifth avenue over from the top of a bus with Mrs. Wilson, his mistress.



Here are the players who were working at the Metro-Goldwyn-Mayer studios in Culver City one afternoon, grouped together for the camera: front row, left to right: Dale Fuller, Charlie Murray, Aileen Pringle, Lew Cody, Claire Windsor, John Gilbert, Frank Currier, Norma Shearer, Mae Busch, Eleanor Boardman, Matthew Betz, Tom Moore, George K. Arthur; rear row: Cecil Holland, Irving Hartley, Nigel de Brulier, Sidney Bracy, Roy Stewart, Evelyn Pierce, Miss Dupont, Ford Sterling, William Haines, Mitchell Lewis, Gertrude Olmstead, Sojin, Zasu Pitts, Lucille La Seur, Creighton Hale, Ramon Novarro, Renee Adoree, Pat O'Malley, Sally O'Neill and Roy d'Arcy.

She was as heavily trapped as a green on a sporty golf course. Several times she found herself in extra-tricky traffic pockets, but her quick wit and nimble feet—and the courage of the bluecoat carried her out of danger. A bus came near running her down, but luck was with her—and so was the cop. And to make it look real he gave her a strong reprimand for not obeying the signals.

TO BE OR NOT TO BE

ACCORDING to several rumblings along Broadway the question that is agitating Jackie Coogan the most is whether he wants to be or not to be—Hamlet. A copyrighted article in the Morning Telegraph recently has it that David Belasco will give Jackie three years of dramatic training—at the end of which the young star will essay the role of the melancholy Dane. The article says that the next three years, all the child's time, outside his hours at the motion picture studio and at study and play, "shall be at Mr. Belasco's disposal for the coaching of the boy in Shakespeare's great role."



Lloyd Hamilton, star in Educational-Hamilton comedies, goes in for big game hunting, with a reckless disregard for life, limb, safety and the like. He is just making a difficult shot.

A JOLLY GOOD TRIBUTE

ANOTHER American screen star has conquered London with her personality. This time it is Colleen Moore whose brief stay of four days (stolen from a belated honeymoon) was crowded with tribute from press and public. Horace Judge, the First National chief of publicity, staged a fine reception for her when the boat docked at Southampton—and upon the arrival of the boat train in London, Colleen and her husband, John McCormick, were given a jolly old time.

The Tivoli played "So Big" in honor of the American visitor—who attended the showing. She was enthusiastically received by the huge audience. A few nights later a banquet was held in honor of the honeymooners—and the star made a deep impression on the large gathering of exhibitors, authors, M. Ps. and press representatives. Ralph J. Pugh, managing director of British First National, sustained his reputation as an eloquent chairman. In responding to the toast given him he commented upon the attitude entertained in certain sections of the British press toward American pictures, and ably sought to dispel the mistaken idea of "American propaganda."

The star was loath to leave London, but the honeymoon called for stop-overs in Paris, Switzerland, Monte Carlo, Italy and Berlin.

A DOG BITE *IS* NEWS

THE old slogan known in every newspaper office that if a dog bites a person it isn't news, but if a person bites a dog it is news will have to stand a little revision. It *is* news if the dog in biting a person causes the owner to be hailed to court and ordered to settle a big sum for damages suffered by the victim.

Under a sealed verdict handed by a jury to Justice Morschauser in the Supreme Court in White Plains a week ago, Conway Tearle, the movie star, and his wife, Adele Rowland Tearle, must pay $20,000 damages to Jacques Weinberg, a seven-year-old boy, and his father, Max Weinberg, the boy's guardian, for two severe bites the boy received more than three years ago. The jury awarded $15,000 damages to the boy and $5,000 to the father for medical services and loss of his son's services.

According to the testimony of a witness for the plaintiffs, the attack of "Happy," a white bull terrior owned by Mrs. Tearle, occurred on a roadway of the Tearle estate at Chappaqua on December 10, 1921. Mrs. Tearle was sued as the owner of the dog and her husband was made a defendant because he owned the estate where the boy was bitten.

The Tearles through their attorney moved to set aside the verdict—and when it was refused they filed notice of appeal.

LAEMMLE ENTERTAINS

CARL LAEMMLE, the Universal chief, did some entertaining last week. He gave a luncheon at the Madison Hotel in honor of Herc McIntyre, general manager of Universal's branch offices in Australia and New Zealand—who is in New York on his first trip to America, and James V. Bryson, general manager of the European Motion Picture Company of England, Universal distributor in the British Isles.

The luncheon was McIntyre's introduction to the home office personnel. He has been the Australian manager for several years and has done much to put Universal in an enviable position in that quarter of the globe. Both McIntyre and Bryson made impressive talks to the guests who included Mrs. McIntyre, Wanda Wiley, the Century comedy star, now in New York; Mr. Laemmle, E. H. Goldstein, P. D. Cochrane, Paul Gulick, Joe Weil, Meyer Schine, Julius and Abe Stern, Ned Marin, Fred McConnell, Julius Singer, Sydney Singerman, Maurice Pivar, Charles Paine, Oscar Binder, Dave Bader and Henry Clay Bate.

PRINCETON'S FAVORITE

THE Princeton Seniors like the Yale Seniors can spot beauty and talent when they see it. When the graduating class of Princeton passed on their annual statistics, a compilation of favorite choices determined by vote each year at Commencement time, Norma Shearer was achieved the honor of being voted "the most popular motion picture actress."

This actress' rise to the heights is one of the outstanding events of the past season. It was just a few months ago that she was doing "extra" work, then Metro-Goldwyn executives, appreciating her personality and emotional capabilities, assigned to her leading roles. She was destined for stardom from the moment that she appeared in "The Snob" and "He Who Gets Slapped."

As Cornell, Columbia, Pennsylvania, Dartmouth—and the western universities haven't been heard from—their favorite film choice is causing us considerable suspense. But it would be no surprise to us if she sweeps all the collective campuses of the United States.

ANOTHER HAPPY ENDING

NORMAN TAUROG, director of Mermaid comedies, donated his megaphone to Judge James Trout of San Francisco the other day in order that the jurist might shout the wedding ceremony to him and Julie Leonard. The bride is well known in Hollywood film circles. Those who stood up with them and doubled as witnesses were E. H. Allen, general manager of several units producing comedies for Educational, and his wife.



Jay Hunt, who plays the title character in "Lightnin'" (Fox), who is an inveterate yarn spinner (meaning Lightnin' Bill Jones and not Hunt) and has just been directed to put his hand on this "lie detector" and repeat the story of how he drove the swarm of bees across the prairie.

PRESENTING THE COLORS

LAST Friday night found Holbrook Blinn washing off his Mexican make-up and discarding his flamboyant clothes and the two-pint hat—which he wears in "The Dove," in order to bedeck himself in the regulation "soup and fish" so that he might represent Marion Davies at the Hotel Plaza.

The occasion called for the presentation of a complete set of colors to the United States World War Amps, an organization composed of badly disabled veterans of the Argonne and Chateau-Thierry. Miss Davies had arranged to present the colors in person, but she had a picture engagement to fulfil on the Coast. So Mr. Blinn doubled for her.

GLORIFYING GLORIA

GLORIA SWANSON is going to have a reproduction of herself in oils. A study of her will be executed by Charles G. Sheldon, internationally known portrait painter, who has just arrived in Los Angeles. Having painted Lady Diana Manners, Baroness de Granicourt, Mary Pickford, Fritz Kreisler and several miscellaneous princesses and dukes, what is more natural than Mr. Sheldon's turning his attention to the Marquise de la Falaise de la Coudraye?



Banquet of Warner Bros. officials, stars, players, directors, executives and exchange managers at the Ambassador, Los Angeles, while the recent Warner Bros. convention was in session on the West Coast. Many familiar faces will be recognized.



It looks as though Greta Nissen would put vampires of the past to shame in her first important role in "The Wanderer" (Paramount), now being filmed.



Paul Specter, who has just returned from six years abroad, where he was most recently the Brussels exchange manager for Universal.



Norma Talmadge stops for a conference with Eugene O'Brien and Director Dimitri Buchowetzki during the production of "Graustark" (First National).

NO SLEEPER JUMPS

IT doesn't seem possible that a picture actor could be found who has never been to California. Neil Hamilton, a discovery of D. W. Griffith's is willing to stand up and tell the world that he has never parked himself under a Hollywood sunshine. So he registered gladness when Famous took over the Griffith contract and assigned him to the role opposite Betty Bronson in her newest picture.

Which means a Coast trip. The actor will not make any sleeper jumps via the rattlers. He intends drinking in the great open acres by means of his automobile. The itinerary calls for stops in Philadelphia, Gettysburg, Washington, Wheeling, Indianapolis, St. Louis, Kansas City, Topeka, Colorado Springs, Pueblo, Trinidad, Las Vegas, Santa Fe, Alberquerque, Gallup, Flagstaff, Grand Canyon (a two days' rest here—to enjoy the scenic wonders) Needles, Mojave, San Bernardino, Passadena and Los Angeles.

L. CASE RUSSELL IMPROVING

THE host of friends and acquaintances in the industry of Mrs. L. Case Russell will be happy to hear that she has so far recovered from a recent serious operation that she will probably have left the hospital by the time this appears. Her husband, John Lowell Russell, known on the screen as John Lowell, gave a quart and a pint of blood in a transfusion, which undoubtedly saved her life in her weakened condition following the operation. Mrs. Russell is one of the veteran scenarists of the industry, her Mr. and Mrs. Sidney Drew stories and Petrova vehicles being still remembered. In recent years she has written and scenarized her husband's productions, in addition to acting in an advisory capacity. Wishes are extended for a complete and speedy convalescence.

EXIT GALLEYS, ENTER GREASE-PAINT

THE St. Regis unit producing "Headlines" for Associated Exhibitors release threw a little party last Friday for the photoplay writers, during the filming of scenes at the Rue de la Paix, one of New York's new night clubs. The scribes from the trade, fan and newspapers found themselves installed at a table as "atmosphere" in the cabaret sequences, and from their ringside seats they were privileged to watch all the 'doins". Whether or no Director E. H. Griffith discovered among the typewriter ticklers any future Mary Pickfords or Rudolph Valentinos has not been announced. Alice Joyce, Malcolm McGregor, Virginia Lee Corbin and Harry Morey were among the more professional acting talent present.

HAL ON A BEAUTY HUNT

HAL ROACH, the professor of pulchritude, is in New York scanning the faces of the girls as he passes them on the Avenue. He is not missing any of the "hoof and mouth" displays, such as the Follies. He is hunting for beauty and talent, both if possible, in the same person, for his Culver City studios. That Mack Sennett does not have a monopoly on pretty girls is proved by the galaxy which is now carrying the Roach banner.



It's easy to see that Buck Jones, the Fox star, is mighty proud of the way Mrs. Jones and little Maxine handle the pinto ponies, and we don't blame him Buck could stage a rodeo right in the family.



Lillian Gish departs for the coast to begin work under her contract with Metro-Goldwyn, and is seen off by her mother and sister Dorothy.



Willard Louis blossoms out as a likeable (and unshaven) hobo in his latest appearance, in "The Limited Mail" (Warner Bros.), now in production.



Al Christie takes a hand in fitting out Julian Eltinge for his role in the forthcoming production of "Madame Lucy" (Producers Dist. Corp).

World's Biggest House Planned for Roxy in New York

$6,000,000 House Will Seat Audience of 6,000

ROXY is to realize his ambition to have his own theatre in New York. It will seat 6,000, will cost about $6,000,000 and will be known as " The Roxy."

Following months of negotiations, Herbert Lubin of Sawyer & Lubin, has consummated a deal whereby Associated Pictures Corporation, of which Mr. Lubin is President, will build the theatre for Roxy.

The house will be located on part of the carbarn site at Seventh avenue and Fiftieth street, containing approximately 50,000 square feet. There will be an entrance of 40 x 100 at the southeast corner of Seventh avenue and Fiftieth.

The theatre will be the largest photoplay house in the world. First announcement of the project was made by Roxy himself at a dinner of the New York Rotary Club on June 2. He stated that a syndicate of private investors was backing him and that the enterprise was absolutely independent.

" The transaction opens the way for the realization of my ambition to have a motion picture theatre of my own with entertainment features and broadcasting,' he declared.

The site on which the Roxy Theatre will be built is 200 x 200 feet, located between Sixth and Seventh avenues and running through from Fiftieth to Fifty-first streets. There is an agreement with Manger Brothers, who are starting the construction of a big hotel fronting on Seventh avenue, by which entrance to the theatre will be afforded.

A long time contract has been signed with Roxy to supervise and manage the new theatre. His present contract as director of presentations at the Capitol still has a year to run, and for that reason no decision has yet been made as to his successor there. The new house will be completed in 12 to 14 months.

The architects will be Thomas W. Lamb in association with Walter W. Ahlschlager, of Chicago, and it is said the Longacre Construction company, which has built a number of big projects of which the Chicagoan was the architect, will have the construction contract.

Roxy has been at the Capitol Theatre for five years, during which time it is universally acknowledged that he has made it a great financial success through his methods of organization and presentation. Within recent months, he has gained an international reputation through radio work and "Roxy and His Gang" are known everywhere in the world of radio. It goes without saying that radio will play an important part in the new theatre.

In connection with Roxy's eventual retirement from the Capitol, Major Edward J. Bowes, managing director of the theatre and vice-president of Metro-Goldwyn, declared that his associations with the former had always been most pleasant and that he wished him all success in his new undertaking.

The pioneer in the deluxe presentation of pictures, Samuel L. Rothafel, began as a small exhibitor in a town in Western Pennsylvania. The next step in his progress was to the Alhambra in Milwaukee, where his ideas began to attract notice. He "broke into" New York at the Regent Theatre, Seventh avenue and 116th street, and his work soon won still greater attention.

The result was that he was placed in charge of the Strand when it opened eleven years ago as the initial big-time picture house of the film world. So successful was he there, that he was selected to manage the Knickerbocker when it was the home of Triangle pictures. His presentation methods showed continual advancement, so he was chosen to manage the Rialto, when that house was opened, and later the Rivoli.

After the Capitol had been running for about a year, Roxy was put in charge of presentations with the result that the big theatre has become one of the best money-makers in the amusement world.

In this connection, it is said the average weekly business last year was nearly $46,000, and the net profit for the fiscal year ending May 31 is placed at better than $500,000.

With the new Roxy Theatre announced as an independent proejct, unaffiliated with any of the big distributors, the New York first run situation will be radically changed. His great reputation as a showman will, it is expected, guarantee a big patronage for the house right from the start. It also considered a foregone conclusion that as far as product is concerned, the size of the theatre and the prestige of its director will take care of that.

One of the shrewd observers of developments in the industry pointed out that the announcement of the Roxy enterprise marked a new era in this respect: given an exhibitor of commanding reputation and drawing power with the public, the usual situation of getting a line-up of product before embarking on a big theatre enterprise was reversed. In Roxy's case, the product would have to come to the house—and first-class product, too—as a matter of good business for the distributors, it was pointed out.

Jensen-Von Herberg to Build Seattle House

John G. Von Herberg, general manager of the Jensen-Von Herberg circuit of theatres in Washington, Oregon and Montana, announces that his company will begin construction within the next few weeks of a $500,000 residential district theatre in Seattle, which, when completed, will be the finest house of its type in the entire Pacific Northwest.

The house will have a seating capacity of 1,800 persons, will cover a block of ground, 343 by 100 feet in size, and will be built on North Broadway, covering the entire half block from Harrison to Republican Streets.

Preliminary plans indicate that the new house will be operated as a strictly first run theatre, on a plan similar to Grauman's Egyptian Theatre in Hollywood.

The theatre will be entirely Spanish in design, both the exterior and interior being finished in this style. Many unusual features, such as garden spots, courts and rare shrubbery, will grace the outer entrance, adjacent to a number of arcade shops and a covered automobile park.

A full stage, capable of handling any type of act or prologue, will be completely fitted out and a large orchestral organ on a rising platform will be installed in the orchestra pit.

Fitzpatrick and McElroy Build New Houses

Fitzpatrick and McElroy Company of Chicago have decided to replace houses in three towns of their circuit with new picture theatres. All three will be ready in the Fall.

At Alpena, Michigan, a 1,300 seat house is being erected on the site of the Maltz Theatre which was destroyed by fire this Spring. It will open on Labor Day. A new theatre is being built at Three Rivers, Michigan, to take the place of the Rex, which is now in operation. The new site is directly opposite the Rex.

At Ludington, Michigan, a 1,000 seat modern theatre will supplant the old Lyric. It is scheduled to be completed in August.

M. P. T. O. A. Board Holds Important Meeting in New York

THE new Board of Directors of the Motion Picture Theatre Owners of America, elected at the recent convention, met in New York this week to put into effect the program adopted at Milwaukee. Important developments were expected as a result of the sessions, which began at the Roosevelt Hotel on Wednesday, June 3 and were still in progress when this issue went to press.

Among the matters to be taken up was the selection of a manager for the Playdate Bureau. Despite published reports to the contrary, it appeared that the position would probably be given to a man in the ranks of the industry, rather than a personage from outside.

Selection of a newspaperman as an important factor in the operation of the Bureau was being discussed in some quarters this week. It was said he might be drafted from the trade paper ranks, although there was no indication that a choice had been made. The matter would, of course, have to be discussed and approved at the meeting of the Board.

The meeting of the governing body of the M. P. T. O. A. was fully attended and was the most significant held in many years, because of the presence of the Allied members, and the important problems up for consideration, including further mobilization of playdates, negotiation of a new standard contract, and extension of arbitration.

Besides R. F. Woodhull, President of the organization, and Sydney S. Cohen, Chairman the personnel of the Board follows: R. R. Biechele, Kansas City, Kans.; A. Julian Brylawski, Washington, D. C.; H. A. Cole, Dallas, Texas; E. W. Collins, Jonesboro, Ark.; M. E. Comerford, Scranton, Pa.; Glenn Cross, Battle Creek, Mich.; Harry Davis, Pittsburgh, Pa.; Fred Dolle, Louisville, Ky.; A. A. Elliott, Hudson, N. Y.; E. M. Fay, Providence, R. I.; Glenn Harper, Los Angeles, Calif.; J. J. Harwood, Cleveland; A. A. Kaplan, Minneapolis; Frank A. Keeney, Brooklyn; Jack Miller, Chicago; Charles Nathan, Peoria, Ill.; N. C. Rice, Algona, Iowa; J. C. Ritter, Detroit; L. M. Sagal, New Haven, Conn.; J. A. Schwalm, Hamilton, O.; Fred C. Seegert, Milwaukee; Joseph M. Seider, Newark, N. J.; W. A. Steffes, Minneapolis; W. W. Watts, Springfield, Ill.; Jake Wells, Richmond, Va.; J. H. Whitehurst, Baltimore; L. B. Wilson, Covington, Ky.; Nathan Yamins, Fall River, Mass., and A. C. Zaring, Indianapolis.

Arranging Convention Program

"Showmanship Exhibit" to Be Feature of Jersey M. P. T. O. Asbury Park Meeting

THE program of events for the annual convention of the Motion Picture Theatre Owners of New Jersey, to be held at the New Monterey Hotel, Asbury Park, New Jersey, June 29, 30 and July 1, will be of great interest to the theatre owners of this territory because they are being planned to assist every manager and owner of a motion picture house in the running of his theatre and putting on a "Broadway" show even if the house is located in a small town. The plan is being called, by the New Jersey theatre members who are actively engaged on the various committees, "Bringing Broadway to Main Street."

Besides the official business activities that go with every convention, plans are being formulated for the display part of the program which will be of help to every theatre owner from a box-office angle. Expert showmen have been employed to stage novel lighting effects and prologue presentations that can be made applicable to any house, no matter what the size, and at a very reasonable cost.

The small town theatre owner has been hampered because of his inability to give his audiences a show with a Broadway presentation. They will be shown how at the State Convention of the New Jersey theatre owners.

Some of the few amusements that will be included in the large program of events at the convention will be fireworks, water sports carnival, a midnight review, dance, banquet, after dinner novelties and stunts.

The Entertainment Committee, consisting of Henry P. Nelson, Morris Kitinsky and Leon Rosenblatt, are busily engaged mapping out a complete program of events to cover the three days' convention and everything looks to a good time for all. The Registration Committee already reports numerous requests for reservations at the New Monterey Hotel.

Milwaukee Organizing for Greater Movie Season

Eddie Volandorf of First National, Geo. L. Levine of Universal, and J. G. Frackman of Progress Pictures, representing a committee chosen by the Milwaukee Film Board of Trade, and Geo. Bauch, Steve Bauer, F. C. Seegert and M. Krofta, the committee representing the Wisconsin Exhibitors' Association, have organized and plan weekly meetings to develop and cooperate with the Hays plan of Greater Movie Season.

Cleveland Houses to Run on Full Schedule This Summer

Motion picture theatres in and around Cleveland are maintaining their full time winter policies throughout the summer. There is no indication that the picture houses will either offer a part time policy or that they will close for the warm months. The reason for this is that most of the houses are owned and operated by circuits. The circuits find it best to keep to a set schedule. The independently owned houses then fall in line, and also keep open. Other summers, it was quite the rule for the houses to shut down and run only a few days a week.

Kansas Exhibitors Wait Verdict on Tax

Kansas City exhibitors will know in a few days whether or not they are to receive relief from an almost unbearable county tax burdened upon theatres of Jackson County. A committee from the M.P.T.O. Kansas-Missouri will appear before the county court soon at a special hearing on the matter.

The tax, which is considered by exhibitors as "prohibitive," is $50 a year on all houses containing less than 600 seats and $100 for larger theatres—this in addition to regular occupation license, city, county and state taxes.

Rowland And Clark Take Over Four More Houses

Under a deal recently concluded with McCartney, Johnson and Kurtz, the Rowland and Clark circuit has acquired four more houses in Pennsylvania. The theatres are the Ritz, Indiana, Pa.; the Jefferson and Majestic, Punxsutawney, and the Strand, Ridgway. The Ritz has a seating capacity of about 600 and the Strand and Jefferson about 1,300 each.

It is understood that W. P. McCartney will become the district manager for Rowland and Clark.

Merged Southern Companies Take New Title

The recently merged Southern States Film Company and Creole Enterprises at Atlanta will be known in the future as the Liberty Theatre Film Distributing Corporation. A complete reorganization is now under way. Oscar Oldknow, formerly head of Southern States, will hold the position of vice-president and general manager, while E. V. Richards is the president of the newly formed corporation.

Legal Headquarters is Established for Famous in Paris

Elek John Ludvigh, head of the legal department of Famous Players-Lasky, will go to Paris this Summer to establish a legal department through which he will coordinate the various legal activities of the company on the Continent.

Kansas-Missouri Plan Big Field Campaign

A NEW plan for strengthening the M. P. T. O. Kansas and Missouri is under consideration by C. E. Cook, business manager, which, if adopted, may result in tripling the membership of the organization.

During the hot summer months—the "slump" months—it is planned to obtain eight or ten exhibitors from Kansas and the same number from Missouri. These exhibitors, with Mr. Cook, will tour the entire Western Missouri and Kansas territory, making their headquarters in various key centers. From each key center each day they will divide the surrounding territory and work all towns in the district. The expenses of the exhibitors would be paid, they giving only their time to the organization.

Unfair Review of Photoplay in N. Y. Daily Condemned

"News" Staff Member Answers "Sun" Critic

CERTAIN reviewers on the New York dailies—and this by no means includes them all—have within recent months condemned several pictures as being "inartistic" which later proved to be box-office successes. One of the most flagrant examples of picture condemnation from the mere viewpoint of the critic, without any attempt at finding out whether the public would like the film in question, occurred the other day in The New York *Sun* in connection with the showing of "Drusilla With a Million" at the Capitol Theatre.

"The Moviegoer" in *The Sun* wrote a review which apparently pivoted on the statement that "it didn't entertain me" and branded "Drusilla" as a bid for box-office popularity, as if that were a crime of some sort. His remarks were so unfair to the picture, which almost all the other New York newspaper reviewers recognized as possessing real appeal to the public, that J. S. Dickerson, Associate Editor of MOTION PICTURE NEWS, wrote a letter to the critic in question.

This letter and "The Moviegoer's" reply were printed in full by *The Sun* in its issue of May 29, and given prominent display.

MOTION PICTURE NEWS prints the correspondence in full below, because this publication believes it is time the attention of the trade is called to the ideas of that school of newspaper critics who condemn pictures merely because they do not measure up to their standards of "art."

The matter assumes real importance when it is remembered that reviews in the New York dailies influence the booking of pictures. Mr. Dickerson's letter to the *Sun* critic follows:

"I once heard an exasperated lawyer tell a very new and arrogant judge that a Supreme Court Justice was supposed to know some law. It suggests itself to me that I might say that a motion picture critic is supposed to know something about pictures, not only from his own personal likes and dislikes, but from the angle of the public.

"This letter is inspired by your review of 'Drusilla With a Million.' I have no interest in this picture, either financial or otherwise, and it does not make any difference to me what you or other reviewers say about it, but I want to make the prediction that this picture will please more people, perhaps of a certain sort, than anything of its kind released since 'Over the Hill.'

"If my prediction is true then you have done a great injustice to the firm producing this picture and to the director who made it. Unfortunately for the trade, sales of pictures in New York territory are largely influenced by the New York dailies' reviews.

"You must remember that pictures are not an art, in spite of the fact that press agents and some critics try to make them so, but are merely entertainment designed to suit the average persons as they are scattered over the United States. So my advice to any reviewer, and that includes those on our own publication is to go into the theatre and view productions from the angle of the person who pays admission. It seems to be the fact that all the biggest box office flops of the last few seasons have been praised almost unanimously by you fellows who are reviewing for the New York papers, and the real bets have been passed up with the kind of a review you have given Drusilla. For instance, some very unkind things were said about 'The Talker,' playing recently at the Strand. In a measure these were justified, but, on the other hand, while old fashioned and orthodox, it will gross more money over the country than all the Peter Pans that ever have been made.

"Referring again to 'Drusilla,' I am going to try to remember to send you the record of box office reports on this picture some three of four months from now, just to convince you that from the angle of the public you are about as far wrong as you can possibly be, and if I do this I hope you will keep in mind that pictures are presented not for the benefit of critics and reviewers, but for the public, who pay their money and are satisfied on an average with what they get.

"We who make our living in the motion picture business know that better and more artistic pictures could be made, according to the highbrow viewpoint, but we also know that the business is a financial one, and that in order to make pictures we must make those which prove financial successes."

The reply of "The Moviegoer" shows, better than any comment by us could, the workings of the mind of a critic who is not interested in giving the readers of his paper information about pictures from their own viewpoint, but from his own ideas of "art." "The Moviegoer" answered thus:

"To J. S. Dickerson, MOTION PICTURE NEWS. *Sir:* I am very glad to hear from you on the subject of 'Drusilla With a Million' and the review of it which appeared in these columns. Quite frankly, I consider 'Drusilla' the cheapest, most obvious bid for box office popularity that has been seen on the screens of Broadway this season. I strongly object to the film on the grounds that it is (1) illogical, (2) badly acted with the possible exception of Mary Carr, (3) filled with the stalest hokum, (4) and mawkish.

"Indeed, Mr. Dickerson, I left the theatre in the middle of it for a breath of fresh air. I returned immediately, however, my irritation having cooled by the drizzly rain. Contrary to what you think, I know a great deal about motion pictures. Any one would, after acting as a motion picture critic in New York for over six months. I concede that 'Drusilla' may have a box office appeal in certain communities. It did not entertain me, however, and I don't think that persons who have or even pretend to have any cultivation of mind will like it.

"I write what I think and my writings are only my opinions. Nothing more. I rarely, if ever, attempt to predict whether a photoplay has potency at the box office. That is what trade journals are for. Motion picture critics, if they are worth anything as critics, are concerned principally with the artistic merits of a film. If, however, a film which they recognize as miles below art entertains them, they should so state. To me 'Drusilla' offered nothing.

"You are trying to tell me that motion pictures are not an art. I choose to consider them so. At any rate, I seem to think more of the movies than you do. The 'Last Laugh' and 'Greed' proved to me that the motion picture can be as ennobling in its own way as literature and drama. 'Drusilla' seemed to me to be bogus and false to life, as it is lived in almost every particular. Throughout I sensed the author and director standing by, deliberately shoving the characters into certain situations—situations in which they would never have been found as a result of their characteristics. That, of course, is all opinion on my part. Other critics have found 'Drusilla' good.

"When you say that the critics have unanimously praised all the biggest box office flops of the last season you are wrong. The only photoplay of the past year which they have praised unanimously was 'Peter Pan.' And that was not a box office failure at either the Rivoli or the Rialto. If 'The Talker,' as you predict, grosses more money than all the 'Peter Pans' ever made (a prediction that seems to me preposterous), well—what of it? Things like 'The Talker' have always grossed more money than the Peter Pans.

But—the producers of the Peter Pans may be allowed to enter heaven. Have you thought of that?

Please send me the record of the box office reports on 'Drusilla' during the next three

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Fox Declares 235 Per Cent Dividend

Application Made for Listing on New York Stock Exchange—Company's Assets $18,000,000

A stock dividend of 235 per cent has been declared by the board of directors of the Fox Film Corporation. Of this, 200 per cent will go to the stockholders and the balance to employees of the company who are considered to have contributed to the success of the concern.

Application has been made to list 165,000 shares on the New York Stock Exchange, with the initial offering at $46 or $47 a share.

The company is being completely recapitalized and is now in the strongest financial position in its history. Total assets are approximately $18,000,000 and these have accrued entirely from earnings.

There will be a new stock issue of 1,000,000 shares. The new Class B common, to the amount of 100,000 shares, will replace the old common stock. In addition, the stockholders have authorized the issuance of 900,000 shares of Class A common without voting privileges.

Holders of the present common stock will be given the right to subscribe for 165,000 shares of additional Class A common at $43, or for each share now held the stockholder may subscribe for 1.65 additional shares. These subscriptions will be handled through the Bankers Trust Company.

The excellent financial condition of the Fox corporation is further shown by history over a period of years. The original investment of $500,000 in preferred, made in 1915, was retired in 1919. Cash dividends equivalent to the original investment were made in 1922, 1923 and 1924.

It is understood that the company hitherto has been owned exclusively by William Fox and a small group of friends, whose holdings were 84 per cent of the stock.

In the present recapitalization, as stated above, 1,000,000 shares are to be authorized. Of these, it is understood 400,000 will be issued and 600,000 placed in reserve. Of the 400,000, there will be 235,000 issued to present stockholders and certain employees as a dividend, and the remaining will be listed on the Stock Exchange. This amounts to a dividend of 235 per cent and is a huge "melon." The dividend is payable in Class A common without par value.

With the announcement of the stock dividend, and the other financial developments in the Fox organization, the company's remarkable growth is disclosed. While it was generally known in the industry that Fox was a big money-maker, definite announcement of these developments brings the facts into greater prominence, and will serve to trade-mark the company as one of the financial solid rocks of the industry.

Denies Report of West Coast Deal

Rumors Famous Would Buy Chain Flatly Denied by Sol Lesser Statement—Theatres Earned $9,569,055.40 in 1924

RUMORS, recently circulated, to the effect that Famous Players were to buy out the West Coast Theatres chain of houses on the Pacific coast have been categorically denied as false and unfounded by Sol Lesser, vice-president of the West Coast organization.

Mr. Lesser's statement, issued in Los Angeles, brands as "groundless and untrue, all such talk, including reports published by a Hollywood trade weekly."

"We have had many offers from film producing organizationos for the purchase of our circuit," said Mr. Lesser, "but it is not for sale. Ninety-five per cent of the West Coast Theatres stock is held by Messrs. M. and A. L. Gore, Adolph Ramish, and myself," he continued.

"The chain of theatres is independent of all producers and none of its stock is for sale. Our screens are open to any producer of good product irrespective, if he represents First National, Famous Players, or Metro-Goldwyn-Mayer. We require over 300 big features each year for our screens. We are open to all pictures irrespective of their owners or producers or distributors.

"Recently a selling campaign whereby over $1,500,000 in West Coast bonds will be disposed of, was started in Los Angeles and opened to the public. Every dollar has been subscribed and the West Coast organization is fully financed from every angle for each and every future need.

"There are practically 125 large theatres on the circuit today. New houses are being built in all portions of the Pacific Coast and our building program is not completed.

West Coast Theatres, Inc., with affiliated companies, has total assets of $12,742,926.96 and a total funded debt including purchase money obligations and this issue, of $4,368,985.53. The gross revenue for 1924 was $9,569,055.40, and current earnings are at the rate of seven times the total interest charges on the entire funded debt, including this issue.

The bond issue is secured by direct obligation of the company and a general mortgage on all of its properties, including land, buildings, leaseholds and licenses. The company's stock in affiliated companies and interest in theatre-operating contracts, valued at $3,098,726.03, will be pledged with the trustee for the protection of the bondholders. There will also be assigned to the trustee, the company's contract for the purchase of approximately 99 per cent of the capital stock of West Coast Theatres, Inc., of Northern California, upon which there has been paid in cash $1,000,000.96.

Three N. Y. Zones Hold Meeting

Daylight Saving, Independence, Among Topics Discussed; Good Financial Condition is Shown

AT a largely attended meeting of prominent exhibitors from both the Albany and the Buffalo Zones, held at the Hotel Onondaga in Syracuse, on Tuesday, June 2, William Dillon, of Ithaca, was elected president of the New York State M.P.T.O., and Uly S. Hill, of Albany, was chosen as secretary. It was decided to abolish the office of treasurer and to let each Zone meet its own running expenses. Louis Buettner, of Cohoes, was named by President Dillon as chairman of the Albany Zone, and Jules Michaels, of Buffalo, was appointed to a like position in the Buffalo Zone.

One of the features of the gathering was the first move taken by the exhibitors in New York State, as a body, upon the question of daylight saving.

A resolution was also adopted in favor of more independence on the part of producers as well as exhibitors. This resolution brought forth a great deal of discussion, the majority of which was favorable.

In connection with the meeting on Tuesday it developed that both the Albany and Buffalo Zones are in good financial condition, the Buffalo Zone having a bank balance of about $2,500 while Albany has a balance in its treasury of about $1,500, an exceptionally good showing in view of the fact that the Albany Zone was started only a few months ago.

Walter Hays, of Buffalo, the retiring president, presented an excellent report.

No by-laws to govern the two Zones were adopted at the meeting.

Previous to the close of the meeting, Mr. Buettner announced that his working committee in the Albany Zone would consist of Uly S. Hill, of Albany; Meyer Schine, of Gloversville; Robert Wagner, Little Falls; Lewis Fischer, of Fort Edward; W. W. Farley, of Albany, and L. L. Connors, of Cambridge. Mr. Michaels has named his working force in the Buffalo Zone as Morris Slotkin, of Buffalo; Charles Hayman, of Niagara Falls; Walter Hays, of Buffalo; Sidney Allen, of Medina; William Callahan, Rochester; Michael Wood, Jamestown.

Among those present at the Syracuse meeting were: Walter Hays, Jules Michaels, Morris Slotkin, M. Fitzer, N. Vassileades, John Vollely, of Buffalo; Charles Hayman, Niagara Falls; Sidney Allen, of Medina;

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Gleichman - Famous Suit Dismissed

Judge Holds Contract Could Not Be Interpreted as a Joint Adventure as Contended

JUDGE Fred S. Lamb of Cadillac, Michigan, sitting in the Wayne county circuit court, ruled during the past week, that the case brought by Phil Gleichman against the Famous Players-Lasky Corp., be dismissed. Judge Lamb held that the five-year franchise contract could not be interpreted as a joint adventure as was contended by Gleichman, former proprietor of the Broadway-Strand theater. It was stated that at the end of the third year the breach was due to obstinacy and failure by both parties to reach an agreement. He ruled that the case be dismissed without cost to either side.

Trial of the Gleichman suit and its outcome had been watched by the film world, both from the angle of the producer and consumer. The mere fact that S. R. Kent, general manager of Famous Players, was in constant attendance, together with other high officials of the company, attested to the importance attached to the case by the producer.

It is expected that the case will be appealed by Gleichman. Testimony during the trial, showed that Famous Players have from 10,000 to 12,000 contracts built on a similar basis. The present suit was the first of its kind, according to testimony. A precedent is expected to be established by the interpretation placed by the court on the meaning of the contract and the respective duties of both parties.

Among the important points in the decision handed down by Judge Lamb is his statement that Gleichman did breach his contract by failing to live up to its terms and that he was in no position to complain of his treatment by Famous Players.

Complete Decision

Following is the complete decision rendered by Judge Lamb on May 27th.

"Now, gentlemen, I will say that practically all of the time we have been in the trial of this case I have spent my outside time in following the record and looking up the law, and trying to keep in touch with the situation from time to time, so that when we came to this point I would have practically arrived at my conclusion as to what the rights of the parties were.

"What I have to say may not agree with the contentions of either party entirely, but that does not necessarily mean that either party is wrong, or that I am absolutely right, but I am going to tell you how it strikes me. I made a few notes of what I want to say in order that you may have what you are entitled to, and have some reason for the conclusion that I reach.

"In the first place, viewing the record from a cool and dispassionate point of view, I shall undoubtedly differ somewhat from the contentions of either party in my analysis of the controlling questions presented.

"I shall take the franchise contract, so-called, as made, and interpret it in the light of what the parties have seen fit to do under it in seeking to determine the rights of the parties.

"The primary question is, what relation was established between the parties when they entered into the franchise agreement in September, 1919. It is not a question of what they called the result of their efforts, but what did they contract for? Did they intend to contract for those things which the law regards as constituting the relation of joint adventure, or that of licensor and licensee? That is the primary question in this case, as I view it, and I think you have admitted in your arguments that it is the controlling question.

"Looking at it from a practical standpoint, then, we have:

"First. The plaintiff with a theatre in which to exhibit pictures.

"Second. The defendant. Famous Players-Lasky Corporaton, with pictures for exhibition for a consideration.

"Now, that was the situation when this contract was made in September, 1919. One desired to purchase service and the other desired to sell its service. The result was Exhibit 1, as supplemented by Exhibit 2 and the second year by Exhibit 3, and the third year by Exhibit 4.

"The $12,500 was a loan and but a minor incident in and to the franchise agreement and should have no force or effect in determining what relations the parties intended to establish, except as to its bearing on the question of whether or not plaintiff had violated the terms of the agreement entered into in September, 1919.

"Except as fixed and determined by the contract itself neither party had or was to exercise any proprietary interest or control over that which the other had and exclusively controlled. There was no common property interest in what either party contributed to the business. There was no fixed scale providing for the ups and downs of the business to be applied alike to both parties at all times. One party took all the risk and shouldered all the loss all the time.

"Now, these elements, in the judgment of the court, are all foreign to any real conception of a partnership or a joint adventure under the laws of this state.

"Under the contracts as made was the plaintiff to have the first choice of all pictures released?

"Under the first contract the distributor made whatever selection there was to be made.

"Under the second contract the distributor has the right to designate proper productions for exhibition in plaintiff's theatre, and, then, the exhibitor and distributor shall mutually agree as to what pictures shall be shown.

"Under the third contract 'Feature productions,' mutually chosen by the parties were to be shown.

"The expression 'mutually chosen' is plain, common, every-day language, and can have but one meaning. A picture is mutually chosen when the minds of the two parties concur in that choice. It matters little what machinery is brought into play to effectuate that choice. What was done under the contracts falls far short of establishing any right to the first choice of productions released, and the oral testimony brought in to establish the contentions is not only inadmissible, but unconvincing, as well, if allowed to be used.

"Did the plaintiff breach his contract? There is but one answer to this question. He did breach it when he failed and neglected to live up to its terms.

"Was that breach waived on the part of the defendant? I think it was conditionally waived. There was an extension by sufferance from time to time only, that, without consideration was subject to recall at any time.

"This brings us to the time of the break in the early summer of 1922. These parties approached the making of the booking contract for 1922-1923 under circumstances and conditions that heretofore had been unforeseen, and the effect of which could not have been provided against.

Refers to Local Condition

"Now, I have reference to the conditions that existed right on Broadway, in the city of Detroit,—the completion of the new Capitol Theatre. The results during the latter part of the booking year of 1921-1922, show for themselves that there was a condition that neither party could or did foresee, and when these parties got together in 1922 to see if they could arrange upon a booking contract for the next year, this condition confronted both. It was apparent to the plaintiff that he could not continue for another year under the terms of the 1921-1922 contract. He must have pictures of greater drawing power at no increase in price. He wanted a split of the larger pictures on the same basis as he had had feature production the preceding year.

"The defendant company sensed the necessity for a change in the productions to be exhibited in the Broadway Strand Theatre, if it was to be made a profit, but the defendant was unwilling and refused to give the plaintiff the larger pictures for the price he was willing to pay. Neither side would give in to the other, and as a result, there was a break in their relations. This break, in the judgment of the court, was a natural and logical sequence of the condition which the parties found themselves confronted with. Each was looking after his own; both were at fault. In my judgment both should be held responsible for the breach which resulted in the closing of this five-year contract.

"Now, looking at it as I do—and I have given pretty fair attention to the proceedings here—looking at it as I do, having in mind the testimony that has been presented, and the law as it has been presented here, I am under the impression, and I find that under the proofs the plaintiff is in no position to complain of his treatment by the Famous Players-Lasky Corporation.

"As to this break of their relations in the spring or summer of 1922, wherein they could not get together on their booking contract for 1922 and 1923, I believe that that break was due to the failure on the part of either side to be willing to compromise and that both were to blame.

"So that looking at it as I do, I am going to say that the bill should be dismissed, but without costs to either party."



LILLIAN GISH
In Ufa's "Faust"; Film To Be Made Abroad

LILLIAN GISH will be loaned to the Ufa company to play Marguerite in a film production of "Faust" which is to be made in Germany, according to an interview given out by Louis B. Mayer, production manager of Metro-Goldwyn-Mayer, with whom Miss Gish has a long term contract.

According to the announcement the star will make "La Boheme" and one other feature for Metro-Goldwyn before going abroad to appear in "Faust."

It is understood that Emil Jannings will play the role of Mephisto and probably Ramon Novarro will appear as Valentin in the Ufa production. F. W. Murnau is to direct the film.

If the arrangements are carried out it is likely that Metro-Goldwyn will distribute the picture in this country.

Schiller to Sail for Europe

Will Complete Affiliation Among Loew, Metro-Goldwyn and Gaumont Chain

THE announcement in last week's issue of Motion Picture News that E. A. Schiller, general representative of Loew's, Inc., would sail for Europe on legal matters is confirmed in a statement from the Loew offices this week. Schiller and J. Robert Rubin of Metro-Goldwyn Pictures Corporation will sail on the Aquitania June 9th for France to complete the recent affiliations between Marcus Loew, Metro-Goldwyn and the Gaumont Theatre chain, and to set in motion the actual working plan.

Through the affiliation, the Loew circuit will operate the theatres, which include the 4,000 seat Gaumont Palace in Paris, together with three others, and theatres in Bordeaux, Lyons, Marseilles, Tolouse, Toulon, Strassbourg, St. Etein and Cairo and Alexandria in Egypt.

In addition to completing all details in the deal, Schiller will visit England, Germany, Holland and Sweden to study the theatre and film distribution situation in those countries.

The affiliation with the Gaumont chain will give Metro-Goldwyn picture products a wider distribution in foreign lands and the theatre chain a direct release closely following the completion of a production. Undoubtedly American methods will creep into the foreign field of theatre operation with Loew undertaking that end.

The deal brings into closer relationship Loew and Gaumont, two of the biggest figures in the foreign theatre field.

Canada Act Exempts Theatres

Proposed Amendments Would Not Affect Music in Motion Picture Houses

"THE Copyright Act and the amendments now proposed do not in any way change the state of the law with reference to the playing of music in moving picture theatres," declared E. R. E. Chevrier, Member of Parliament for Ottawa East, before the Copyright Committee of the House of Commons at Ottawa, the Canadian Capital on May 28.

This was the official pronouncement by the proposer of the amendments to the Canadian Copyright Act which had been intended to cover all presentations of copyrighted music, theatrical, radio and otherwise, in the Dominion. This statement by Mr. Chevrier, however, establishes the precedent that the act amendments now before the Canadian Parliament will not affect the playing of music in theatres any more than in the past.

To make the matter binding, the Copyright Committee agreed to the suggestion of Mr. Chevrier, relieving exhibitors of the possibility of paying a tax on music, and the bill with new amendment, was reported favorably. Radio performances are to be taxed, however, except in the case of amateur stations not operated for gain or advertising purposes.

This development in the Copyright music situation in Canada is considered a real gain by the Motion Picture Distributors and Exhibitors of Canada, the Canadian association for all departments of the business, which is operated in affiliation with the Hays body in New York. Col. John A. Cooper, president of the Motion Picture Distributors and Exhibitors of Canada, Toronto, himself attended meetings of the Copyright Committee at Ottawa and entered a strong protest against the proposed royalties on music played in theatres.

Legal representatives were also engaged by the Canadian association and every possible angle of the situation was studied. The result of this fight is found in the formal announcement by the sponsor of the bill that the amendments would not include music in the theatres.

Three N.Y. Zones Hold a Combined Meeting

(Continued from page 2910)

Uly S. Hill, of Albany; Louis Buettner, of Cohoes; J. Meyer Schine and Ben Davis, of Gloversville; Lewis Fischer, of Fort Edward; Charles McCarthy, Hoosick Falls; Robert Wagner, Little Falls; James Roe, Leo Bladen, Frank Becker, Jack Griswold, George Phillips, Leo Dowling, R. Merriman, George Smith, Jerry Harrison and James Constantino, Syracuse; William Dillon, Ithaca; Rae Candee, Utica; John and Chester Fennyvessy, of Rochester; Charles Sesonske, Johnstown; Howard Shannon, Rochester, and the following exchange managers: J. H. MacIntyre, A. J. Herman, H. C. Bissell and Leo Medem, all of Albany; Frank McCarthy, C. A. Anthony, Joe Miller, Howard Brink, Myron Kempner and Basil Brady, all of Buffalo.

Canada Famous Director Sails for England

N. L. Nathanson, Toronto, Managing director of Famous Players Canadian Corp., Limited, Toronto, controlling 90 Theatres in Canada, and representing Pantages and other interests, sailed for England on May 27 from New York. It has been intimated that Mr. Nathanson will confer with Lord Beaverbrook, prominent English publisher and theatrical financier.

Texas Valley Exhibitors Launch Organization

The Valley Exhibitors, from the lower Rio Grande Valley of Texas, was organized last week for the purpose of getting together once a month to discuss pictures, exploitation and other matters of interest. There was no talk of a booking combine.

Fourteen exhibitors were present and they selected Dave J. Young of Brownsville, president, and Roy E. Kintz of McAllen, secretary and treasurer.

Schulberg Productions in New Quarters

Because of the increased production schedule B. P. Schulberg Productions has moved its eastern headquarters to the recently completed building at 117 West Forty-Fifth street, New York City. The organization is occupying the entire ninth floor in the new building.

Allied Circuit to Start Operating This Week

WITH 125 theatres said to be enrolled as members of the organization, the Allied Theatres Circuit, the Northwest booking combination headed by W. A. Steffes, began active operations this week.

Steffes announced that negotiations for product are under way with every distributing organization, and that the Allied is meeting with no obstacles from any source.

According to Steffes the membership of the Allied has been increasing at the rate of 15 members each week and the exhibitors continue to join at that rate. He declared that nearly every key city in the Northwest territory was represented in the organization's membership.

"Greater Movie" Campaign Starts

Field Men Sent Out—Motion Picture News to Print Section in Next Week's Issue

THE Greater Movie Season campaign, sponsored by the Hays organization, is in full swing. This week the field organization working from the Hays office in co-operation with exhibitors was completed by the dispatch of exploitation men into territories where Greater Movie Season celebrations will be linked to form a demonstration from Coast to Coast.

In next week's issue MOTION PICTURE NEWS will print a section covering every phase of the campaign and containing material that will be of aid to exhibitors who join in the movement.

The divisions and men who will carry out the preliminary arrangements are as follows: New York and Brooklyn: Wayland Taylor. Boston, New Haven, Portland, Me., and Albany: E. J. Farrell. Philadelphia, Baltimore and Washington: Jack Pegler. Dallas, New Orleans, Atlanta and Memphis: M. C. Coyne. Chicago and Milwaukee: Louis R. Brager. Buffalo, Detroit and Cleveland: Harry L. Royster. Columbus, Pittsburgh, Indianapolis, Cincinnati and Louisville: Lee Riley. Kansas City, St. Louis and Oklahoma City: Esther E. Rosecan. Minneapolis, St. Paul, Omaha and Des Moines: Robert Irwin. Denver, Salt Lake and Butte: Lloyd Willis. Los Angeles, San Francisco, Portland and Seattle: Ray Leek.

According to the central idea, meetings of theatre managers, exchange managers, publicity men and other executives will be called in each city for a thorough discussion of the scheme and to elect a committee of three to report upon ways and means. At a second meeting the committee will recommend a local plan of procedure, also naming a general manager who will be directly responsible for the success of the campaign. A leader, a man of ideas, a man popular locally and above all a worker, is naturally best-suited to the post. Committees that are suggested include: Finance, to collect and disperse funds and arrange the budget; Publicity and Advertising, covering newspaper and co operative work and window displays; an Outdoor Committee, which will attend to posting and distribution of window cards; a Decorations Committee, whose work will embrace lobby displays, distribution of novelties and securing street banners and stencils. A General Committee, headed by the General Manager, will take charge of street parades, get Governors' and Mayors' endorsements and appoint four-minute speakers to address commercial and social clubs.

Greater Movie Season exploitation men carry complete details of this organization work, which is considered absolutely necessary to the campaign's success. Modeled on plans put into effect by various states where concerted drives of this nature have proved their value, the system is calculated to bring about a smooth-running machine which does the work "behind the screen" and reaps the benefits in front of it.

Atlantan to Head Hays Press Division

LAMAR TROTTI, city editor of the Atlanta Georgian and Hearst's Sunday Atlanta American has been named by Will H. Hays to head the press division of the newly organized Public Relations division of which Jason S. Joy is director. Trotti will start his new work June 8th under the supervision of Colonel Joy.

The task of the new head of the press division will be to provide the newspapers of America with items concerning the functioning of the "open door" policy recently inaugurated by Will Hays as part of his public relations program.

Trotti is a graduate of the University of Georgia and has been in the newspaper field since 1921. Two months ago he was promoted to the post of city editor of the Georgian.

Independent Sales Show Live Market

Important Territorial Deals for Domestic and Foreign Fields Indicate General Optimism for Next Season's Business

INDEPENDENT distributors are continuing their sales of territories for next season's product at a rate which indicates a generally optimistic view of the business prospects for the coming year.

J. G. Bachmann, general manager of distribution for B. P. Schulberg Productions, announced that Sam Zierler, president of Commonwealth Film Service, has contracted for the schedule of 18 Schulberg pictures for next season. The deal gives the local rights on this company's pictures to Commonwealth for the fourth consecutive year, and ranks as one of the most important transactions recently concluded in the independent field.

Standard Film Service Co., Inc., of Cleveland, which distributed in the Ohio, Kentucky, Michigan, West Virginia and western Pennsylvania, the Chadwick Nine issued by Chadwick Pictures Corporation last season, has again signed with that company for thirteen of the features which Chadwick will produce next season.

Davis Distributing Division is another organization which this week announced important territorial deals. Davis has concluded a contract with Si Greiver of Greiver Productions, Inc., Chicago, for 101 pictures to be released next season. These include "Red Love," starring John Lowell and Evangeline Russel; "Tales of a Thousand and One Nights"; 8 F. Schumann-Heink features; 8 Al Ferguson features; 6 James Oliver Curwood features; 8 with Peggy O'Day; 8 with Forrest Taylor; 6 with Marilyn Mills; 6 "Fragments of Life" series; 2 Ben Wilson serials; and 24 comedies.

Davis also announced the sale to Walter A. Baier Film Company, Milwaukee, of 95 productions for Wisconsin and Upper Michigan territories; and to Libert Film Corporation, Philadelphia, 32 productions for Eastern Pennsylvania, Southern New Jersey and Delaware; and to the Standard Film Exchange, Inc., Pittsburgh, ten pictures for the Western Pennsylvania and West Virginia zones.

Henry Ginsberg Distributing Corporation closed a deal with Bobby North of the Apollo Film Corporation, New York, covering the six Banner and six Royal features which Ginsberg has announced for next season. Apollo will distribute these pictures in Greater New York and Northern New Jersey.

A number of deals, covering both foreign and domestic territorial sales, have been announced by Rayart Pictures Corp. The foreign contracts were announced following the return of D. J. Mountain, president of Richmont Pictures, Inc., distributors of the foreign rights to Rayart pictures, from a tour of Europe.

For England the sales were made to J. G. & J. B. Wainwright, Western Import Company; Argosy Film Company, Butchers Film Service, The American Company, Stoll Film Company, Ltd., Phillips Film Company, Ltd., Gaumont Company, Ltd.

For Belgium, Pascal Serafin. For Continental Europe, to Frank Bates. For Spain and Portugal, to J. Gurt and Frank Bates. For Havana, Cuba, to Liberty Film Company. For Argentine and Chile, to General Cinematografica and to New York Film Exchange of Buenos Aires, Argentine.

Progress Pictures Company of St. Louis this week secured the Ravart serials, "Secret Service Sanders" and "Battling Brewster," for the St. Louis territory, while Security Pictures Company of Chicago secured the same pictures for Northern Illinois and Indiana. First Graphic Exchanges of Buffalo secured the six Ravart Superior Melodramas for the Upper New York territory, while Liberty Film Corporation of Philadelphia purchased the Kenneth Harlan release "For Another Woman" for Eastern Pennsylvania, Southern New Jersey and Delaware.

Jack Kuhn Dies Suddenly in Cleveland

JACK KUHN, for the past eight years associated with Loew's Ohio Theatres and manager of the Stillman theatre, died suddenly in Cleveland Sunday evening May 31st. Kuhn was entering the Stillman theatre when, stricken by apoplexy, he fell dead.

Kuhn was one of the most popular figures in Cleveland theatrical circles and during his long association with the Stillman became known to thousands of people in all walks of life in that city.

Kuhn is survived by his widow.

Kansas-Missouri M. P. T. O. Affiliates With M. P. T. O. A.

THROUGH approval of the board of directors of the M. P. T. O. of Kansas-Missouri that organization this week became affiliated with the M. P. T. O. A. The affiliation of Allied, which the M. P. T. O. K-M joined at the organization of that body, and the M. P. T. O. A. at the national convention at Milwaukee did not necessarily mean that the Kansas-Missouri association automatically became affiliated with the national body, President R. R. Biechele explained. Kansas-Missouri was the first organization to decide to send a representative to the national convention.

"I went to the national convention merely as an onlooker," Mr. Biechele, who was elected to the board of directors of the M. P. T. O. A., said, "and had no thought of allowing my name to come up for office of any kind. My organization appointed me as an official observer at the convention—nothing else. However, when it became apparent at the convention that Allied would affiliate with the M. P. T. O. A. for the good of the industry, I could not help but remember that at the M. P. T. O. K-M convention a few days before there was a strong predominating sentiment to affiliate with the national body even before the national convention. Therefore, when I was urged to accept an office as national director, I did so only subject to the subsequent approval of the M. P. T. O. K-M directors. They have made that approval. They have approved affiliation with the national body. So that is settled."

Franchise Plan in N. Y. Zone?

Nathan Burkan Reported Working on Proposal for Division of Product

SOLUTION of booking problems in the New York City zone is being sought by a proposed franchise plan which would divide the product of important distributors between the big circuits and the independent theatres.

In connection with the franchise proposition, the Burkan arbitration plan would also be used.

It is understood that Nathan Burkan, who is a prominent New York lawyer and counsel for the Theatre Owners Chamber of Commerce, is figuring prominently in the discussion of the franchise plan with several of the big distributors, who are said to be favorably inclined to the proposal.

The franchises would run for a number of years and would thus assure product to the exhibitor and protection for his investment. As is well-known, New York City exhibitors have for some time been working to secure allocation of product as between themselves and the circuits, and the question has given rise to heated controversies.

If the franchise plan were put into effect independent theatres would be assured a steady flow of product.

The Burkan arbitration plan, which attracted considerable attention before and during the Milwaukee convention, has to do with encroachments by producer-distributors, circuits or others in territories already occupied by independent houses. Also, complaints by distributors against exhibitors would be handled by arbitration.

This would amount to extension of arbitration as it now exists in the industry. The Burkan arbitration plan was endorsed at the Milwaukee Convention, and, it is expected, will be taken up officially for negotiation with the distributors by the Board of Directors of the M.P.T.O.A.

States Ideals of I. M.P.P. D. A.

Chadwick Declares That Organization is for Improving Films, Not to War on Hays or Others

DECLARING that the Independent forces in the industry have been united for the purpose of promoting a constructive program of better pictures and not with any thought of waging war on the Will Hays organization or any other personality or institution, I. E. Chadwick, president of the I.M.P.P.D.A. issued a statement reiterating the ideals and aims of that body upon his return to Los Angeles last week from the convention in Milwaukee.

"I want to emphasize the fact," said Mr. Chadwick, "that the purpose of uniting the independent forces is for constructive rather than destructive purposes. The impression that we are seeking to attack Mr. Hays or any other personality or institution is totally erroneous. We are not making war on anyone. If, in the course of our endeavors to improve conditions in behalf of the public and the forward-looking members of the screen industry, we are forced to step on the toes of opposing forces, that is not our responsibility and is merely incidental to the objective of the movement

"Aggressive centralization of motion picture-making means machine made pictures. Practically all of the outstanding productions of the screen—those which have marked a forward step in the filming of pictures—have been initiated by the venturesome mind—by a mind unshackled by the consideration of profits alone.

"Already the same concentration of interests that is being sought in America has extended its activities to the theatres of foreign lands, and unless prompt measures are taken these interests will soon have their grip on the European market in a manner that will deal a body blow to the independent movement in this country.

Unfair Review of Picture Condemned

(*Continued from page* 2909)

or four months. I shall scan them with the greatest interest. Those reports will constitute one of the greatest commentaries on the films (and on the progress of civilization) that could be made. 'Abie's Irish Rose' has made millions. Therefore I suppose it has done more good in the world than all of Ibsen's plays. People have never been wild about Ibsen's works. Everywhere they have been wild over 'Abie.' Well and good. I can't help it, and neither can you.

"Great works of art, so runs the platitude, show us ourselves and thereby criticize us. And we should be better people after sitting before them. I think Caesar and Cleopatra and Candida make the world a better place. Rosmersholm (provided it is performed well) does the same thing. Don't you agree with me? And don't you think (honestly now) that motion picture critics should encourage those who try to make masterpieces, rather than those who gaze longingly at the box office? And don't you think that motion picture critics who commend things like 'Drusilla' retard the progress of the *art* of the motion picture? Thank you for your letter.

Very sincerely,
THE MOVIEGOER.

$2,125,000 is Price of San Francisco Strand

Announcement has just been made by the H. L. Rothchild Entertainment Corporation, San Francisco, that the amount paid for the Strand Theatre, which is to be remodeled and officially taken over on June 30, was $2,125,000. Announcement was also made by this corporation that a new theatre seating 1400 persons would be erected by them at once at 8th and Irving streets and that it would be completed in approximately six months.

Montreal Organizes Trade Board

A STRONG Film Board of Trade has been established at Montreal, Quebec, this being the second of such institutions in the Dominion, the first having been organized at Toronto recently. Assisting in the formation of the Montreal Board was C. C. Pettijohn, secretary of the film Boards of Trade for the United States, another officer present being Col. John A. Cooper, Toronto, president of the Motion picture Distributors and Exhibitors of Canada.

W. C. Gehring of the Fox Film Corporation, Montreal, was elected president of the Montreal board, with A. Gorman of First National as vice-president. C. R. Osborn, representing Vitagraph, Inc., was elected secretary-treasurer.

The members of the Montreal Film Board include the following: D. Leduc, Canadian Universal; Morris Davis, Regal Films, Limited; Ed. English, Famous Lasky Film Service; W. C. Gehring, Fox Film Corporation; I. Sourkes, United Artists, Corp.; M. West, Burpec and West; H. Feldtein, Independent Film Company; A. Gorman, First National Productions; Phil Hazza, Educational Films; B. Allan, Film Booking offices; Charles Lalumiere, Film de Luxe, and C. R. Osborn, Vitagraph, Inc.

Warners To Build Hollywood House

3,000 Seat Theatre, to Cost $1,500,000, Will Have Radio Station, Ball Room, Ice Palace and Parking Cellar

WARNER BROTHERS announced this week that they would shortly start building a 3,000-seat first run theatre in Hollywood at a cost of $1,500,000, which will be one of the show places of the West Coast and incorporate many novel features.

The house will be known as Warners' Hollywood Theatre and will be located at Hollywood Boulevard and Wilcox Street. Title to the property was taken last week and plans are being completed by Architect Landsburg, of Los Angeles.

In announcing the project, Harry M. Warner stated that the Hollywood house is only the first of the company's theatres planned in big cities where they have been unable to obtain representation for product. Before they are through, he said, they intend to lease or build theatres in all big cities where first runs are now denied them.

The Hollywood theatre has been contemplated for some time, but Warner Bros. would not confirm the report before, as title to the site had not been taken and plans were not completed. Various reports emanating from points over the country, Mr. Warner said, should not be credited, as it was the company's intention to build only where they found it necessary, and when they were ready to build elsewhere, they would see that their plans were made public.

The Warner in Hollywood will be 120 by 300 feet on a lot 196 by 300 in the heart of Hollywood and only a stone's throw from Grauman's Egyptian Theatre. It will contain many features new in theatre construction.

The plans call for a structure built much in the shape of the New York Woolworth Building with a 150-foot steel tower rising from the roof. This tower will have at the top a revolving beacon light with a radius of seven miles and also contain the largest chimes in the west, to be operated from the organ pit.

The theatre will contain a balcony and seat all told about 3,000 persons. The architecture will be Gothic. The stage will contain a concealed tank on the order of the New York Hippodrome which will be used for presentations. The entire theatre will be so built that it can be dressed anew whenever desired by a simple changing of lighting effects.

From the interior there will be a winding stairway to the roof and tower which will be open to the public and give a fine panorama view of the surrounding country from the Pacific ocean to the Sierras. The stairway will have three landings and on each landing will be a motion picture museum containing many of the first cameras and other paraphernalia, first used when motion pictures were a new amusement.

The second floor will consist of the largest ball room in the west and plans call for a mammoth ice skating palace in the basement. There will be a sub-cellar which will be used for free parking, space being provided for 400 cars which will be taken charge of by attendants and delivered to the owners after the performance, at the door.

The Warners' broadcasting station, KFWB, now located at the studio, is to be moved to the new theatre, and two 200-foot illuminated towers will be constructed on the space not occupied by the theatre. The broadcasting room is to be placed behind glass and the public, while waiting for the show to start or after it is over, will be able to stand outside and watch the artists before the microphone.

It is planned to have the theatre completed by January 1. H. M. Warner stated that in addition to their own product, they would play the pictures of other companies.

Berlin Welcomes U. S. Picture Stars

Pola Negri, Tom Mix and Mae Murray Are Tendered Receptions at German Capital

By Heinrich Fraenkel

QUITE a number of American film notabilities have ventured into Berlin lately for a short stay. Pola Negri has of course had the finest reception, her many friends and acquaintances "from old times" having been exceedingly pleased to see her again. Paul Davidson, her (and Lubitsch's) "discoverer" tendered her a dinner at his house where she met "the whole set."

The same pleasant function was repeated during her second equally short stay (on the way back from Poland) at the house of Joe May, the famous German producer who, by the way, is expected to go to the U. S. A. before long,—Tom Mix had an equally fine reception in the German capital. Mr. Aussenberg, European representative of Fox' had done an enormous amount of work on behalf of this occasion, and he can certainly be proud of the fact that the star's popularity in this country has gone up considerably, thanks to the personal visit so cleverly arranged.

Mae Murray is the latest of American stars visiting Berlin; she too has had a fine reception, and it has generally been noted as a special compliment that she didn't even spare the pains of studying the intricacies of our language, before she came here. As regards American business men who have been here lately, Joe Schenck and Samuel Goldwyn should be specially mentioned.

The trouble connected with the rights of "Waltz Dream" should specially interest American readers. It is a well known fact that Lubitsch was to do this famous story for Warners. It is, however, very unlikely that he will be able to do so, for evidently Ufa is in a position to claim older rights. Ufa acquired, years ago, the rights of the novel "Nux the Prince Consort" which was published in 1907 and upon which the libretto of Oscar (not Richard, as has been mentioned in several American papers) Strauss' famous comic opera "Waltz Dream" was based. The provisions of the German copyright laws as well as those of the agreement of Berne make it quite clear, however, that the opera's libretto offers no basis for claiming film rights, unless some entirely new ideas would have been included in the opera, which is not the case. Thus the screen rights of "Waltz Dream" belong to the party which has acquired the world's film rights of the underlying novel, and this is Ufa.

The latest official figures covering the first three months of this year are just to hand. According to these, German imports of unexposed as well as exposed film have shown a remarkable increase comparing with the same period of last year; imports of unexposed film have gone up by 1,918,065 feet, which means 75%. Exports of exposed film have also shown an upward trend by 8,659,011 feet, which amounts to as much as 120%; on the other hand exports of unexposed film have gone back by 322,857 feet, amounting to more than 35%.

The exact figures are the following: During the first three months of this year imports of unexposed film amounted to 279,000 feet (172,800 feet came from the U. S. A.); imports of exposed film amounted to altogether 4,533,000 feet (1,273,800 feet of which originated from the U. S. A.). As, on the other hand, quite a number of American films must have been imported via Great Britain (which, in spite of the significance of its home production, figured in these lines with as much as 895,500 feet.), it can clearly be seen that the overwhelming majority of American film imports into this country is even bigger than it would seem to be at first sight, according to those official statistics.

As to exports, 38,460,300 feet of unexposed film have left the country during the first three months of this year. Of these 22,159,800 feet have gone to the U. S. A. as against 29,223,318 feet within the same period of the preceding year. As to the exports of exposed film, the figure amounts to 15,713,700 feet; here Austria having taken as much as 4,169,400 feet, has been by far the best customer.

German production is showing a strong upward trend comparing with last year. Ufa alone is preparing 33 films this summer. Some of them on a rather big scale.

Canada Offers Cooperation

Head of Canadian Picture Bureau Says Government Would Welcome Producers

LEGITIMATE American motion producers will be offered the fullest cooperation of the Canadian Government in the production of pictures in Canada, according to Raymond S. Peck, director of the Motion Picture Bureau of the Government, who was the honor guest and chief speaker at the weekly meeting of the A. M. P. A. in New York last week.

In discussing his bureau and the cooperation offered by Canada, Peck said:

"The government came to the conclusion that no medium for the dissemination of valuable information, was greater or more effective than the screen. As a result the motion picture bureau was organized. The men then in charge of the work were not film men. Their pictures met with small success. But the bureau has since greatly improved and has turned out some tremendously interesting film. The 'Seeing Canada' series just completed by the government is as fine a piece of work of its kind as has ever been turned out—a credit to any theatre—and we have arranged for its world wide distribution. When it is realized that the fourth industry of Canada is the tourist industry the value of motion pictures to the Dominion can readily be appreciated.

"But don't misunderstand me, we don't aspire to compete with the United States in film production, though we do believe we have a lot to offer the American producer who will cross the line. The Canadian government will be delighted to help in every tangible way the legitimate American producer, who will find a very cordial welcome in our country.

"Today the First National company has the Milton Sills company making 'The Knockout' in the big timber country 150 miles north of Ottawa, with the support of the government and the active cooperation of the lumber men and railroad companies behind it. The lumber men had been deeply stung by certain fly-by-night film promoters in the past, and that is the reason why Mr. Stanley's reception was at first unsatisfactory, until they learned that the Canadian government would back him up.

"If we can do this sort of thing for one company, we can do it for others. And I feel, as a government official, that the film industry should be recognized."

Peck pointed to the wonderful advantages offered by Canada as a field for motion picture production. "It is only an over night's ride from New York to Ottawa," he said, "and from there it is but a short jump into the primitive wilderness. Then, too, for mountain scenery the Canadian Rockies are unsurpassed, and for producers who seek the atmosphere of the plains, there are the great provinces of Saskatchewan, Alberta and Manitoba who will be only to glad to receive them."

Reorganize and Enlarge Fox Publicity Staff

THE publicity, advertising and exploitation departments of Fox Film Corporation have been enlarged and reorganized. Heads of departments have been appointed to work under the direction and supervision of Vivian Moses.

G. K. Rudulph has been made Publicity Manager and will have charge of all publicity, including newspapers, fan magazine and trade papers. Rudulph is a former newspaper man and has been associated with the Fox company for the past three years.

Donn McElwaine, formerly assisttant to Mr. Moses, has been appointed Manager of Accessory Division, in which pressbooks, explotation aids, lithographs, lobby displays, etc., will be prepared.

An Explotation Manager, who will have charge of the home and field force of explotation men, will be appointed.

Skouras St. Louis House Plans Completed

Plans for financing Skouras Brothers 17-story office building and Ambassador Theatre at Seventh and Locust Streets, St. Louis, were completed the past week. The structure, with equipment, ground, etc., will represent an investment of $5,500,000.

S. W. Straus & Company have underwritten the bond issue of $4,500,000 on the project. The bonds will mature in three to sixteen and one-half years. The borrowing corporation is the Central Properties Corporation, the stock of which is held by Skouras Brothers Enterprises.

The plans for the new building have been altered to eliminate the tower and its eight additional stories. The entire building will be 17 stories. The theatre section will occupy eight full stories, leaving nine stories for offices. There will be several stores on the ground floor.

Ballance Granted Transfer to Southern District

Harry G. Ballance, for five years one of the division managers in the home office of Famous Players-Lasky Corporation, has been transferred, at his own request, to the Southern district. Ballance has desired for some time past to get into the field work again and accepted the position of District Manager in the South with headquarters at Atlanta.

Ballance has been eight years with the Famous Players-Lasky Corporation, holding successively positions of salesman, Branch manager and Division manager.

Schine May Join With Linton in Utica

There was a report along Film Row last week that the Schine interests may become associated with W. H. Linton, in the erection of a theatre in Utica that will replace the one owned and opened by Mr. Linton a few weeks ago, and which burned to the ground a few days later. The Schines are still broadening out and are said to be negotiating for theatres in some of the towns along the St. Lawrence river.

In and Out of Town

J. G. BACHMAN returned this week from a fortnight's trip to the Schulberg Exchanges in the middle west, in the interest of distribution.

FRED KENNEDY MYTON, West Coast scenario chief at the F. B. O. Studios, is on the way East to confer with John Brownell on the selection of stories for next year's program.

BURTON GEORGE, well known director from England, arrived in New York last week on a flying visit in the interest of production.

W. RAY JOHNSTON, of Rayart, has returned to New York from a trip out through the Middle West in the interest of distribution.

HAROLD PONTEFRACT, director of publicity for Fox in London, sailed recently for Europe.

CARL LAEMMLE will sail on June 20th on the White Star liner Olympic for his annual trip abroad. He will be accompanied by Tom Reed of the Coast publicity department.

LEWIS H. MOOMAW, who is producing a series of pictures for Associated Exhibitors is in town and stopping at the 44th Street Hotel.

JOE BRANDT left this week for Kansas City and Chicago and from these poinst will go on to the Coast.

JACK STEWART who has been with First National in Cleveland, is expected in New York next week. He will then go to Brussels, Belgium, where he will take charge of the First National Exchange.

Deaf Man and Girl Exploit "Seven Chances" in Akron

C. C. Deardourff, Metro-Goldwyn exploiteer, recently attracted a good deal of attention to the showing of "Seven Chances" at the Allen theatre in Akron, O., by staging the following stunt: A man carrying an ear trumpet entered a street car with a young girl who kept asking him loudly through the ear trumpet if they were on the right car to go to see "Seven Chances?" As this couple took care to board the wrong car every time, and to create considerable commotion in every car before understanding from solicitous passengers which car they really should take, widespread interest in the picture was aroused.

The man doing the deaf part in this stunt had posed for the heavy part in photographs illustrating a serial newspaper story running in the Akron Times-Press, and extra space was achieved in the Times-Press on the strength of this tie-up. The showing was announced over the radio from station WADC in advance of the premiere.

De Mille Signs Magazine Cover Girl

Cecil B. De Mille has signed Josephine Norman, "the girl on the magazine cover," as a member of his stock company and she is now in California to play a part in "Hell's Highroad," which stars Leatrice Joy.

Miss Norman's likeness has graced the cover of many magazines. She has served as a model for Howard Chandler Christy, Ivan Olinsky, Ben Ali Haggin, Howard Renwick and Neysa McMein. She has played bits in several pictures.

Four Associated Units Are Working in East

Two Associated Exhibitors releases are nearing completion and two others have just gone into production in eastern studios. Hugh Dierker has made his last scenes on the Mae Busch and Owen Moore vehicle, "Camille of the Barbary Coast," and the picture is now in the cutting room.

Henri Diamant Berger's unit, with Hope Hampton, James Kirkwood and Louis Wolheim in the leading roles, are completing "Lovers' Island," a Smart Set Magazine story by T. Howard Kelly.

S. E. V. Taylor is directing Mae Busch, Percy Marmont and Nita Naldi in "The Miracle of Life" for Associated Exhibitors, and E. H. Griffith has started the direction of "Headlines" for St. Regis Pictures. Alice Joyce has the star role and her support includes Virginia Lee Corbin.

Bert Lytell Narrowly Escapes Death in Rapids

Bert Lytell had a narrow escape from death while shooting the rapids in one of the North country scenes of James Oliver Curwood's "Steele of the Royal Mounted."

First National to Release Carroll Feature in July

FIRST NATIONAL has announced July 26th as the release date for "The Scarlet West," the production sponsored by Frank J. Carroll which First National recently contracted to distribute.

"The Scarlet West," which was originally announced as "The Birth of the West," will be handled under the supervision of A. W. Smith, Jr., assistant to E. A. Eschmann, who has had charge of First National specials during the past two years. The world premiere of the film will take place at the Colorado theatre in Denver on July 26th.

Morgan and Skirboll Leave First National

TWO members of the First National sales organization headed by E. A. Eschmann are leaving that company. William J. Morgan, who has been with First National for eight years, has resigned to become sales manager for Producers Distributing Corporation. Joseph F. Skirboll, manager of First National's Western District for the past two years, has resigned to become general manager of Frank Lloyd Productions, Inc.

"It is with regret that I part company with Mr. Morgan and Mr. Skirboll," said Mr. Eschman, "as I have found them capable and zealous in discharging the duties of their offices."

Eschmann has temporarily placed A. W. Smith Jr., his assistant who has supervision over the sales staff on First Nationals specials, in charge of open market sales, pending the selection of a permanent successor to Mr. Morgan.

Evangaline Russell Has Narrow Escape

Evangaline Russell narrowly escaped death last week while playing one of the leading roles in the Herman F. Jans production, "Married," in support of Owen Moore and Constance Bennett.

After a leap from a high point on the rim of the chasm into the Ausable River, Miss Russell was carried down stream by the swift current, but was dragged to shore by Ben Silvey, production manager for the Jans company. She was rushed to the hospital at Plattsburg suffering from severe bruises, shock and immersion. Antrim Short and Nick Thompson, two other players in the company were injured in attempting a rescue.

Despite these mishaps Director George Terwilliger expects to complete all of the exteriors of the picture this week.

D. W. Griffith is Editing "Sally of the Sawdust"

D. W. Griffith has completed camera work on "Sally of the Sawdust," his last picture for United Artists and is now cutting the film. The picture will feature Carol Dempster, W. C. Fields and Alfred Lunt. The interiors for the production were filmed at the Paramount Long Island studio.

The story was adapted to the screen by Forrest Halsey from the munical comedy "Poppy" in which Madge Kennedy and W. C. Fields starred on Broadway.

Will Dramatize "Florrie Meets a Gentleman"

Elsie Jean Jerard, who wrote the original screen story, "Florrie Meets a Gentleman," for Sawyer-Lubin production, is now dramatizing the story in collaboration with a writer of stage success, and it will be produced on Broadway in the Fall at the same time as the release of the picture.

Associated Pictures will start casting "Florrie Meets a Gentleman" within the next two weeks. Barbara La Marr will be the featured player. The picture will be released by First National.

Warners Make Additions to Many Casts

Warner Brothers have made a number of additions to casts of pictures about to go into production or already in work for the 1925-26 season. Monte Blue has been selected to head the cast for the Gregory Rogers story, "Red Hot Tires," with Patsy Ruth Miller in the leading feminine role.

David Butler has been added to the cast of "The Man on the Box," in which Syd Chaplin is starred.

Kate Toncray has been added to the "Bobbed Hair" cast, which is headed by Marie Prevost and Kenneth Harlan.

De Mille Starts Filming "Coming of Amos"

After elaborate plans and the careful selection of a cast, Cecil B. DeMille started work this week on "The Coming of Amos," Rod La Rocque's first starring vehicle which is being directed by Paul Sloane.

Richard Carle, famous stage star is a late addition to the cast and he will be seen in one of the featured roles, as will Ruby Lafayette, "the grand old lady of the screen," who is cast as the nurse

Buy Rights to Play and Novel for Hines

SCREEN rights to "The Game of Light," a story by Richard Washburn Child, and "The Cub," Thompson Buchanan's play in which Douglas Fairbanks starred on the speaking stage, have been purchased by B. & H. Enterprises, Inc., as vehicles for Johnny Hines on the First National program, it was announced this week.

"The Game of Light" will be filmed under the title of "The Live Wire," and the Buchanan play is to be released as "Rainbow Riley."



"California Straight Ahead" is among the new Universal pictures. These scenes are from the production.



"The Texas Bearcat" is the title of a new F. B. O. western drama starring Bob Custer. These scenes are taken from the picture.

First National Producers Busy

Eight Units Scheduled to Start on New Features During Present Month

FIRST NATIONAL announces that eight production units are scheduled to start camera work on new features during the present month and that it is probable three or four more will be added to the list before the end of June.

"The Viennese Medley," from Edith O'Shaugnessy's novel, went into production on June 1st, with Kurt Rehfeld directing. Anna Q. Nilsson and May Allison have leading roles.

Edwin Carewe will start work on "The Sea Woman," from Willard Robinson's play, on June 8th. Blanche Sweet and Victor McLaglen play the leads. Henry Kitchell Webster's new novel, "Joseph Greer and His Daughter," will go into production under the direction of George Archainbaud on June 5th.

"The Dark Angel," the new Samuel Goldwyn-George Fitzmaurice production, will get under way on June 10th, with Ronald Colman and Vilma Banky in the leads.

Frank Lloyd is expected to start photography on Vingie E. Roe's "The Splendid Road," the latter part of June.

Inspiration Pictures has set June 8th as the date for beginning work on Richard Barthelmess' new picture "The Beautiful City," which will be directed by Elmer Clifton. Dorothy Gish and William H. Powell will be seen in the support of the star. While no date has been announced for starting on Byron Morgan's story for Ben Lyon, "The Pace That Thrills," this also will go into production during June.

Sawyer-Lubin are preparing to begin work within a short time on the new Barbara La Marr production from Elsie Jean Jerard's story, "Florrie Finds a Gentleman." Jack Lait is preparing the continuity.

"Beggar on Horseback" Opens

James Cruze Production for Paramount Follows "Grass" Into the Criterion

JAMES CRUZE'S latest production for Paramount, "Beggar on Horseback," is scheduled to open at the New York Criterion on Broadway June 5th, following the successful run of ten weeks of "Grass." An elaborate electric display at the Broadway house is among the exploitation features provided by Harry Reichenbach.

An unique feature of the "Beggar on Horseback" presentation will be the staging of a one-act playlet to precede it. This was written by George S. Kaufman in collaboration with Dorothy Parker. Kaufman was co-author with Marc Connelly of the stage play, "Beggar on Horseback."

In the cast of the playlet will be such well known favorites as Wilton Lackaye, Catherine Hays, Orlando Daly, Hugo Chilveis, Mary Walsh, Austin Coghlan, Mart Fuller Golden and Worthington Romaine. The musical units of both the play and the feature film are being directed by Hugo Reisenfeld, while actual staging is under the direction of Frederick Stanhope.

Three Warner Pictures to Have N. Y. Premieres

Three Broadway premieres at three different houses are scheduled for Warner Brothers' pictures during the month of June. The first of these, "Wildfire," starring Aileen Pringle will go into the Capitol June 7th. It is an adaption of the stage play in which Lillian Russell scored a triumph.

On June 14th "Steele of the Royal Mounted" will go into the Rialto. It is a James Oliver Curwood story in which Bert Lytell, Charlotte Merriam and Stuart Holmes have the important roles.

The week of June 20th will see "How Baxter Butted In" at the Piccadilly. Dorothy Devore and Matt Moore are featured in this comedy.

Clarence Burton Signed by De Mille

The latest player to be signed as a member of the Cecil B. De Mille forces is Clarence Burton, screen villain, who has affixed his signature to a long term contract. His first role will be an important one in the Rod La Rocque starring vehicle, "The Coming of Amos." Burton has played in practically every picture De Mille has made.

Hawn Publicity Director for True Story Films

Gavin Campbell Hawn, former publicity director for Mae Murray and the Murray-Leonard productions, and more recently Paramount exploiteer, has joined the staff of the Macfadden Publications as director of publicity and advertising for True Story Films, Inc., a new Macfadden enterprise.

Leon Errol is Signed by First National

LEON ERROL has signed a long term contract with First National, under which he will be featured in a series of eight comedy pictures, the first one to be started late in August.

The signing of Errol, one of the foremost of stage comedians, was due largely to his unusually successful performance as the Duke of Checkergovinia in the screen version of "Sally," the same role as he played in the legitimate production. Just now Errol is adding to his laurels in the title role of the Florenz Ziegfeld production of "Louis the Fourteenth" in New York.

First National Directors, in the signing of Errol, believe they have acquired a comedian second to none on the screen. He is an Australian and attended the Sydney School of Medicine and Surgery. A quarrel with a professor turned his atention to the stage. His first appearance in America was in the Music Halls of San Francisco where he sang Coster songs. Later he played stock in Salt Lake City and then drifted on to New York in burlesque, where Florenz Ziegfeld discovered him and has kept him busy ever since. The First National announcement of the signing of Errol does not divulge the titles of the pictures in which he will appear.

Errol will appear in one picture for Sam Rork before starting work for First National.

Erdmann Gets New Post at Cleveland

George W. Erdmann has been appointed by Producers Distributing Corporation as branch manager at Cleveland, filling the vacancy caused by the resignation of J. J. Mooney. Erdmann has had fourteen years experience in all branches of the film industry.

Archainbaud to Direct New First National Feature

George Archainbaud has been engaged by First National to direct the production of "Joseph Greer and His Daughter," adapted by June Mathis from the novel of that title by Henry Kitchell Webster. Archainbaud recently completed "The Necessary Evil" for First National in New York.

Theda Bara Starts Work in Chadwick Feature

Theda Bara has started work at the Robertson, Cole studios in the Chadwick picture, "The Unchastened Woman," from the successful stage play by Louis K. Anspacher. George Walsh was displaced in the cast by John Miljan, as Walsh was unable to finish "Blue Blood," his second Chadwick picture, in time to start work on this production.

Douglas Fairbanks, Jr., in "Stella Dallas" Cast

Samuel Goldwyn has engaged Douglas Fairbanks, Jr., for the juvenile lead in "Stella Dallas," which will be produced by Henry King from the novel by Mrs. Olive Higgins Prouty.

Three Universal Jewels for Broadway

A UNIVERSAL record will be established on Broadway when three Jewel productions of that company will be on display during the month of June. Two will be shown at the Strand and one at the Capitol.

"I'll Show You the Town" a new Reginald Denny-Harry Pollard production is scheduled for the Strand June 7th. "Siege," Virginia Valli's latest for Universal opens at the Capitol June 14th, and "The Teaser," Laura La Plante's new Jewel is scheduled to go into the Strand later in the month.

Paramount School Tests Down to Twenty

OUT of a total of 1,500 applicants twenty have been chosen as prospective members of the screen acting class which Paramount will inaugurate at the Long Island studio. Of the 1,500 players who applied for admission in the New York district, 61 were originally considered potential screen players.

The twenty named will be given personal interviews and from these five will be selected for entrance to the class. That is the quota for the New York division. Among the applicants were artists models, Follies girls, members of school and college theatrical clubs and others who have appeared in pictures as atmosphere in the past.

Registration of Italians and Scandinavians was heavier than of any other nationality represented in the Cosmopolitan population of New York City and its environs.

Metro-Goldwyn-Mayer Sign Dorothy Farnum

Metro-Goldwyn-Mayer has signed Dorothy Farnum, well known scenarist, to a long term contract. Her first story has not yet been announced. She has already done work for this company, having adapted Marshall Neilan's production of Thomas Hardy's "Tess of the D'Urbervilles" for the screen.

Among other successful pictures for which Miss Farnum wrote the script are: "Babbitt," "Beau Brummel," "Daring Youth," "The Lover of Camille" and "Being Respectable."

Sax Signs Musical Comedy Star to Film Contract

Sam Sax this week announced that he had signed under a long-term contract to appear in Gotham Productions, Helen Shipman, musical comedy star who won prominence in Broadway theatrical circles by her rapid progress up from the ranks of the chorus.

Miss Shipman is to have a leading part in "Kosher Kitty Kelly," scheduled to open at the Fulton theatre, New York, on June 15th. She will have leading roles in forthcoming Gotham films, her selection to be a featured player by this company following the highly satisfactory work she did in "A Little Girl in a Big City," recently produced by Gotham.

Earl Williams Joins Cast of "The Sky Rocket"

Earle Williams has been added to the cast which will be seen in "The Sky Rocket," which Marshall Neilan is producing with Peggy Hopkins Joyce and Owen Moore in the featured roles.

Frank Lloyd Denies Report About Change of Release

At a meeting attended by Samuel Spring, secretary-treasurer of First National Pictures, Bruce Johnson, foreign sales manager, and other First National distribution representatives held this week in Los Angeles Frank Lloyd denied rumors printed in a current issue of *Film Mercury* to the effect that he contemplated withdrawing his future productions from First National's releasing schedule.

"Plastic Age" Director and Lead Named

B. P. Schulberg has selected the director and leading player for his production of "The Plastic Age," which he plans starting early in the summer months.

"Lying Wives" Booked for Piccadilly Theatre

"Lying Wives," the Ivan Players production in which Clara Kimball Young, Madge Kennedy, Richard Bennett, Niles Welch, Edna Murphy and J. Barney Sherry are featured, has been booked for a week's engagement at the Piccadilly Theatre, New York, during the present month, it was announced by the Apollo Exchange, New York distributors of the film.

Rork Signs Spence to Adapt Feature

THAT Sam Rork intends to score another ten-strike in his coming production for Producers Distributing Corporation release is evidenced by the fact that he has engaged Ralph Spence to adapt "Clothes Make the Pirate" for the screen. Spence is author of the current New York stage success "The Gorilla," and has distinguished himself as a scenarist and title writer.

This humorous story is by Holman Day and will have that extremely popular comedian, Leon Errol in the title role.



Scenes from one of the latest Universal pictures, "The Goose Woman"



Quartet of action stills from "Confessions of a Queen" a Metro-Goldwyn release.

Robert T. Kane Announces Staff

Completes Organization to Produce Pictures for First National Release

ROBERT T. KANE, former general manager of production for Famous Players-Lasky, this week announced the formation of Robert T. Kane Productions to make four feature pictures for release by First National this coming season.

Those who will be associated with Mr. Kane in his organization are well known in the film industry.

Colonel Douglas Young has been appointed business manager of the Kane organization. Born in Canada and schooled —in film production—in California, Col. Young is an ex-British army officer. He has been a student of the theatre for twenty years and interested in photoplay production for at least ten. His actual "break in" was under Henry King last year in Hollywood.

Robert M. Haas is art director of the new organization. "Bob" had the art direction of many Famous Players successes during his five years with that company. He then joined Lillian Gish as art director of "The White Sister" and "Romola."

Julie Herne will act as story advisor to Mr. Kane. She was official story reader to Jesse L. Lasky and later was given charge of the work of securing vehicles for Tom Meighan, Gloria Swanson, Bebe Daniels and Betty Compson.

Publicity and exploitation of the Kane Productions will be in the hands of Bert Adler, long associated with the film industry as a publicity and advertising manager.

Short Subject Contest Set

Reisenfeld Medal for Best of the Season Will Be Awarded in August

THE first annual short subject competition for the Reisenfeld medal will end August 31st, according to the conditions laid down by the donor. The medal will be awarded for the best short subject, exclusive of comedies and cartoons shown during the 1924-25 season.

The award will be made by a committee composed of Joe Plunkett of the Strand, New York; J. A. Partington of the Rothchild theatres, San Francisco; Fred Meyer of the Palace, Hamilton, Ohio; Frank L. Newman of Kansas City, Harold B. Franklin of Famous Players, and Harry C. Arthur, former general manager of West Coast Theatres, Inc., and now associated with M. P. Capital Corporation.

The decision will be made by the committee no the following types of pictures:

Scenics with the desired novel twist that lifts them out of the ordinary.

Short dramas.

Pictures with a definite news or historical interest. This does not mean the news weeklies, but it may include material compiled from them.

Scientific films of all sorts, provided that their technical nature does not interfere with their entertainment value.

Films which are hard to put in any particular category, but which combine some of the features of 3 and 4.

Novelties of any kind, though it is deemed advisable to eliminate any combination of sound with film.

Jean Hersholt Chosen for "Stella Dallas" Cast

Jean Hersholt is the fourth member of the cast to be selected by Samuel Goldwyn and Henry King for "Stella Dallas." He will play the part of Ed Munn, riding master. Belle Bennett will have the title role, Ronald Colman will play Stephen Dallas, and Lois Moran will play Laurel Dallas. Two more important roles have yet to be cast.

"Stella Dallas" is scheduled for release in the early Fall, but Goldwyn has not yet announced through what company it will be distributed.

J. Charles Davis Opens West Coast Office

J. Charles Davis 2nd, President of Davis Distributing Division has opened a western office for that organization in the Lane Mortgage Building, Eighth and Spring streets in Los Angeles.

Davis intends remaining on the coast the greater part of the year and personally supervising production of pictures made for his organization. The eastern headquarters of the company will be under the supervison of J. K. Adams, vice-president.

"After Business Hours" to Open on Broadway

"After Business Hours," latest Columbia picture, featuring Elaine Hammerstein and Lou Tellegen, will open a week's engagement at the B. S. Moss Colony Theatre on Broadway, New York, June 7th. It was adapted from a Hearst International Magazine story by Ethel Watts Mumford titled "Everything Money Can Buy." In the supporting cast are Phyllis Haver, John Patrick, Lillian Langdon, William Scott and Lee Moran.



Highlights from the Jans Production, "Married?"

Warners Take Over More of Their Product

Vitagraph exchanges received the Warner Brothers product held by franchise holders in four more territories last week. Up to a few days ago the Warner product in Cleveland, Cincinnati, Detroit and Pittsburgh was handled by the Film Classics Company. This product is now in the hands of Vitagraph exchanges.

The Warners had previously acquired their product in Kansas City, Denver, Salt Lake City, San Francisco and Los Angeles.

Three Universal Pictures Get New Titles

Universal announces three changes in titles of coming productions. Norman Kerry's latest starring vehicle, "Lorraine of the Lions," an Edward Sedwick production, is to be known as "Beauty and the Brute."

"Titans," with House Peters as the star will be called "The Storm Breakers," and the chapter film, "Perils of the Primitive," starring Joe Bonomo, will be released as "Perils of the Wild."

Paramount Opens Its South America Offices

E. E. Shauer, general manager of the foreign department of Famous Players-Lasky Corporation, announces the formal opening of Paramount exchanges in Buenos Aires, Argentina and Santiago, Chile.

The first releases of Paramount pictures through this new organization, which will be known as Paramount Films, S. A., was scheduled for June 1st in Argentina, Paraguay, Chile, Peru and Bolivia, the territory under the jurisdiction of the Buenos Aires office.



Highlights from "If Marriage Fails," F. B. O.



"Grounds For Divorce," one of this season's Broadway stage productions, has been adapted to the screen by Paramount. These stills are taken from the picture.

Ten Fox Specials Completed

Rapid Progress is Being Made on Lengthy Program for Coming Season

TEN special attractions have been completed by the Fox organization and five more are in work out of a total of forty-nine scheduled for the 1925-26 season. In addition, five Imperial comedies are completed and three in production.

The Fox forces have been working overtime on their production schedule and their progress has been remarkable. Victor Schertzinger has completed "The Wheel" and the picture is now on its way east. "East Lynne" is already in the cutting room. It has a cast which includes Alma Rubens, Edmund Lowe, Lou Tellegen, Frank Keenan, Marjorie Daw, Leslie Fenton, Belle Bennett, Paul Panzer, Lydia Knott, Harry Seymour, Martha Mattox, Virginia Marshall, Richard Hendrick and Eric Mayne.

"Havoc" is another of the features that has reached the cutting room. It was directed by Rowland V. Lee. "Lightnin'," the latest John Ford production, has been received in New York, with Jay Hunt in the role made famous on the speaking stage by the late Frank Bacon. In the supporting cast are Madge Bellamy, J. Farrell MacDonald, Ethel Clayton, Wallace MacDonald, Richard Travers, Otis Haran, Edythe Chapman, Brandon Hurst, James Marcus and Peter Mazutis.

Two more John Ford productions, "Kentucky Pride" and "The Fighting Heart," have been received by the laboratories in New York. The former, a racetrack picture, has already been previewed. "The Fighting Heart" is a Larry Evans story, "Once to Every Man." In the cast are George O'Brien, J. Farrell MacDonald, Billie Dove, Victor MacLaglen and Diana Miller.

The first Tom Mix attraction, "The Everlasting Whisper," has been finished and is ready for preview. The picture is based on the story by Jackson Gregory.

The first two Buck Jones pictures, "The Timber Wolf" and "Durand of the Bad Lands," have been completed. "The Timber Wolf" was directed by W. S. Van Dyke and in it Jones is supported by Elinor Fair, Dave Dyas, Sam Allen and William Walling. This is another of Jackson Gregory's successful stories.

In "Durand of the Bad Lands," which was directed by Lynn Reynolds, there is a cast including Marion Nixon, Fred De Silva, Carol Lombard, Malcolm Waite and Luke Cosgrove.

"Thank You," another John Golden play, in which George O'Brien, Jacqueline Logan, Alec Francis, J. Farrell MacDonald and Cyril Chadwick are the featured players, is now in work under the direction of John Ford.

The Fox comedy unit has also surpassed itself in production. Five Imperial Comedies have been finished and three more are in work. Two Van Bibber, temporarily titled "The Apache" and "The Ski Jumper," are complete and a third, "The Big Game Hunter," is well under way. Work on the O. Henry and Mable Herbert Urner series will start shortly.

: : : : "THE CHECK-UP" : : : :

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
ASSOCIATED EXHIB.						
Chechahcos, The	—	1	12	—	68	7,514 ft.
Never Say Die	—	3	16	11	78	5,803 ft.
Racing Luck	—	1	20	9	78	5,516 ft.
Spitfire, The	1	1	11	1	66	6,109 ft.
White Shadows	2	3	7	1	58	5,157 ft.
FAMOUS PLAYERS						
Alaskan, The	3	12	37	14	69	6,736 ft.
Argentine Love	—	10	14	4	64	5,970 ft.
Bedroom Window, The	2	6	31	6	69	6,650 ft.
Bluff	2	17	28	4	60	5,442 ft.
Border Legion, The	—	5	27	8	72	7,048 ft.
Breaking Point, The	2	16	23	3	59	6,664 ft.
Changing Husbands	2	11	28	16	71	6,890 ft.
City That Never Sleeps, The	—	5	17	3	68	6,097 ft.
Code of the Sea	1	10	28	20	74	6 reels
Coming Through	—	2	6	5	77	6,522 ft.
Dangerous Money	2	7	30	2	64	6,846 ft.
Devil's Cargo, The	—	2	13	5	75	7,980 ft.
Dressmaker from Paris, The	—	3	6	7	78	6,186 ft.
East of Suez	1	4	15	2	65	6,821 ft.
Empty Hands	1	3	29	3	69	6,976 ft.
Enemy Sex, The	2	7	35	5	67	7,919 ft.
Fast Set, The	5	7	24	—	57	6,754 ft.
Feet of Clay	3	5	26	28	79	9,746 ft.
Female, The	2	6	21	3	64	6 reels
Forbidden Paradise	4	5	30	4	65	7,543 ft.
Garden of Weeds, The	3	7	11	3	59	6,230 ft.
Golden Bed, The	2	1	8	10	78	8,584 ft.
Goose Hangs High, The	—	2	7	1	67	6,186 ft.
Guilty One, The	2	15	13	3	56	5,365 ft.
Her Love Story	5	12	24	4	59	7 reels
Kiss in the Dark, A	—	3	6	1	64	5,767 ft.
Lily of the Dust	12	16	25	1	51	6,811 ft.
Locked Doors	1	8	13	—	57	6,221 ft.
Manhandled	2	4	33	22	77	6,998 ft.
Manhattan	2	—	18	3	70	6,415 ft.
Man Must Live, A	1	2	17	2	68	7 reels
Man Who Fights Alone, The	10	10	18	4	54	6,337 ft.
Men	7	5	21	15	70	6 reels
Merton of the Movies	1	10	24	11	70	8 reels
Miss Bluebeard	—	2	13	5	75	7 reels
Monsieur Beaucaire	4	14	35	34	74	9,932 ft.
Montmartre	10	—	6	1	42	6,715 ft.
Moral Sinner, The	14	15	14	2	46	5,499 ft.
New Lives for Old	—	3	5	3	77	6,796 ft.
North of 36	—	1	24	35	87	7,908 ft.
Open All Night	17	5	15	—	43	5,671 ft.
Peter Pan	1	6	21	22	79	9,593 ft.
Sackcloth and Scarlet	1	3	5	3	66	6,732 ft.
Sainted Devil, The	6	11	20	9	64	9 reels
Side Show of Life, The	5	15	29	7	61	6 reels
Sinners in Heaven	3	7	33	8	68	6,000 ft.
Story Without a Name, The	3	5	18	5	65	5,912 ft.
Swan, The	1	6	3	2	55	5,889 ft.
Ten Commandments, The	—	—	4	14	93	12,000 ft.
Thundering Herd, The	—	1	7	11	86	7,187 ft.
Tiger Love	1	13	23	5	63	5,328 ft.
Tomorrow's Love	1	3	7	1	61	5,903 ft.
Tongues of Flame	—	6	20	6	70	6,763 ft.
Too Many Kisses	—	1	8	1	70	6,373 ft.
Top of the World, The	—	—	8	2	76	7,167 ft.
Unguarded Women	2	14	21	2	58	6,051 ft.
Wages of Virtue	3	10	15	7	63	7 reels
Wanderer of the Wasteland	3	5	40	23	75	5,775 ft.
Wordly Goods	2	8	17	3	62	6,055 ft.
FILM BOOKING						
Air Hawk, The	—	1	8	1	70	4,860 ft.
American Manners	—	2	15	5	74	6,400 ft.
Broken Laws	—	—	15	8	80	6,413 ft.
Fighting Sap, The	—	8	20	12	73	5,138 ft.
Fools in the Dark	1	1	16	10	78	7,702 ft.
Girl of the Limberlost, The	—	3	24	21	81	6 reels
Laughing at Danger	1	3	6	1	60	5,442 ft.
Life's Greatest Game	—	1	6	3	69	7,019 ft.
Millionaire Cowboy, The	1	5	9	2	62	4,841 ft.
Spirit of the U. S. A., The	4	7	33	7	66	6 reels
That Devil Quemado	—	2	7	7	79	5,641 ft.
Thundering Hoofs	—	1	20	9	78	5,033 ft.
Trigger Fingers	1	1	14	—	65	4,775 ft.
Untamed Youth	—	6	6	—	55	4,558 ft.
Vanity's Price	—	5	5	1	59	6 reels
Woman Who Sinned, A	1	3	7	5	71	6,078 ft.
FIRST NATIONAL						
Abraham Lincoln	3	—	14	46	90	12 reels
As Man Desires	—	—	8	5	82	7,790 ft.
Born Rich	1	4	5	—	53	7,389 ft.
Christine of the Hungry Heart	—	5	9	1	62	7,500 ft.
Classmates	1	—	16	20	85	6,800 ft.
Cytherea	3	5	21	6	67	7,400 ft.
Enticement	1	1	8	—	63	6,407 ft.
Flirting with Love	2	4	17	12	74	6,926 ft.
Frivolous Sal	—	—	11	1	74	7,307 ft.
Girl in the Limousine, The	3	2	17	2	64	5,260 ft.
Her Night of Romance	—	—	12	4	78	7,211 ft.
Husbands and Lovers	—	1	15	8	79	7,822 ft.
If I Marry Again	—	1	8	4	77	7,400 ft.
In Every Woman's Life	—	5	22	2	67	6,300 ft.
Inez from Hollywood	—	3	7	4	72	6,919 ft.
In Hollywood with Potash and Perlmutter	—	3	14	16	82	6,685 ft.
Lady, The	—	—	6	7	86	7 reels
Learning to Love	—	1	10	2	72	6,181 ft.
Love's Wilderness	—	3	13	1	66	6,900 ft.
Madonna of the Streets	3	2	23	10	72	7,507 ft.
New Toys	—	1	10	1	70	7,250 ft.
Only Woman, The	—	—	14	5	78	6,770 ft.
Perfect Flapper, The	—	1	33	22	81	7 reels
Sally	—	—	4	13	93	8 reels
Sandra	2	5	12	1	59	6,800 ft.
Sea Hawk, The	1	3	21	54	89	12 reels
Self-Made Failure, A	1	2	16	1	66	7,345 ft.
Silent Watcher, The	—	1	11	6	78	7,575 ft.
Single Wives	1	—	23	6	73	7,526 ft.
So Big	2	1	12	5	71	9 reels
Sundown	3	8	11	1	54	8,640 ft.
Tarnish	2	5	10	6	67	6,685 ft.
Thief in Paradise, The	—	1	8	6	80	8 reels

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
White Moth, The	—	3	25	15	78	6,550 ft.
Woman on the Jury, The	—	1	25	14	80	7 reels
FOX						
Against All Odds	1	1	12	—	64	4,809 ft.
Circus Cowboy, A	—	4	24	5	71	4,175 ft.
Cyclone Rider, The	1	5	10	5	68	7 reels
Dante's Inferno	1	3	11	8	74	5,484 ft.
Deadwood Coach, The	—	2	7	8	81	6,346 ft.
Dick Turpin	—	1	7	3	75	6,716 ft.
Gerald Cranston's Lady	—	2	7	1	67	6,674 ft.
Gold Heels	—	3	8	—	62	6,020 ft.
Heart Buster, The	—	5	27	6	71	4,500 ft.
Hearts of Oak	2	2	8	2	66	6 reels
It Is the Law	—	1	8	3	75	6,895 ft.
Last of the Duanes, The	—	—	19	14	81	6,942 ft.
Lone Chance, The	1	5	15	4	67	4,385 ft.
Man Who Came Back, The	1	3	14	10	76	8,293 ft.
Oh, You Tony	—	3	16	5	74	6,302 ft.
Painted Lady, The	—	1	17	—	68	6,938 ft.
Romance Ranch	—	2	9	2	70	4,471 ft.
Roughneck, The	—	2	11	2	70	7,500 ft.
Teeth	—	1	10	—	67	6,190 ft.
Trouble Shooter, The	2	4	26	28	80	5,702 ft.
Warrens of Virginia	1	3	13	3	73	6,535 ft.
Western Luck	—	2	13	8	83	5,020 ft.
Winner Takes All	—	1	7	2	73	5,949 ft.
METRO-GOLDWYN						
Along Came Ruth	—	3	11	4	72	5,161 ft.
Arab, The	4	8	17	5	61	7 reels
Boy of Flanders, A	—	1	45	29	81	7,018 ft.
Bread	—	2	12	8	78	6,726 ft.
Broken Barriers	1	7	9	1	57	5,717 ft.
Cheaper to Marry	1	1	7	2	68	6,500 ft.
Circe, the Enchantress	1	3	8	3	67	6,882 ft.
Dixie Handicap, The	—	1	7	4	78	6 reels
Excuse Me	—	—	6	4	82	5,747 ft.
Great Divide, The	—	1	12	2	71	7,811 ft.
Greed	1	3	6	1	60	10,067 ft.
He Who Gets Slapped	—	2	14	13	81	6,600 ft.
His Hour	1	—	25	4	72	6,300 ft.
Janice Meredith	—	2	12	11	81	12 reels
Lady of the Night	1	2	7	1	63	5,410 ft.
Little Robinson Crusoe	2	1	25	16	78	6,126 ft.
Mademoiselle Midnight	5	4	22	10	68	6,778 ft.
Married Flirts	1	2	15	3	69	6,765 ft.
Navigator, The	1	1	9	10	80	5,600 ft.
One Night in Rome	1	1	15	1	67	5,883 ft.
Rag Man, The	—	—	8	7	84	5,968 ft.
Recoil	5	4	10	5	61	7,089 ft.
Red Lily, The	3	5	12	—	55	6,975 ft.
Rejected Woman, The	2	5	13	6	67	7,761 ft.
Revelation	—	1	12	10	82	8,753 ft.
Seven Chances	—	—	4	6	88	5,113 ft.
Sherlock Jr	2	10	31	13	71	4,065 ft.
Silent Accuser, The	1	1	14	7	76	5,883 ft.
Sinners in Silk	1	3	25	3	68	5,750 ft.
Snob, The	—	1	13	1	70	6,513 ft.
So This is Marriage	—	3	8	3	70	6,300 ft.
Tess of the D'Urbervilles	—	1	10	4	76	7,500 ft.
True as Steel	3	5	14	8	68	6,424 ft.
Way of a Girl, The	2	3	3	2	57	5,025 ft.
Wife of the Centaur	1	1	11	4	72	6,700 ft.
Wine of Youth	1	2	13	3	60	6,600 ft.
Yolanda	—	2	11	6	76	10,125 ft.
PATHE						
Battling Orioles	1	2	8	3	69	5,332 ft.
Dynamite Smith	2	7	8	1	54	6,400 ft.
Girl Shy	—	—	24	75	93	8 reels
Hot Water	—	2	18	29	87	4,899 ft.
King of Wild Horses	1	2	49	49	83	5 reels
PREFERRED						
Breath of Scandal, The	—	—	11	2	75	6,700 ft.
PRODUCERS DIST. CORP.						
Another Scandal	1	3	17	—	63	7,322 ft.
Barbara Frietchie	1	5	15	18	79	7,149 ft.
Charley's Aunt	—	1	6	21	91	6 reels
Flaming Forties, The	—	3	9	—	63	5,770 ft.
Hold Your Breath	—	3	31	16	78	5,432 ft.
House of Youth, The	—	4	9	1	64	6,669 ft.
Legend of Hollywood	3	4	3	—	43	5,414 ft.
Lightning Rider, The	—	3	27	14	78	5,771 ft.
Miami	—	9	27	6	68	6,317 ft.
Ramshackle House	1	3	11	6	72	6,257 ft.
Roaring Rails	—	—	27	21	83	5,753 ft.
Siren of Seville, The	—	1	15	4	75	6,724 ft.
Soft Shoes	1	1	9	—	63	5,527 ft.
Tiger Thompson	—	—	25	19	87	4,920 ft.
Wandering Husbands	1	6	20	8	70	6,306 ft.
Welcome Stranger	—	2	13	3	72	6,618 ft.
What Shall I Do	—	2	10	4	74	6,111 ft.
Wise Virgin, The	—	4	9	1	64	5,991 ft.
STATE RIGHTS						
Captain January	—	—	14	3	75	6,500 ft.
Fire Patrol, The	1	4	6	2	62	6,600 ft.
In Fast Company	—	2	18	3	71	6,000 ft.
Lone Wagon, The	1	6	6	2	59	5,009 ft.
Marriage Marker, The	1	3	10	1	63	6,622 ft.
Midnight Express, The	—	1	6	3	76	5,967 ft.
Mine with the Iron Door, The	—	1	19	12	80	8,115 ft.
Riding' Double	1	2	6	1	62	4,500 ft.
Speed Spook, The	—	—	11	4	78	6,750 ft.
UNITED ARTISTS						
America	—	1	19	49	91	11,442 ft.
Thief of Bagdad, The	—	—	14	29	90	10,000 ft.
UNIVERSAL						
Back Trail, The	1	3	10	4	69	5 reels
Behind the Curtain	1	5	6	1	57	5 reels
Big Timber	1	4	12	1	62	5 reels
Broadway or Bust	1	—	24	13	79	6 reels
Butterfly	—	3	13	2	68	7 reels
Dancing Cheat, The	3	8	16	3	60	5 reels
Dangerous Blonde, The	—	5	10	1	63	5 reels
Dark Stairways	—	4	10	—	61	5 reels
Excitement	4	4	37	18	73	5 reels
Fast Worker, The	—	1	15	4	75	7 reels
Fighting American, The	1	9	21	3	63	5 reels
Fighting Fury	—	4	13	1	65	5 reels
Forty Horse Hawkins	10	14	23	1	52	6 reels
Gaiety Girl, The	—	4	9	1	64	7,419 ft.
High Speed	1	5	11	—	56	5 reels
Hit and Run	—	1	17	7	77	6 reels
K The Unknown	—	1	11	8	81	6,362 ft.
Law Forbids, The	1	3	11	9	75	6 reels
Love and Glory	3	3	11	2	61	7 reels
Oh, Doctor	1	1	13	7	76	6,587 ft.
Reckless Age, The	—	3	27	6	74	6 reels
Ridgeway of Montana	—	7	12	2	63	5 reels
Riders Up	1	9	22	5	65	5 reels
Ridin' Kid from Powder River, The	1	2	9	8	77	7,727 ft.
Rose of Paris	1	4	9	2	63	6,362 ft.
Sawdust Trail, The	—	1	21	7	76	6 reels
Signal Tower, The	—	1	20	16	82	7 reels
Smouldering Fires	—	—	9	2	75	7,356 ft.
Storm Daughter, The	—	9	21	4	66	6 reels
Tornado, The	1	1	13	9	78	6,375 ft.
Turmoil, The	1	2	13	4	71	7 reels
Wine	—	6	11	2	64	7 reels
Young Ideas	1	6	12	1	60	5 reels
VITAGRAPH						
Behold This Woman	2	4	22	3	66	6,425 ft.
Beloved Brute, The	—	2	8	2	70	6,719 ft.
Between Friends	2	12	21	9	66	6,936 ft.
Borrowed Husbands	1	10	14	1	58	6,850 ft.
Captain Blood	1	2	13	22	84	10,608 ft.
Clean Heart	2	6	7	4	62	7,500 ft.
Code of the Wilderness, The	2	4	26	17	76	5,600 ft.
Greater Than Marriage	1	2	8	—	60	6,821 ft.
One Law for the Women	2	3	13	1	62	5,800 ft.
Virtuous Liars	3	8	7	—	48	5,500 ft.
WARNER BROS.						
Age of Innocence, The	1	3	4	2	62	5 reels
Babbitt	—	6	23	4	68	8 reels
Being Respectable	2	4	16	1	62	7,500 ft.
Broadway After Dark	—	9	33	16	74	7 reels
Cornered	—	3	27	7	73	6,900 ft.
Dark Swan	1	2	7	1	63	6,700 ft.
Find Your Man	—	4	20	7	73	6,800 ft.
Her Marriage Vow	—	5	13	—	59	6,800 ft.
How to Educate a Wife	—	3	20	12	78	6 reels
Lighthouse by the Sea, The	—	—	7	5	83	6,900 ft.
Lover of Camille, The	4	4	9	5	62	6 reels
Lover's Lane	—	1	10	2	72	6,400 ft.
Narrow Street, The	—	4	10	6	73	6,700 ft.
Tenth Woman, The	3	4	9	—	53	6,700 ft.
This Woman	—	4	14	5	71	6,842 ft.
Three Women	—	4	17	7	73	7,400 ft.

Marilyn Mills is Signed by Davis

J. Charles Davis, 2nd, president of Davis Distributing Division, has signed Marilyn Mills, noted equestrienne to make a series of features for distribution through his organization.

Miss Mills is a daring horsewoman who has already won renown on the screen. With her bay horse Star, and her snow white Beverly she was seen in a number of Ben Wilson productions last year.

Kraly Signs to Write Plays for Talmadge Sisters

Hans Kraly, author of several screen stories, has been signed by Joseph M. Schenck to write eight original motion picture plays for Norma and Constance Talmadge. He is the author of "Her Night of Romance," a recent Constance Talmadge feature, and "Her Sister From Paris," this star's forthcoming production. Kraly first came into prominence in America as co-author with Lubitsch of "Passion," "Carmen," "Deception," "The Loves of Pharoah."

Dolores Costello Given Lead in Fox Feature

Dolores Costello will appear in the feminine lead opposite Edmund Lowe in "Greater Than a Crown," the star's last release on the current program of Fox Film Corporation. The cast includes Margaret Livingston, Paul Panzer, Sidney Bracey and Bob Klein.

Releasing Film of Milk Fund Bouts in New York

UNIVERSAL is releasing the International News Reel pictures of the Milk Fund bouts held in New York Decoration Day, throughout New York State. The pictures had their premiere at the Piccadilly Theatre on Broadway last Sunday afternoon, where they were featured as a special attraction.

The first showing of the films in Buffalo took place at the Olympic Theatre on Sunday night, and in Albany at the Majestic at the first Sunday afternoon show.

The film is in three reels and covers all of the events which took place at the boxing carnival at which Mike McTigue lost his title of light-heavyweight champion to Paul Berlenbach. The picture is being distributed by Universal as Carl Laemmle's contribution to the Free Milk Fund.

Wellman to Direct "I'll Tell the World"

The first story that William A. Wellman will direct for Metro-Goldwyn-Mayer under his new contract will be the forthcoming production, "I'll Tell the World," with George K. Arthur the featured player. Wellman is one of the youngest directors.

"I'll Tell the World" is a whimsical story of youth taken from "Don Quixote, Jr.," by George Scarborough and Annette Westbay.

Selecting Cast for Screen Version of Phillips Novel

The cast for "Souls For Sables," the first of the Tiffany Big Twelve to be released for 1925-1926 season, is now being selected. Prominent screen players will depict the principal characters of the screen story based on the original novel, "Garland & Co.," by David Graham Phillips.

Writes Song for Gotham's "His Master's Voice"

Gus Edwards, famous song writer and author of "School Days" and other hits, is writing a song which will be exploited in conjunction with "His Master's Voice," the Gotham production which Lumas will offer with Thunder, the dog star.

Carewe Starts Production of "The Sea Woman"

Edwin Carewe expects to start camera work on "The Sea Woman," an adaptation of the play of the same title by Willard Robinson, on June 8th.

Noah Beery Signs Long Term Contract

Noah Beery and Famous Players have issued a new contract, under the terms of which Beery will appear exclusively in Paramount pictures for a number of years. He is at present playing in "Wild Horse Mesa," Zane Grey's newest story.



Stars and featured players in Producers Distributing Corp. releases, left to right, top row: Edmund Burns, Trixie Friganza, Robert Ames, Lillian Rich, and Joseph Schildkraut; second row: Vera Reynolds, Harry Carey, Priscilla Dean, Rod La Rocque and Ann Pennington; bottom row: Lewis Stone, Leatrice Joy, Robert Edeson, Jetta Goudal and Julian Eltinge.

Independents Prepared to Meet Demand for Quality Films

Exhibitors Support Is Their Only Concern

By Thomas C. Kennedy

THE effect on independent producers and exchangemen of recent trade developments, developments culminating at the Milwaukee convention, is order, optimism, courage and confidence in what the future holds for the independently produced and distributed motion picture.

An observer seeking to test the temper and pulse of the independent producers and distributors cannot venture far without sensing the presence of an entirely new and very desirable attitude on the part of the men who make up the backbone of this vital organ of the motion picture industry. Discontent, distrust, skepticism, having given way to courage, determination and orderliness. Most striking of the impressions of any observer who goes forth to see what he can see and hear what is told him is the unanimity of thought that the independents have or will have their opportunity next season, if the promises, in which we may add they seem to place the greatest confidence, are fulfilled.

Indeed, there is a spirit and an unanimity of thought such perhaps as has never before so thoroughly blanketed the ranks of the independents, for organization and the spirit of organization is abroad in their land.

Any report which would convey the impression that the independent producers are riding along on the crest of a wave of flushed enthusiasm would be inaccurate and misleading. The feeling existing among the executives of the most prominent of these producing organizations rests on a much more solid foundation than that of mere enthusiasm growing out of wishes and hopes.

The crux of the situation as gleaned from conversations with many representative independent producers and distributors is this: Firstly, the independents during the past year demonstrated to financiers that they can make profitable pictures and as a result money at equitable rates of interest will be available for their operations; secondly, their producing organizations have been whipped into shape and are ready to turn out high quality pictures if the theatres want them; thirdly, they are organized and in a position therefore to assume and maintain a position compatible with their importance; fourthly, they are ready and able to make first-run, quality pictures capable of competing with the attractions offered by the biggest concerns if the exhibitors will support such a program of operation.

It is generally agreed among independent producers, distributors and exchange men that the exhibitors will set the standard of production which will be made by independents. The point, they say, is simply this: If the exhibitors will encourage the independently-produced picture by according it play dates the independent producers can go ahead with plans already formulated to make quality pictures. They argue that if the exhibitor will show the producer that he can get play dates for his high quality pictures the producers will put money, and money which is available to them at fair interest charges, into the productions which are now planned and turn out pictures which will compete successfully at the box office with the class "A" offerings from the biggest companies.

In the issue dated May 16, MOTION PICTURE NEWS published a list of the productions which all companies have announced for next year, including both nationally and independently distributed product.

Taking that list as a basis of consideration, a representative of this publication asked various independent producers, distributors and exchange men if the independent productions planned could be made to supply a sufficient number of high class attractions to fill the demands of theatres which would increase their independent playing time. The answer was always the same, "Yes, without a doubt, provided the play dates are forthcoming in such a manner as to make it worth the independent's while to invest greater amounts in the making of the pictures." The answer was "yes," whether a producer or a distributor or an exchange man was queried.

Analyzing the list as published and in accordance with the views of several independents, the expectancy as to classification of the pictures which will be developed, should all of these producers make all of the pictures they have announced in conformity with their present plans, the state rights exchanges next season will provide the following number of pictures of each of the three classes, "A," "B" and program pictures:

A	B	C
30	140	272

The qualities which determine the classification are those used in the questionnaire sent out by Sydney Cohen previous to the convention and are as follows: (A) Of course, referring to the type of picture worthy of a full weeks run in cities or zones where such is the policy; or for the longest possible run given a picture in the larger neighborhood theatres or first-class houses in smaller cities and towns. (B) To refer to all other features worthy of a split-week run in houses dedicated to that policy or to the three, four or five-day run which the first-class houses in smaller cities and towns and the large neighborhood houses give to features which merit such showings. (C) These, of course, are pictures worthy of a two-day play, to be played either singly or as a double feature, according to the policy of the theatre—or to be played singly in the smaller, daily change houses.

The above analysis is based on "paper announcements" and with consideration to the condition of affairs as they confront the independent producer at the present. It must be remembered that if substantially increased playing time is given to independent pictures, the quality of the product will advance with that increase, so that the number of Class "A" and "B" pictures will increase over the number set down in the table above, while the Class "C" films will proportionately diminish. It is very much questioned if there will be such a large total number of pictures as is indicated by the list used in these considerations, but the diminution, which it is expected will greatly decrease the total, will be noted in the Class "C" column. The estimate of 30 Class "A" and 140 Class "B" pictures which we make is purposely conservative, the point being that that number of "A" and "B" pictures are sure to be available to theatres from independent sources during the coming year, regardless of what the future may develop.

The number of feature pictures announced by independents for distribution through state rights exchanges during the season of 1925-26 are contained in the following tabulation, which is based on authorized statements from these companies:

Anchor	24
Arrow	32
Artclass	24
Astor	13
Aywon	18
C. C. Burr	1
Chadwick	17
Columbia	18
Davis	70
Gerson	24
Ginsburg	12
Independent	24
Ivan Player	4
Jans	6
Lee-Bradford	12
Nat Levine	2
Pyramid	6
Rayart	36
Schulberg	18
A. C. Steen	9
Wm. Steiner	16
Sunset	13
Tiffany	12
Truart	14
Sering D. Wilson	1
Wiehl Pictures	6

Columbia Among Independent Leaders



Joe Brandt, president of Columbia Pictures (C. B. C.).

THE growth of Columbia Pictures Corporation during the past five years has been consistent and steady and today the enterprising executives behind the Columbia banner, Joe Brandt and Jack and Harry Kohn, are in the foreranks of the independent producers.

For the season of 1925-26 they have a series of 18 pictures, six to be known as Columbias, six as Waldorfs, and an equal number as Perfections. Last year they released 16.

The company announces that the program for next year has been sold 100 per cent, all territories in this country and in the foreign markets being closed even before the season opened. This situation, the statement declares, is the direct result of the success which was made from the box office standpoint with the films offered by Columbia last season.

Production manager Harry Cohn's latest report is to the effect that the first Columbia release, "The Danger Signal," featuring Jane Novak with Dorothy Revier, Robert Gordon, Gaston Glass, Pat Harmon, Lincoln Stedman and Gertrude Short has been given the biggest production in the history of Columbia Pictures, under Erle C. Kenton's direction.

Elaine Hammerstein who starred in "The Midnight Express," and many Columbias of the past season, has been signed to play in a number of the 1925-26 productions.

Pauline Garon, William Fairbanks, the dashing hero of the Perfection series and Edith Roberts are featured in attractions: "Fighting Youth," "The Speed Demon," "A Fight To a Finish," "The Great Sensation," "The New Champion," and "The Handsome Brute."

After "The Danger Signal," the five other Columbia releases in order of their release are: "SOS Perils of the Sea," "Ladies of Leisure," "The Unwritten Law," "The Lure of Broadway," and "Midnight Flames."

The six Waldorf releases, the first of which "The Thrill Hunter" features Dorothy Revier with Cullen Landis, Barbara Lutty, Charles Clary, Cesare Oramore and Virginia Marshall, will be followed by "Sealed Lips," "The Fate of a Flirt," "The Price of Success," "The Penalty of Jazz," and "An Enemy of Men."

Besides Erle C. Kenton, Reeves Easton, Edward J. LeSaint and Jay Marchant are the directors under contract. Such well known screen favorites as Robert Edeson, Pat Harmon, Frank Hagney, William Norton Bailey, Tom Carr, George Periolat and Jack Britton are already under contract and this group support Pauline Garon and William Fairbanks in the first Perfection, "Fighting Youth."

Lotus Thompson, considered to be one of the most beautiful girls in pictures, Marion Court, Al Kaufman, Lloyd Whitlock and many more players of note are also under contract.

"Altogether," president Joe Brandt stated, "it looks like the biggest year in the history of independent picture producing, and the biggest year in the independent history of Columbia Pictures."

Macfadden to Produce Eight Features

PRODUCTION began this week at the former Pathe studio in the Bronx of the first of the eight pictures which True Story Film Company, Inc., will distribute through the Astor Distributing Corporation, of which Harry Rathner is president.

Lionel Barrymore will be starred in the initial production, "The Wrongdoers." He will be cast in the dramatic and sympathetic role of a socialistic but misguided philanthropist.

There is a strong element of romance in "The Wrongdoers" and the juvenile role will be taken by Charles Mack, whose brilliant performances in D. W. Griffith's "Dream Street," "America," and recent productions have elevated him to a foremost position on the screen. Ann Cornwall, whose work with Fox and other companies has kept her prominent on the screen the last few years will play opposite Mack. Hugh Dierker, who has just completed "Camille of the Barbary Coast," will direct "The Wrongdoers."

Announcement was made this week also, by Nat G. Pendleton, general manager of True Story films that all of the stories for the forthcoming eight productions are well under way. They will be:

"The Wrongdoers," "Bad Habits," "The Harem Girl," "False Pride," "The Danger Line," "Wives at Auction," and "Broken Homes."

All of these pictures will be known as "Gold Medal Productions" and will be offered to independent exchanges by Astor Distributing Corporation.

In order to make clear the field of the True Story Film Company, Inc., Mr. Rathner made the following statement:

"Astor Distributing Corporation has entered into an advertising and publicity tie-up with the Macfadden Publications which aggregates $480,000 for the season of 1925-26. True Story films is a new Macfadden enterprise, and Bernarr Macfadden, head of the publishing house bearing the name of Macfadden will supervise each production.

"A distinct feature of these stories will be that they are the 'true-life' dramas of the type which has made the Macfadden Publications the most important group of magazines of their kind in the world. The Macfadden Publications have a monthly reading public of 16,400,000 persons. What this means to the independent exhibitor is made clear when we point out that the average motion picture theatre-going public is approximately 10,000,000 persons daily; and we feel that through the Macfadden Publications we are going direct to the people who are film fans.

"The Macfadden Publications are:

"'Movie Weekly,' 'Radio Stories Romances,' 'True Story,' 'True Detective Mysteries,' 'Dream World,' 'Dance Lovers,' 'Modern Marriage,' 'Muscle Builder,' 'Physical Culture,' 'Fiction Lovers,' 'Your Car,' and the New York tabloid newspaper, 'The Graphic.'

"Commencing with this month's issue, the Macfadden Publications will carry pages advertising the True Story films and, as soon as the director begins 'shooting' scenes there will be stories and photographs of the stars, plays and scenes from the productions.



Harry Rathner, president Astor Distributing Corp.

"Nat G. Pendleton, general manager of True Story Film Company, Inc., is a practical film man as well as a man of broad experience in the business world, and we feel that this affiliation between the Macfadden Publications and Astor Distributing Corporation will be of great value to the independent exhibitors."

TO THE INDEPENDENT EXHIBITOR:

Don't Be Stampeded!

As soon as coalition became an established fact between the M. P. T. O. A. and the I. M. P. P. D. A., a SUBTLE, INSIDIOUS, UNDERMINING campaign to sow the seeds of uncertainty in the ranks of the exhibitor began.

Exhibitors from various parts of the New York territory were in some mysterious manner informed that the proceedings at Milwaukee would come to naught—that it was foolhardy on the part of the exhibitor to lay too much stress on the various resolutions passed—that if the exhibitor were wise, he would book for his theatre such pictures as were nationally advertised and on which he could depend to make money.

With subtle insinuations and craftiness, spreading the poisonous gas of doubt, these invisible forces are trying to breach the solid ranks of the independent exhibitor.

Discard Rumors, Whisperings, Gossips!

We are more determined than ever to proclaim our whole-hearted and free independence—to book for your theatres such quality pictures that the public demands.

It is only the weak-kneed man who is afraid to fight for his rights. The independence of the exhibitor is more than assured. There is no turning backward! There will be no let-up in the steps that have been taken and are to be taken to bring to a successful conclusion this battle of right against might!

The Play Date Bureau Will Function!

The plans as outlined in Milwaukee are rapidly being consummated and even by the time you read this, a force of high-powered men will be in the field, covering every part of the United States, visiting every exhibitor with a list of independent productions that will in every way be of the highest quality and with a message of assurance to stand firm and invincible in their determination to keep the screen free and independent.

AND ONE MORE FACT—THE PROFITS DERIVED THROUGH THE COOPERATION OF THE INDEPENDENT PRODUCER DISTRIBUTOR AND EXCHANGEMAN WILL *NOT* BE USED TO ERECT OR BUY THEATRES IN DIRECT COMPETITION WITH THE EXHIBITOR.

INDEPENDENT MOTION PICTURE PRODUCERS,
DISTRIBUTORS AND EXCHANGES ASS'N.
1650 Broadway, New York City

EXHIB

Thanks for Y

Thousands of Real Showmen Who Had the Good Judgment
The Past Season Attest to the

A. H. Blank Circuit, Des Moines, Ia.
Goldberg Circuit, Omaha, Neb.
Hostettler Circuit, Omaha, Neb.
Jensen & Von Herberg Circuit, Portland, Ore.
Lubiner & Trinz Circuit, Chicago, Ill.
Rialto Amusement Co., Fall River, Mass.
U. B. O. Circuit, New York City, N. Y.
Fox's Circuit, New York City, N. Y.
Loew's Circuit, New York City, N. Y.
Moss' Circuit, New York City, N. Y.
Sidney Cohen's Circuit, New York City, N. Y.
Maier & Schneider Circuit, New York City, N. Y.
Haring & Blumenthal Circuit, New York City, N. Y.
Stanley Circuit, Philadelphia, Pa.
Cummerford Circuit, Philadelphia, Pa.
Carr & Shad Circuit, Philadelphia, Pa.
Majestic, Jersey City, N. J.
Rowland & Clark Circuit, Pittsburg, Pa.
Elos, Cleveland, O.
Reade's Hippodrome, Cleveland, O.
Gray Circuit, Boston, Mass.
Gordon Circuit, Boston, Mass.
Strand, Lowell, Mass.
Strand, Providence, R. I.
Bucklen, Elkhardt, Ind.
Palace, Ft. Wayne, Ind.
Victory, Evansville, Ind.
Palace, Indianapolis, Ind.
Paramount, Logansport, Ind.
Wysor-Grand, Muncie, Ind.
Liberty, Terre Haute, Ind.
Pantheon, Vincennes, Ind.
Blackstone, South Bend, Ind.
Wuerth, Ann Harbor, Mich.
Family, Detroit, Mich.
Orpheum, Detroit, Mich.
Temple, Grand Rapids, Mich.
Iris, Muskegon, Mich.
Lyric, Huntington, W. Va.
Liberty, Whiting, W. Va.
Princess, Springfield, O.
Grand, Steubenville, O.
Sigma, Lima, O.
Reade's Hippodrome, Cleveland, O.
Elos St., Cleveland, O.
Gift's, Cincinnati, O.
Mozart, Carton, O.
Strand, Akron, O.
Scollay Square Olympia, Boston, Mass.
Strand, Lowell, Mass.
Olympia, Lynn, Mass.
Olympia, New Bedford, Mass.
Poli Circuit, New Haven, Conn.
Strand, Stamford, Conn.
Rialto, Waterbury, Conn.
B. F. Keith's, Portland, Maine.
Poli's Palace, Springfield, Mass.
Olympia, Worcester, Mass.
Eagle Theatre, Manchester, N. H.
Strand, Newport, R. I.
Strand, Providence, R. I.
Rialto, Erie, Pa.
Nemo, Johnstown, Pa.
Majestic, Johnstown, Pa.
Capitol, McKeesport, Pa.
Globe, McKeesport, Pa.
Cameo, Pittsburg, Pa.
Blackstone-State, Pittsburg, Pa.
Grand Ritz, Pittsburgh, Pa.
Rowland, Wilkinsburg, Pa.
Regent, Washington, Pa.
Liberty, Sharon, Pa.
People's, Beaumont, Texas.
Unique, El Paso, Texas.

Get Your Da
For the

Apollo Exchange	
Capitol Films	
Independent Films	
Independent Films	
Standard Film Service Co.	
Federated Film Exchange Co.	
Standard Film Service Co.	
Standard Film Service Co.	
Masterpiece Film Attraction	
Creole Enterprises	
Creole Enterprises	
Creole Enterprises	
Columbia Pictures Corp.	
Exhibitors Film Exchange	
Celebrated Players	
A. H. Blank Enterprises	
Greater Features	
Greater Features	
Greater Features	
Greater Features	
Greater Features	
All Star Features Dist.	
All Star Features Dist.	
Friedman Film Corp.	
Independent Films	
Independent Films	

Franchise

We Apologize For Lack of Space to Mention the Thousands of Ot

COLUMBIA PICTUR

ITORS:

our Patronage

to Place Their Confidence in Columbia Pictures During
Merit of Columbia Productions

tes Set Now
Big 18

.....1600 Broadway, N. Y. C.
.....738 So. Wabash Avenue, Chicago, Ill.
.....10 Piedmont St., Boston, Mass.
.....134 Meadow St., New Haven, Conn.
.....2nd Floor Film Bldg., Cleveland, O.
.....1018 Forbes St., Pittsburgh, Pa.
.....Joseph Mack Bldg., Detroit, Mich.
.....Bway Film Bldg., Cincinnati, O.
.....1329 Vine St., Phila., Pa.
.....223 S. Liberty St., New Orleans, La.
.....106 Walton St., Atlanta, Ga.
.....2009 Jackson St., Dallas, Texas
.....3317 Olive St., St. Louis, Mo.
.....916 "G" St., N. W., Washington, D. C.
.....713 Wells St., Milwaukee, Wisc.
.Suite 200 Commonwealth Bldg., Des Moines, Ia.
.....64 East 4th South, Salt Lake City, Utah
.....2075 Broadway, Denver, Colorado
.....391 Oak St., Portland, Oregon
.....2006 3rd Ave., Seattle, Wash.
.....109 N. Montana St., Butte, Montana
....209 Golden Gate Ave., San Francisco, Calif.
.....915 S. Olive St., Los Angeles, Calif.
.....Film Exchange Bldg., Minneapolis, Minn.
.....12 Mayor St., Montreal, Can.
.....21 Dundas St., Toronto, Can.

Holders

Austin-Queen, Austin, Texas.
Majestic, Austin, Texas.
Melba, Dallas, Texas.
Jefferson, Dallas, Texas.
Palace, Dallas, Texas.
Majestic, Dallas, Texas.
Majestic, Ft. Worth, Texas.
Key, Galveston, Texas.
Dixie, Galveston, Texas
Martini, Galveston, Texas.
Rialto, Houston, Texas.
Cameo, Port Arthur, Texas.
Liberty, Port Arthur, Texas.
Hippo or Victory, Waco, Texas.
American, Chattanooga, Tenn.
Lincoln, Chattanooga, Tenn.
Gem, Knoxville, Tenn.
Fifth Avenue, Nashville, Tenn.
Bijou, Nashville, Tenn.
Ideal, Columbia, S. C.
Strand, Muskogee, Okla.
Liberty, Oklahoma City, Okla.
Dreamland, Tulsa, Okla.
Rialto, Tulsa, Okla.
Broadway, Charlotte, N. C.
Capitol, Raleigh, N. C.
Amuzu or Pilot, Winston-Salem, N. C.
Globe, New Orleans, La.
Trianon, New Orleans, La.
Lenox, Augusta, Ga.
Strand, Atlanta, Ga.
Alamo No. 2, Atlanta, Ga.
Garrick, Fargo, N. D.
Hennapin-Orpheum, Minneapolis, Minn.
Pantages, Minneapolis, Minn.
Princess, St. Paul, Minn.
Aster, St. Paul, Minn.
Seventh Street, St. Paul, Minn.
Palace Orpheum, St. Paul, Minn.
Airdome, St. Petersburg, Fla.
New, Little Rock, Ark.
Palace, Little Rock, Ark.
Pekin, Montgomery, Ala.
Hillstreet, Los Angeles, Calif.
State, Long Beach, Calif.
Liberty, Sacramento, Calif.
Orpheum, Oakland, Calif.
Golden Gate, San Francisco, Calif.
Rialto, San Diego, Calif.
Hippodrome, Fresno, Calif.
Beatty's Casino, San Francisco, Calif.
Cameo, Los Angeles, Calif.
American, San Jose, Calif.
Strand, Phoenix, Ariz.
Franklin, Oakland, Calif.
Lyric, Hoboken, N. J.
Keith's, Jersey City, N. J.
Moss' Broadway, New York City, N. Y.
Proctor's, Mt. Vernon, N. Y.
Keith's Prospect, Brooklyn, N. Y.
Florence, New York City, N. Y.
Roebling, Brooklyn, N. Y.
Empire, New York City, N. Y.
American, Yonkers, N. Y.
Fox's, Jamaica, L. I.
Orpheum, Clinton, Ia.
Palace, Des Moines, Ia.
Colonial, Lincoln, Neb.
Isis, Cedar Rapids, Ia.
Family, Davenport, Ia.
Orpheum, Ogden, Utah.
Strand, Boise, Idaho.
Isis, Salt Lake City, Utah.
Coliseum, Seattle, Wash.
Winter Garden, Seattle, Wash.
Lyric, Springfield, Ill.

her Wise Exhibitors Who Have Cashed in on Columbia Productions

ES CORPORATION

Davis Distributing Offers Complete Program

By J. K. Adams

Vice-President Davis Distributing Division

"WHEN Mr. Davis and I decided to organize the Davis Distributing Division, we had very clear and well-defined views as to the fundamental essentials for the proper functioning of such a concern.

"In the past, the independent exchange has had to spend a lot of time buying its product from a number of different distributors. In this business, as well as in any other, time is money, and the head of each exchange is usually the one to do the buying, which, boiled down, means that the most important member of each exchange must spend valuable time in shopping for product. We therefore decided to secure enough productions of all types so that we could furnish any exchangeman with practically a whole program from super-features, down through the list to one-reel novelties.

"In addition to this point, the exchangeman has never before been able to line up his entire independent program far enough in advance to compete successfully with the big organizations which announce their program months before their pictures are ready.

"Another point in which the state right distributors have not been as foresighted as they might be is that when a production was sold to the exchangeman it was up to him to promote the picture in his territory to the best of his ability, without much help from the advertising department of the distributor.



J. Charles Davis, 2nd, Pres. Davis Distributing Division, Inc.

"We have therefore mapped out a very clear plan for co-operative advertising and exploitation with our exchangeman to as far as possible overcome this condition.

"It is our aim, if possible, to make connections with one live, progressive exchange in each territory, that is in a position to handle our entire line of product, and to co-operate with it to the fullest extent. We have thus far been successful in doing this in Greater New York territory with Kerman Films, Inc. In New England, we have closed with Henry G. Segal of 49 Church Street, Boston, than whom there is no more popular or better-liked exchangeman in the New England territory.

"Summing up the matter, we feel we are in a position to offer the real, live exchangeman a complete program selected with the utmost care with three points in view; namely, the best possible attractions obtainable at a price the exchange can afford to pay; productions every one of which we know and can guarantee will be delivered, and third and absolutely essential, attractions which will please theatre audiences from the point of entertainment value.

"Every production on our list of over one hundred, has been selected with these three points in view and we are satisfied to abide by the verdict of the exchange and the public as to the results of our judgment of exhibition values."

Goldburg Says Independents' Future Is Secure

INDEPENDENT productions will always command a forward position in the industry, because of the public demand for variety in its entertainment, Jesse J. Goldburg, president of Independent Pictures Corporations, declared in an interview given out prior to his departure for the coast, where he will supervise the production of the schedule which Independent will offer next year.

In his statement Mr. Goldburg said:

"To my mind, the demand on the part of the public for Independent made productions will a'ways at least maintain its present position. The answer is self-evident. There can never be a monopoly of brains or talent in motion picture productions and try as much as they may, a producer can never avoid his own hall mark or trade mark.

"The reason for this is that certain brains supervising or managing the productions from the time the continuity is written until the editing and titling, operate, and there are not enough divergent minds nor could there be attaching themselves to the individual organization.

"Therefore, there must be a variety of productions emanating from a variety of minds.

"The public demand variation. They don't want to see the same suit of clothes made from the same model too often.

"It is safe to say that public demand based merely on the psychology of the human mind, will always call for variation of motion picture product only as it emanates from varied institutions.

"Now, to take advantage of this psychological showmanship, as it were, is the duty of Independent producers and distributors as well as exhibitors, and that advantage may be enhanced by a proper form of propaganda to drive home to the public that in varied product there is variety and greater entertainment and the Independent producer is in a position to supply the demand.

"Too little stress or even thought has been given to the demands of the public as based upon well ordained principles of choice, of drama and the psychology of demand.

"No fear need be entertained that the public will not support Independent product. No fear need be apprehended that any one producer or combination of producers can so produce motion picture entertainment as to supply every want of moving picture patrons.

"It behooves the Independent producer to make the right kind of product; it behooves him to exercise thought, caution, foresight and forethought necessary in any business to turn out a product worthy of public exhibition, but we can rest content in the knowledge of the fact that the public will always patronize and even demand worth-while Independent and varied motion pictures."

Just prior to his departure Goldburg announced a new series of eight Big Timber stories starring Linghtnin', the dog. The titles of these productions are as follows: "Lightnin' Strikes," by Ralph Baum; "The Forrest King," by Selwyn; "His Master's Voice," by Adele Buffington; "Flaming Timber," by Adele Buffington; "The Danger Call," by Charles Pinkerton; "Pal O' the Redwood," by George Wise; "Silent Hero," by Edith and Thomas Long, and "Crimson Fangs," by George Hayward.

The Big Timber series together with the Bill Cody westerns and the Texas Ranger series, starring Bob Custer, will constitute the twenty-four feature releases produced by Independent. In addition there will be twenty-six single reel productions.

Territorial Deals Pending on New Terry Novelty

JOHN C. Terry, originator and producer of the "Nifty Ifty" cartoon novelties, is negotiating with several leading stage right exchanges regarding the territorial rights to the films which he recently brought out on the independent market.

Cartoonist Terry, whose screen work is well known through his association with International Newsreel, Pathe and other companies, has formed a company, known as John C. Terry, Inc., to handle the pictures.

This novelty reel, which is 450 feet in length and will be offered in a series under the brand name of "Famous Sayings in Modern Slang," has been presented at several theatres throughout the country in try-out performances.

Each reel is composed of a group of famous quotations and proverbs, each immediately followed by the slang interpretation giving the classic though in the "Americanisims" of the day. The reels have as concluding episodes a hand drawn cartoon illustrating a "why worry" sermon of the type so popular in newspaper comic cartoon strips.

LIONEL BARRYMORE

In

"A MAN OF IRON"

AN ADAPTATION

By Lawrence Marsten



In "A Man of Iron" Lionel Barrymore has found one of the finest vehicles of his distinguished screen career.

In the stern, forbidding background of a great steel mill is laid the drama of the tremendous struggle of a strong man to conquer a weak woman.

It is a battle against great odds,—a battle, the winning of which solves a problem whose very presence is a menace to the age-old institution of marriage.

"A Man of Iron" is a production that is universal in its appeal.

At These Leading Exchanges

ALBANY—First Graphic Exchanges, Inc.
ATLANTA—Southern States Film Co
BOSTON—Independent Films, Inc.
BUFFALO—First Graphic Exchanges, Inc.
CHICAGO—Celebrated Players Film Corp.
CINCINNATI—Standard Film Service Co.
CLEVELAND—Standard Film Service Co.
DALLAS—Southern States Film Co.
DENVER—De Luxe Feature Film Exchange.
DETROIT—Standard Film Service Co.
INDIANAPOLIS—Celebrated Players Film Corp.
KANSAS CITY—Independent Film Co.
LOS ANGELES—All-Star Features Distributors, Inc.
MILWAUKEE—Celebrated Players Film Corp.
MINNEAPOLIS—Gold Seal Productions
NEW ORLEANS—Southern States Film Co.
NEW YORK CITY—Commonwealth Film Corp.
OMAHA—Liberty Films, Inc.
PHILADELPHIA—Masterpiece Film Attractions
PITTSBURGH—Federated Film Exchange Co.
SAN FRANCISCO—All-Star Features Distributors, Inc.
ST. LOUIS—Columbia Pictures Corp.
WASHINGTON, D. C.—Trio Productions

IT'S A ROMANCE OF A LOVELESS MARRIAGE

CHADWICK PICTURES CORPORATION

729 Seventh Avenue, New York City
I. E. Chadwick, President

Foreign Rights Controlled by
Simmonds-Kann Enterprises, Inc.
220 West 42nd Street, N. Y. C.



TWELVE

GOTHAM

PRODUCTIONS
FOR 1925-1926

NOW READY

"THE OVERLAND LIMITED"

by James J. Tynan

with an all star cast including

ALICE LAKE, MALCOLM McGREGOR, ETHEL WALES, RALPH LEWIS, OLIVE BORDEN

Directed by Frank O'Neil

A Thrill-a-minute, smashing, crashing railroad melodrama with a hair-raising finale that will bring any audience up to its feet.

"THUNDER" THE MARVEL DOG

IN

"HIS MASTER'S VOICE"

by Frank Foster Davis

with

MARJORIE DAW, GEORGE HACKATHORNE, MARY CARR

Directed by Henry McCarty

The intensely dramatic and never forgettable story of a "one man" dog, with the greatest of all canine stars and an all star human cast.

NOW IN COURSE OF PRODUCTION

"THE PART TIME WIFE"

"THE SHADOW ON THE WALL"

"RACING BLOOD"

"ONE OF THE BRAVEST"



LUMAS FILM

SAM SAX, PRESIDENT

Foreign Rights Controlled by Inter-Ocean Film Corp.

TWELVE

SURE FIRE

PLAY DATES
FOR 1925-1926

NOW READY

"A Little Girl in a Big City"

from the famous play by James Kyrle McCurdy
with

GLADYS WALTON, NILES WELCH, MARY THURMAN, HELEN SHIPMAN,
COIT ALBERTSON, J. BARNEY SHERRY and SALLY CRUTE

Directed by Burton King

What happens to the thousands of girls who run away to New York? This gripping domestic problem revealed in this powerful heart interest drama staged amid the lights and shadows of the Great White Way.

JAMES KIRKWOOD

IN

"The POLICE PATROL"

from the play by A. Y. Pearson

with

EDNA MURPHY, EDMUND BREESE, BRADLEY BARKER, MONYA AUDREE, JOS. SMILEY
and Others

Directed by Burton King

An action melodrama of the New York Police Department. Staged under supervision of the police department.

A NOVEL PLOT—ACTION—MYSTERY—SUSPENSE

NOW IN COURSE OF PRODUCTION

"THE SIGN OF THE CLAW"
"THE FOREST OF DESTINY"
"HEARTS AND SPANGLES"
"THE SPEED LIMIT"

CORPORATION

1650 BROADWAY, NEW YORK CITY

L.W. Kastner, Pres. 218 W. 42nd St., N. Y. Cable address INOFILM

I. M. P. P. D. A. Influence Grows Steadily



John Lowell, who was pro-tem president of the I. M. P. P. D. A. during the convention at Milwaukee.

THE impetus which the Independent Motion Picture Producers and Distributors Association gained under the able direction of its leaders at the recent convention at Milwaukee, continues to carry this organization forward to a position of power and influence.

The direct reflection of the tonic effect which the growing strength of the I. M. P. P. D. A. is having upon the men who have joined its ranks is a greater confidence concerning the future, a sense of security that the way has been opened for them to develop according to their individual abilities, and as parts of a well organized body their companies will be unhampered by restrictions which formerly they were unable to combat and which impeded their natural growth as legitimate business enterprises.

The membership of the I. M. P. P. D. A. has grown steadily since the convention where the move to bring in state right exchanges was initiated and carried through. This move, perhaps, was the most important phase in the development of the organization. It has established a spirit of cooperation on a wider and more imposing scale among the independent factions of the industry.

Perhaps the greatest single accomplishment of the I. M. P. P. D. A. since it came into being some time ago was the support it was able to give to the movement to create a Bureau of Trade and Comerce in accordance with the plan of Sydney S. Cohen. For it is this latter organization which will bring into being the Play Date Bureau, and upon that the independent producers, distributors and exchange men are banking to get them the representation they have so long needed and so long lacked.

The membership of the I. M. P. P. D. A. up to the time of this week's meeting, at which the applications of many prospective members were to be acted upon includes the following:

Producers and Distributors—Arrow Film Corp., Artclass Pictures Corp., Aywon Film Corp., C. B. C. Film Sales Corp., Chadwick Pictures Corp., Gerson Pictures Corp., Independent Pictures Corp., Lee-Bradford Corp., Lowell Film Productions, Lumas Film Corp., Tri-Stone Pictures, Inc., Rayart Pictures Corp., Wm. D. Russell Productions, Wm. Steiner Productions Tiffany Pictures, Inc., Producers Distributing Guild, Davis Distributing Division, B. P. Schulberg, Inc., Chesterfield Motion Picture Corp., Henry Ginsberg Pictures Corp., Ivan Players, Inc., all of New York; Anchor Film Distributing Corp., Ben Wilson Pict. Corp., Sunset Productions, Hercules Productions, Inc., and Bischoff, Inc., all of Hollywood.

Exchanges—Capitol Film Exchange, Inc., Renown Pictures, Merit Film Corp., Commonwealth Film Exchange, Kerman Films, Inc., all of New York; Progress Pictures, Inc., Exclusive Film Service, Renown Pictures, Celebrated Players Film Corp., Security Pictures, Epic Film Attractions, Inc., all of Chicago; Masterpiece Film Attractions, 20th Century Film Co., Liberty Film Corp., American Feature Film Co., De Luxe Film Co., Inc., all of Philadelphia; Jack Weil Pictures, Progress Pictures Corp., United Film Service, all of St. Louis, Mo.; Progress Pictures Corp., and Skirboll Gold Seal Prod. Inc., of Cleveland; Supreme Film Corp., Independent Films, Inc., Golden Distributing Corp., Grand-Arrow Film Exchange, all of Boston; Columbia Film Service, Inc., S. S. Film Exchange, Supreme Photoplay Co., of Pittsburgh; Celebrated Film Players Corp., Milwaukee; Midwest Film Exchange, Standard Film Exchange, Kansas City, Mo.; Independent Film Co., Liberty Films, Inc., Fontenelle Film Co., Omaha, Neb.; Progress Pictures, Inc., Atlanta, Ga.; Advance Film Exchange, Minneapolis, Minn.; State Film Service, Indianapolis, Inc., Trio Productions, Washington, D. C.; First Graphic Exchange, Buffalo, N. Y.

Gotham's New Schedule Nears Completion

WITH the final camera work on "The Police Patrol" completed last Saturday, Sam Sax announces that one third of his season's schedule of twelve productions is now ready and the balance of the pictures well under way with final delivery for the entire dozen set for early Summer.

With the season's production schedule all cleaned up early before the Fall season starts ample time will be had to give each picture adequate exploitation and all delays of every nature will be avoided.

Already delivered and ready for release is the first of the list. This is a railroad thriller entitled "The Overland Limited" and has a climax depicting "The Overland Limited" running away with a maniac at the throttle. The cast of principals in this picture is headed by Alice Lake, Malcolm McGregor, Ethel Wales, Chas. "Buddy" Post and many others of equal fame. The story being by James J. Tynan, noted scenarist and author of "The Great Divide."

Second on the list and with the negative already cut and titled is the screen version of James Kyrle McCurdy's play "A Little Girl in a Big City." Gladys Walton, Niles Welch, Mary Thurman, Barney Sherry, Helen Shipman, Sally Crute and Coit Albertson have the leading roles in this drama of what becomes of young girls who are drawn to New York by the lure of a career. Burton King directed this picture and has included some unusual shots on real New York locations.

The second production delivered from the West Coast studios and scheduled as the third release is a drama featuring the famous canine star, "Thunder, The Marvel Dog" and entitled "His Master's Voice." In this production "Thunder" is said to achieve new honors and to display further proof of his remarkable intelligence. In the cast are noted, Marjorie Daw, George Hackathorne, and Mary Carr. The story is by Frank Foster Davis and the direction by Henry McCarty.

James Kirkwood is the star of the fourth Gotham Production and in "The Police Patrol" this popular stage and screen luminary is seen as a New York patrolman. The story is based on an actual incident in the life of a policeman and is from the play by A. Y. Pearson. Active cooperation of the New York Police Department was had for this picture and the result is absolute technical accuracy in every detail of police methods and procedure. Edna Murphy heads the supporting cast which includes, Edmund Breese, Bradley Barker, Monya Andree, Frankie Evans and Tammany Young. Burton King directed "The Police Patrol."

Scheduled to follow and now in course of production are: "The Shadow on the Wall" a strong mystery play from the book by J. Breckenridge Ellis; Thunder, the Marvel Dog in "The Sign of the Claw" a distinct novelty in dog stories by L. A. Young, "The Part Time Wife," a story of behind the scenes of a motion picture studio from the magazine story by Peggy Gaddis; "One of the Bravest," a fire department melodrama by Jas. J. Tynan; "Hearts and Spangles" by Norman Houston, a circus story; "Racing Blood" by Harry Chanlee and Wm. Laub and as the title indicates, a racing story; "The Forest of Destiny," a society drama by Edith Sessions Tupper and "The Speed Limit" a rip-roaring auto racing comedy drama by Henry McCarty.

Mr. Sax is also preparing for production a super screen version comedy of "McFadden's Row of Flats" to be produced in seven reels with a cast composed entirely of well known screen comedy players.



Sam Sax, general manager Gotham Productions.



LEE-BRADFORD CORPORATION

ARTHUR A. LEE, President

Presents

"The Passionate Adventure"

FROM THE BOOK BY FRANK STAYTON

STARRING

ALICE JOYCE

with

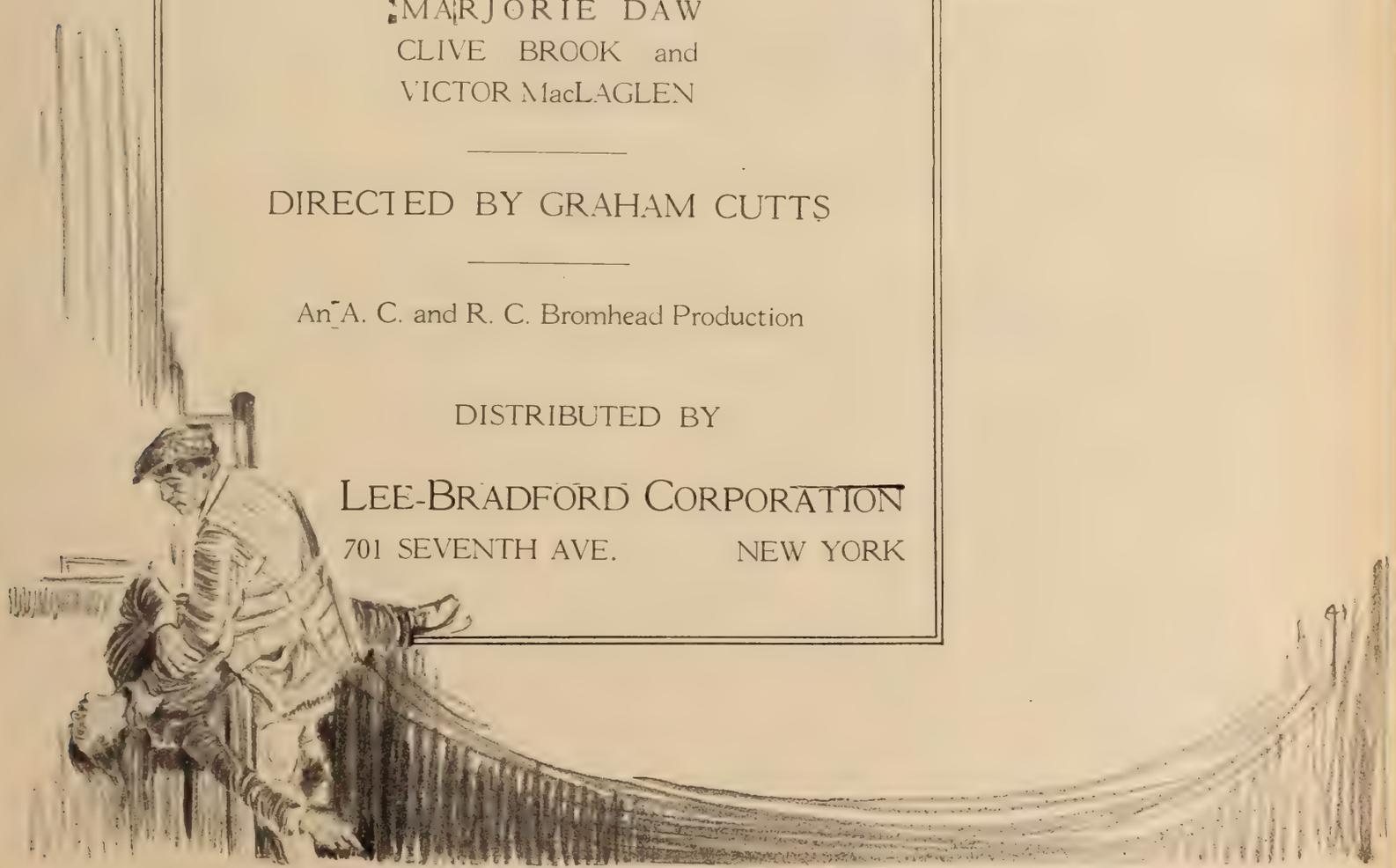
MARJORIE DAW
CLIVE BROOK and
VICTOR MacLAGLEN

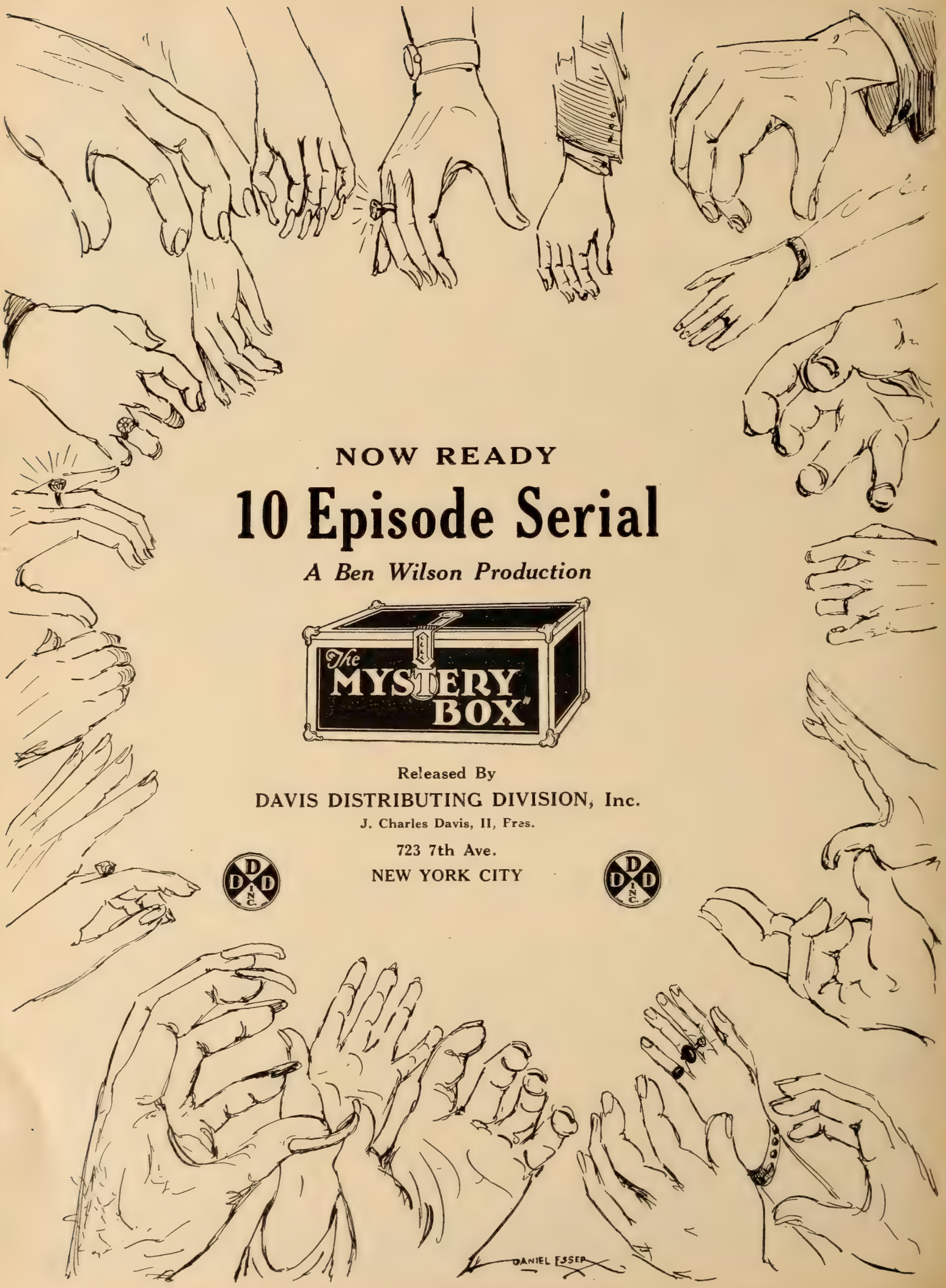
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An A. C. and R. C. Bromhead Production

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presents

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In a series of Big Timber Productions,
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In a series of dynamic stunt westerns demanded by millions who idolize the screen's outdoor hero.

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7 "THE SIERRA TRAIL"
8 "MISSING".

by

INDEPENDENT PICTURES CORPORATION

JESSE J. GOLDBURG, *Pres.*

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Chadwick Completes Four of Next Season's Films

WITH four of seventeen productions for next season's program completed, Chadwick Pictures Corporation is well ahead of schedule with its 1925-26 product. George Walsh has completed "American Pluck" and "Blue Blood," the first two of the six modern action romances that he will make for this company this year.

Larry Semon has completed "The Wizard of Oz," his first comedy special for Chadwick next season's program, and will start work shortly on a screen version of Franz Lehar's international musical comedy success, "The Count of Luxembourg." Arthur Gregor, one of the best known directors of Europe, will produce this latter picture.

Charles Ray, who will make four rural comedies for Chadwick this year, has recently completed "Some Pun'kins," the first of these. It is the intention of Chadwick Pictures Corporation to have these Ray pictures follow closely the trend of the rural comedies in which this star attained his greatest success. With this idea in view, it has been arranged for Jerome Storm, who has been responsible for most of Ray's past successes, to direct. Joseph De Grass, another of Ray's former associates, will supervise the productions.



I. E. Chadwick, Pres. Chadwick Pictures Corp.

Theda Bara has recently started production on "The Unchastened Woman," a film version of Louis K. Anspacher's great American drama, which won marked success a few years ago on the New York stage. James Young is directing with a cast of several prominent favorites, including Wyndham Standing, Eileen Percy, Dale Fuller, John Miljan, Mayme Kelso, Eric Mayne and Frederic Kovert.

Lionel Barrymore will continue with Chadwick for another year, making two special dramatic productions during that period. The first of these will be "The Bells," made famous the world over by Sir Henry Irving. The second Barrymore vehicle will be selected from a group of distinguished Broadway successes which are now under consideration. Both pictures will be made in the East.

Two special melodramatic productions are also included on the program. Both are based on well known plays that have been most successful on Broadway and have been big money makers with stock companies for years. The first of these, "Winning the Futurity," is, as its name implies, a race-track story that will lend itself particularly to the type of spectacular production that is planned for it. Another special is a railroad story, "The Transcontinental Limited," which is expected to be one of the outstanding productions of the last half of the Chadwick program.

Tiffany & Truart Ready for Biggest Year

By M. H. Hoffman
Vice-President, Tiffany Productions and Truart Film Corp.

THE forthcoming year looms up much brighter for the independent producer than ever before in the industry of motion pictures.

At the Milwaukee convention the Exhibitor body pledged itself to the maintenance of an open market and the independent producers and distributors pledged themselves to supply the kind of product that will compete with the best pictures.

The immediate effect of the determination to keep the market open was seen in the revival of competition for franchises. The independent producer realizing that he will have an open door for his meritorious product has prepared a schedule of pictures that will in every way compare with those of the larger distributing and producing organizations.

Under the Tiffany schedule we are offering to the exhibitor for 1925-1926 the Big Twelve productions based on the books and stories of famous authors

The schedule as announced for the Truart productions embraces the Blue Ribbon series, the Novelty series and the Cinemelodrama series.

The Blue Ribbon series of six productions, production of which are now under way, are "Marrying Money," "The Age of Indiscretion," "Dollar Down," "Where the Worst Begins," "The Hurricane" and "Salvage."

Lee-Bradford Offers "Passionate Adventure"

ARTHUR A. LEE, president of Lee-Bradford Corporation, is meeting the Exhibitors' offer of play dates by offering "The Passionate Adventure" to the Independents. The following cast is an indication of the bigness of this production: Alice Joyce, Marjorie Daw, Clive Brook, Victor McLaglen. It is directed by Graham Cutts, who is also the producer of "Woman to Woman," which will be remembered as an outstanding success. No exhibitor needs reminding that Mr. Graham Cutts possesses ability for producing pictures in which "popular" entertainment is the object aimed at and achieved. "The Passionate Adventure" is no exception to this rule. Dramatic, scenic and technical values have been blended together to make an absorbingly entertaining ensemble introduced by a title and a cast of players that are positive guarantees for big business.

The story is adapted from a particularly interesting and recently published novel by Frank Stayton based on the theme that there are two natures in every man—an objective nature which is normal and a subjective nature which is abnormal—and that human nature works in waves, action and reaction and that is how life functions.

"The Passionate Adventure" is a story dealing with a social problem of the day—the marriage from which the primary instincts of mating are excluded. In this story, it is a girl of the slums who, by her willingness to sacrifice herself, teaches a society wife the glory of giving. To develop this theme, the author instances the case of Adrian and Drusilla St. Clain, wealthy, immaculate in manners and dress, finished products of society, married, passionless, peaceful, childless, partners in a union of detached harmony subsequently disturbed by the War and the arousing of the elemental side of the man's nature. Inevitably another woman proves the determining influence.

In addition to "The Passionate Adventure" this concern will release eleven other features during 1925-26.

Of the other productions the titles of two have been announced and others are now being prepared. It is probable that the company will release certain foreign-made features, though announcement concerning these is being withheld pending the completion of the final plans.



Arthur Lee, Pres. Lee-Bradford.

If you're an INDEPENDENT *and wanta finish* INDEPENDENT

GRAB THIS SERIES OFF!



Dig up a few Bones from your old back yard and shoot 'em this way for the rights to the *FIRST* and *ONLY* baby of its kind on the map and it won't be two kicks before you can be a heavy sugar poppa in returns.



FAMOUS SAYINGS
in
MODERN SLANG

by

"Nifty Ifty"

Trade Mark Reg. U. S. Pat. Off.

is the name of these big goat grabbers and they measure 450 feet from beak to tail. The tail is a "Nifty Ifty" mitt-drawn Cartoon 150 feet long—and a brand NEW idea just out of the egg.

The High Brow Quotations won't hurt any geezer's bean (if they'll stay in the sieve)—and the slat rattling jabber that trots with them will make the gang bark their fool heads off.

Hop to it! Take a slant at this cookie and if you don't chirp it's the livest MOOSE for a short subject that you ever lamped—you can skin down to your favorite speak-easy and order a jolt on the house.

The First Two Shots are now ready and the others are on the fire—coming up. One every two weeks.

If you have not already heard from us by mail, don't fail to communicate at once for a line on the best bet on the state-right market. Hook your territory!

Remember—*It's in the Lingo that has made Uncle Sam famous!*



Produced by cartoonist John C. Terry

and

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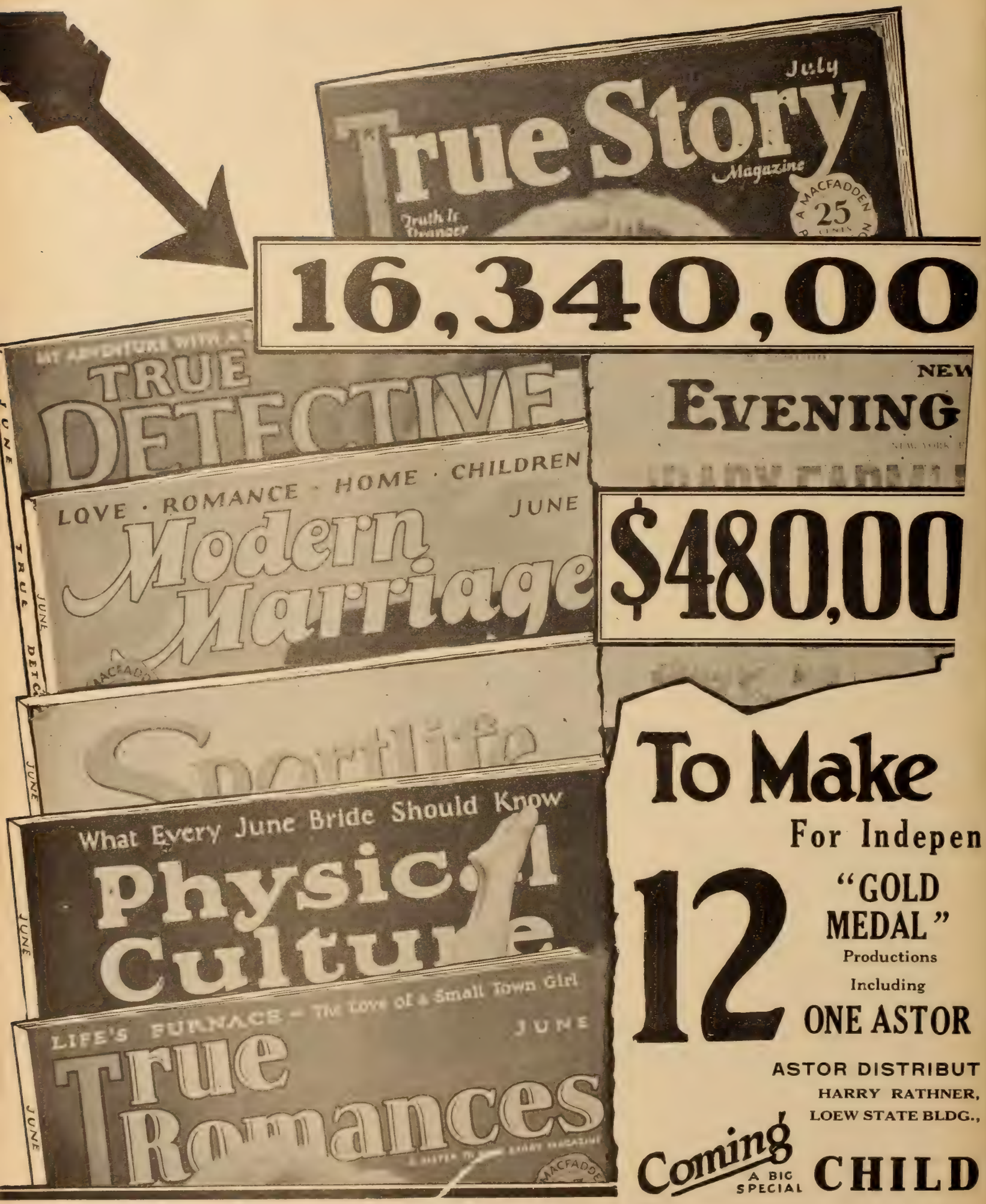
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LOVE AND ROMANCE
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MACFADDEN
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SEASON OF
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"ARISTOCRAT"
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THE
INVESTIGATION
THAT STARTLED
AMERICA

one year of

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Within the brief space of one year, the *Erwin S. Kleeblatt Press* has so established itself that it is generally recognized as one of the foremost printers of press books, heralds, window cards and other accessories of the motion picture trade.

Specializing in printing for the independent motion picture producers, the *Erwin S. Kleeblatt Press* is familiar with every need of the trade and is especially equipped to meet all requirements with speed and precision.

We realize the many and varied demands of the producers, and our plant is prepared to give you service that cannot be surpassed.

There must be a reason—

Yes, there must be a reason that the leading independent producers have contracted with us for all of their printing. A few of our accounts are listed below:

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Artclass Pictures Corporation
Columbia Productions
Film Booking Offices of America
Gotham Productions
Henry Ginsberg Distributing Corp.
Davis Distributing Division
Independent Pictures Corporation
Ivan Players
Independent Motion Picture Producers and Distributors Association

Of course, there must be a reason. And we respectfully suggest that any of our clients listed above will probably be pleased to tell you that reason.

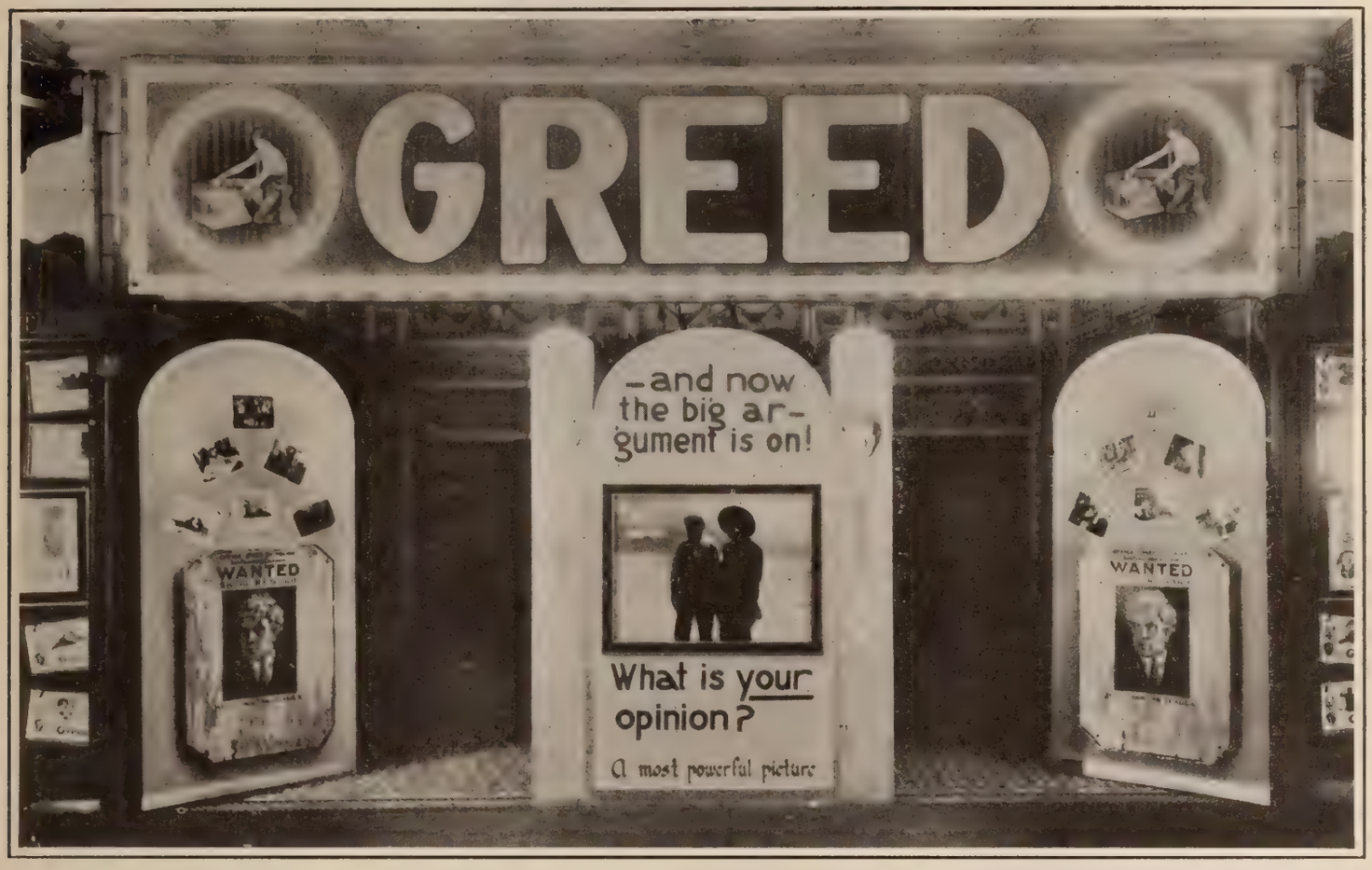
ERWIN S. KLEEBLATT PRESS

ERWIN S. KLEEBLATT, Pres.

351-355 WEST 52nd STREET, N. Y. C.

Phones Circle 2451-2

Exhibitors Service Bureau



Done in green and yellow, and lighted in amber and green, this lobby display on "Greed" (Metro-Goldwyn) at the Rialto theatre, Des Moines, made an effect that could be seen for blocks, and which created no little talk.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

Edward L. Hyman, Mark Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr., Finkelstein & Rubin, Minneapolis.

Leo A. Landau, Lyceum theatre, Minneapolis.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Metropolitan theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, managing director, Famous Players-Lasky theatres, Los Angeles.

Arthur G. Stolte, Des Moines, theatre, Des Moines, Iowa.

W. C. Quimby, Managing Director, Strand Palace and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :
Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS.						
Dressmaker from Paris, The	—	3	3	5	75	6,186 ft.
New Lives for Old	—	1	5	3	77	6,796 ft.
Swan, The	1	5	3	1	53	5,889 ft.
FIRST NATIONAL.						
Enticement	1	1	9	—	63	6,407 ft.
New Toys	—	1	9	1	77	7,250 ft.
FOX.						
Dick Turpin	—	1	6	3	76	6,716 ft.
METRO-GOLDWYN.						
Cheaper to Marry	1	—	7	2	71	6,500 ft.

George E. Brown, Imperial theatre, Charlotte, N. C.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Manager Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

See Complete "Check-up" Pages 2948-9

Pay Envelope Tie-up Given American, Evansville

Charles Glickauf, Metro-Goldwyn exploiteer, has completed a series of tie-ups with the leading factories of Evansville, Ind., whereby he is to supply them with pay envelopes on which are printed announcements, with cuts, of the picture playing at the American theatre. These envelopes are used to pay off the employees on Friday afternoons, two days before the picture announced on the envelope opens at the American.

The first picture so exploited is "Lady of the Night."

One thousand heralds were distributed and three slides and a trailer were also used. A vigorous newspaper campaign was resorted to and the town was lavishly posted. A number of window displays and a special lobby display also helped exploit the showing.

Radio Set on Truck Gives "Mad Whirl" Reviews

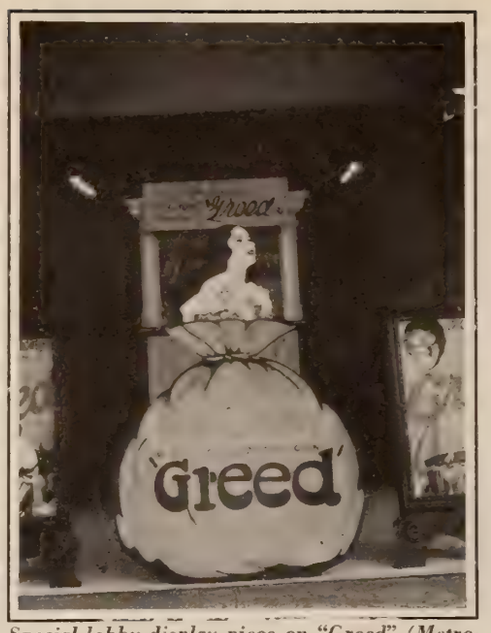
A large radio receiving set, rolling along the streets of St. Louis broadcasting newspaper reviews on "The Mad Whirl" was used to ballyhoo that picture when it played William Goldman's Kings and the Rivoli theatres.

With Maurice Davis, St. Louis exploiteer for Universal, Al McGinness, Goldman's publicity man, tied up The St. Louis Star's broadcasting station WIL, to sponsor the stunt. Over a truck a simulation of a giant receiving set was built, with antennae strung on poles on top of truck.

The truck carried a sign "Station WIL— The St. Louis Star Broadcasting." In the truck, an announcer at a microphone would announce "This is Station WIL, the St. Louis Star, broadcasting from College Inn, Chicago. The Star presents Isham Jones' Orchestra playing 'All Alone'." Then a phonograph in the truck would do its stuff.

Between musical presentations, the announcer would proclaim: "This is Station WIL, The St. Louis Star, broadcasting. Reviewing 'The Mad Whirl,' now at the Kings and Rivoli, The Washington (D. C.) Post declared: 'Of all the pictures, etc.'"

When the truck wasn't rambling around, it would obtain a good parking space in the business district of St. Louis and there "tell the world." In addition to the truck, Goldman used throwaways, lobby-displays and newspaper advertising.



Special lobby display piece on "Greed" (Metro-Goldwyn at the Palace theatre, McAlester, Okla., of which Ralph Noble is manager.

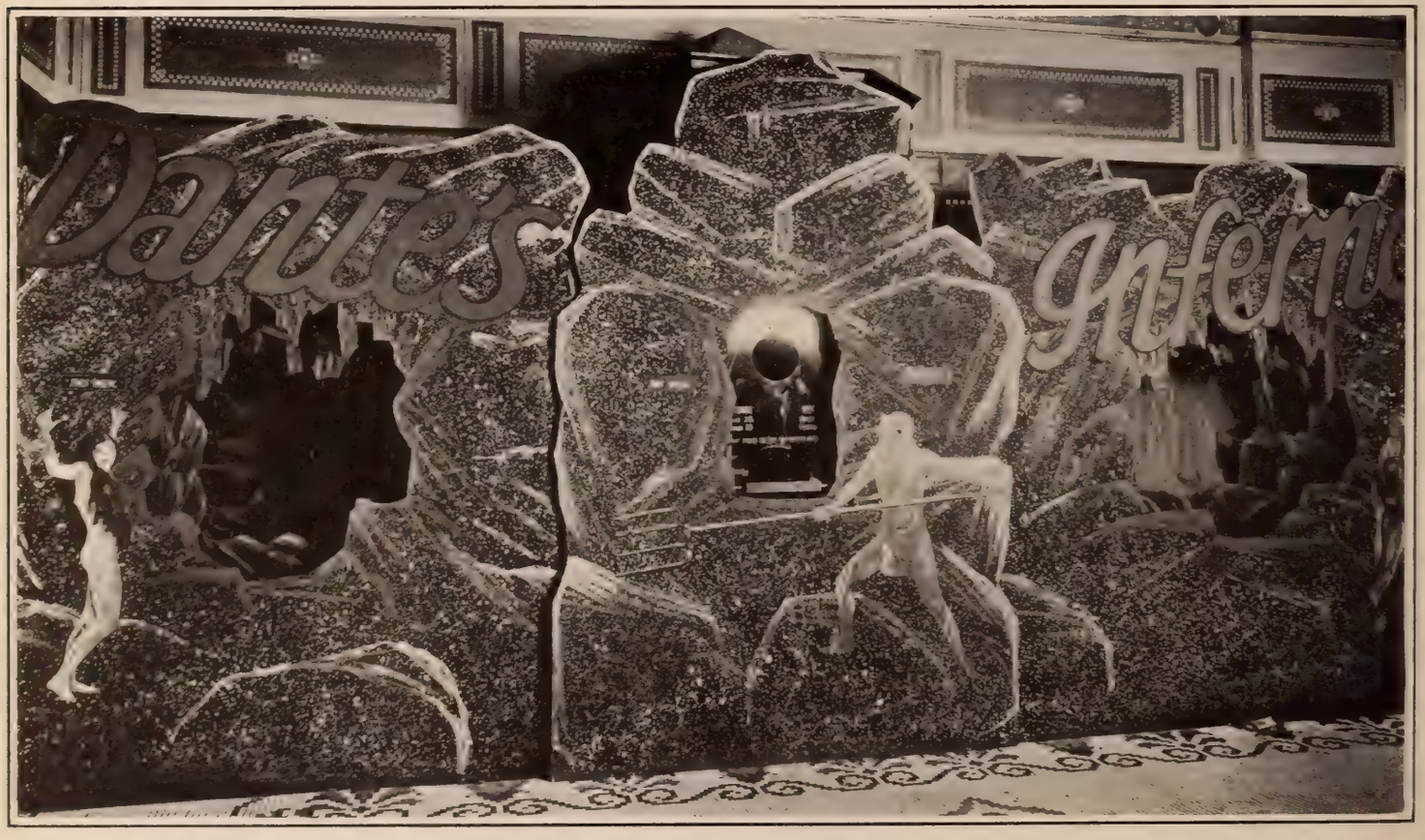
Thorough Campaign Boosts "Great Circus Mystery"

Allen T. Simmons did not overlook many bets when "The Great Circus Mystery" started at his Dome theatre in Akron, Ohio. First he purchased 2000 heralds, and then he hired a man to distribute them dressed in a clown suit. The clown, who was out four days, carried a round piece of beaverboard resembling a circus hoop on which was painted "See me at the Dome in 'The Great Circus Mystery' Sun.—Mon."

One thousand tickets were printed with this copy, "See 'The Great Circus Mystery' at the Dome, Sun.—Mon. Take this ticket to the Dome box office and get absolutely free one Genuine South African Goober." When the tickets were turned in, the cashier gave the boys a large peanut in a sack.

His lobby was particularly effective. A nearby taxidermist loaned him some stuffed animals which were attached to the arch. From a 6-sheet, a cut-out of Bonomo pulling on a rope was made and placed on the right hand side. On the left was another cut-out of a circus wagon falling over a cliff. A large rope was stretched between the two making it appear that the Strong Man was actually holding the wagon from plunging over the precipice. Several animals cut from the "Hunting Wild Game" paper were mounted on mosquito netting and this swung on a frame at the top of the lobby.

Through a tie-up with the Main Cycle company, a window of animals and clowns was obtained with one clown, four feet high, carrying a hoop on which had been painted: "See me in 'The Great Circus Mystery' Dome Sun.-Mon." There were six stills in the window and a card reading: "Free tickets to see 'The Great Circus Mystery' to every boy purchasing one of the toys in this window."



Attractive shadow-boxes used by Manager W. T. Murray in the lobby of the Rialto theatre, Atlanta, during the recent engagement of "Dante's Inferno" (Fox). All the lobby lights were red, giving a startling effect.

Strong Circus Campaign on "Great Circus Mystery"

Coming upon the Bijou theatre, Trenton, N. J., unprepared on the day "The Great Circus Mystery" opened there, anyone would have thought that Ringling Brothers and Barnum and Bailey had set up their tent at the Bijou's stand. R. H. Whitby, manager of the theatre and Russell Lamont, in charge of the Hildinger theatres to which group the house belongs, started out to make history and they succeeded.

From a local armory they borrowed large pieces of canvas with which to build their front. Then from a summer park which was not yet open, they secured hundreds of flags—representing all nations—and draped them on the side of the theatre and hung them along the "big top."

Both gentlemen being adept with the paint brush, they skillfully employed a dollar's worth of paint creating animal cages where empty 3- and 6-sheet stands had been before. They painted four cages, two of which were placed on either side of the tent entrance and two others on the theatre's outside wall. Cut-outs of roaring lions and pawing tigers mounted on beaverboard were put in these cages.

One hundred toy balloons were suspended from strings across the canopy, adding to the carnival effect.

On the day of the opening four youngsters of the neighborhood were drafted into service by Manager Whitby in return for a weekly pass to the Bijou. These boys were given clown costumes and had their faces painted in true circus fashion. They acted as ushers and at regular intervals, paraded the sidewalks in the neighborhood of the theatre carrying a banner for the picture. One of the boys pounded a big bass drum constantly in front of the theatre.

Tickets were sold from a regular circus, or side-show, ticket-box which had been made from old timber. The regulation coat of gold and blue paint gave the correct circusy effect. A rotund barker of genial spirits presided in the box.



The Regent theatre in Scranton, Pa., used this stagecoach to ballyhoo "The Deadwood Coach" (Fox) recently.

Milwaukee Well Covered in "Excuse Me" Campaign

Five window displays, a special lobby display, extra advertising space in the press and a trailor de luxe brought attention to the Alhambra theatre in Milwaukee recently when "Excuse Me" played there.

These tie-ups were achieved by Morris Abrams, Metro-Goldwyn exploiteer, and were with the Smith Toggery Shop, the Hurley-Riley Toggery Shop, the Owl Drug Company and with two luggage shops. All of these tie-ups resulted in window displays featuring various articles with stills from the picture and appropriate announcements.

St. Paul Dealers Exploit "Excuse Me" Showing

Pictures of Conrad Nagel were exhibited in windows featuring Arrow collars and Stetson hats when "Excuse Me" played at the Tower theatre in St. Paul recently. Extra space was taken in all the papers, and, in addition, Morris Abrams, Metro-Goldwyn exploiteer, made arrangements with the Chicago, Milwaukee and St. Paul railroad for the loan of a special miniature train which was shown in the window of the Cable Piano company. This train was exploited as the "Excuse Me" special.

A teaser campaign was carried on in the local press for ten days in advance of the opening, and twenty-five 24-sheets were posted. W. E. Mick, manager of the Tower theatre, collaborated actively with Abrams throughout the campaign, posting two thousand 1-sheets made up in four different ways. Two thousand tack cards were also printed and used to good effect. Special cut-outs decorated the lobby.

Resemblance Contest Given "Seven Chances" in L. A.

Widespread exploitation was recently achieved for the showing of "Seven Chances" at Loew's State theatre in Los Angeles by H. W. Lawrance, Metro-Goldwyn exploiteer, who effected a tie-up with the Puritas Water company. This organization placed large posters on the tail-boards of its fifty delivery trucks, which cover every part of Los Angeles and most of the outlying towns. These posters read "Buster Keaton is Taking 'Seven Chances' at Loew's State—Take No Chances—Use Puritas Water."

A resemblance contest was run in the Los Angeles Evening Express and this daily carried special stories and cuts for a week preceding the opening. A number of window displays were also secured.



Chinese effects predominated in the lobby built by John Fenny, manager of the Cozy theatre, Okmulgee, Okla., for "East of Suez" (Paramount). Fenny had several Chinese style easel backings built on which to display the three-sheets; framed in the box-office with red painted compo board, lettered in gold; and used a cut-out head of the star over the box-office window.

YOUR IDEA

IN THE MAIL

THE exploitation editor had a real thrill this week — and the event was of such a nature that it deserves to be perpetuated in type. An exploitation story came to light that admitted — yes, actually admitted — that the showing of the picture had not been a success, despite the brilliant campaign. It never happened before, and is most unlikely to happen again. And the story didn't come from an exhibitor, at that, but from the distributing company, which makes it little short of miraculous. The story opened as usual, described the various features of the campaign, and then came the dynamite—a paragraph which stated that despite this excellent showmanship, the picture failed to draw and the critics panned it and the engagement was a failure. What's this business coming to, anyway? The editor's blue pencil is worn thin from crossing out the line, "Business was materially increased during the engagement," or "Record receipts resulted from this campaign," or "Capacity business was recorded all week." We still think there was a joker in it somewhere, but the editor is now willing to subscribe to a belief in Santa Claus or the fairies. But it won't happen again!

DON NICHOLS sends us in some more good stuff from the Paris theatre, Durham, N. C., where he is also resident manager of the Savoy and Orpheum. Nichols got behind "Charley's Aunt" in fine shape, and did everything from posting a 24-sheet upside down, never done before in Durham, to distributing nuts in little envelopes. Judging from the newspaper clippings, all Durham was talking about the picture, and Nichols didn't spend a fortune, either.

LOUIS C. SHIMON submits some constructive program copy used at the Milwaukee theatre, Milwaukee, which we will reproduce elsewhere. He also sends photos of some crackerjack posters done by SHIRBY YOUNGBECK in the art department.

SAMUEL FRIEDMAN, managing director of the Strand theatre at Scranton, Pa., which is under the direction of the Comerford Amusement company, speaks up as champion of the hand-drawn art ad, and submits several samples which back up his claim in good shape. Friedman uses the drawing over three columns on Sunday and reduces it to two columns for the daily papers. In this way, he says, he gets better value from the display than if he had used straight stock material. His drawings are made by JOE FADDEN, a young disabled "vet" from whom Friedman expects much—a belief well justified, judging from the samples. We shall look for more of them.

WILLIAM LA PORTES, managing director of the Main Line Amusement company, operating the beautiful Ardmore theatre at Ardmore, Pa., sends us a copy of the remarkable anniversary booklet gotten out on the recent third birthday of the house. Bearing on its cover a colored picture of the theatre, the booklet is unusually attractive throughout. There are photos of the various members of the house staff and of the stars appearing in photoplays at the Ardmore, together with copy well calculated to stir up community pride, appreciation and good will. A unique fact is the statement that in three years the personnel of the staff remains entirely unchanged.

S. A. GROSS, manager of Silliman's Downer theatre, Milwaukee, sends us the material on a first-class radio tie-up which he put across on "The Story Without a Name." The postal laws covering contests won't permit of our describing it in detail, though it was perfectly legitimate and legal from the theatre's angle. It was well executed and no doubt brought home the bacon.

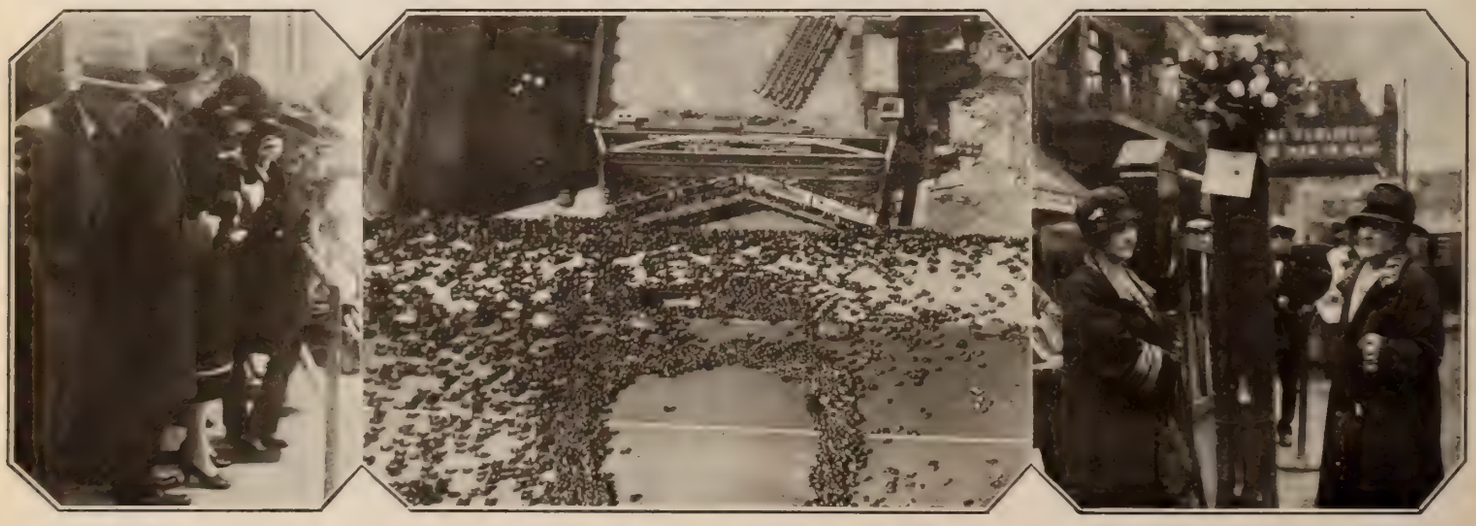
From L. W. RICHMOND, manager of the Jefferson theatre, Springfield, Mass., comes a whale of an idea for co-operation with the local street car company, which will be described in detail elsewhere, as it deserves.

The latest issue of THE THEATRE NEWS is at hand. This organ, published in the interest of the Army theatres, is a great piece of work. If the cheery and stimulating contents don't stir up real activity among the Army theatre managers, then we don't know what would. The paper fairly radiates energy and enthusiasm. The cover is multigraphed attractively in two colors, with 18 pages of inside text, also multigraphed, bearing an editorial, news from the various branches, items on players and pictures, a projection department and the inevitable jokes.

N. C. RICE at the Opera House, Algona, Iowa, is making good use of the monthly calendar to advertise his programs, which is especially good where one and two-day runs are the rule. The calendar, a neat card about the size of a letterhead, is printed in two colors, red and blue, with the calendar in red and the attractions imprinted right over the figures, in blue.

An interesting little throwaway is at hand from the REGUN theatre, in New York City, used to exploit "Wings of Youth." The heading reads: Is your husband or lover faithful? This innocent piece of specially treated paper will tell you. Directions then follow. "Paste this paper securely on your mirror in room with temperature 68 degrees. After five days if the paper curls your husband or lover is unfaithful. If it remains flat you have only to worry about getting a seat in the Regun theatre, 116th street at Lenox avenue to see "Wings of Youth." This is printed on special check paper, to make it appear more unusual. Since no one is likely to take its magic properties too seriously, to the detriment of their domestic tranquillity, the throwaway no doubt caused a lot of talk in the vicinity of the Regun.

From the Alamo Amusement company, San Antonio, operating the Palace and Rialto, JACK JACKSON, publicity director, sends photos and clippings covering an excellent—and inexpensive—prologue stunt on "My Son," in the form of a juvenile playlet by 21 youngsters recruited from a local kindergarten. The performers in "Cinderella" were elaborately costumed by their fond parents, the local interest aroused being tremendous. Here's an idea worth thinking over, if you have even the semblance of a stage.



Recent Universal exploitation in Chicago; left to right: Carl Laemmle tossing the baseball from the Chicago Tribune tower; centre, Ray Schalk ready to catch it; right, Mothers' Day wreaths placed about Chicago as good-will stunt.

AND OURS

"MANICURE?"

OF unusual comprehensiveness and practical value, a splendid national tie-up has been arranged by Leon J. Bamberger, with the assistance of Bill Danziger, Paramount exploiteer, on "The Manicure Girl." He has made his hook-up with the Glazo company of Cincinnati, manufacturers and national distributors of Glazo Liquid Nail Polish, and Glazo Cuticle Massage. Samples of their product have been sent to each of Paramount's twenty nine exploiteers. The program arranged between Bamberger, and F. L. Allen, general manager of the manufacturing company, calls for a Glazo ad in the Motion Picture News, adjoining the Paramount advertisement for the picture; this idea was used originally for "Peter Pan;" appropriate window cards made-up by the manufacturer for display in the windows of all its dealers; a one column newspaper advertisement mat for the use of the Glazo dealers; letter and herald suggesting tie-up copy going to every dealer as bookings are received, also a list of exploitation suggestions; letters and samples to 4500 exhibitors from the Glazo company; announcement of the contest and full particulars to be published in the press-sheet.



Window card in four colors which the Glazo company will send to 30,000 dealers as notices of booking are received on "The Manicure Girl" (Paramount).

Glazo company has 30,000 dealers all over the United States and each will be asked to display a small slogan banner in the window, "There's a Manicure Girl in every home where there's Glazo."

Bamberger feels that there are innumerable opportunities for exploitation along the lines of free manicures in the lobbies of theatres, or in department stores with the theatres co-operating in the exploitation of the stunt.

KEEP THEM INTERESTED

ANY device or stunt which will make your patrons feel that they have an interest in the running of the house, and that it is maintained for their benefit, is bound to benefit. A stunt of this sort, well worth a try, is being used by the Grand theatre, Lincoln, Ill. So far, we haven't heard how it has worked out, but the idea is interesting. Here it is, as presented in the theatre's house organ, issued by George W. Patterson. The cost is nothing but a few passes. The plan reads:

"The management of the Grand wishes it known that they intend to show only the pictures of the type that please their patrons and in order to know just what type of pictures are best liked they will give until further notice a free ticket to every person that mails in their opinion of the picture they see at the Grand. The opinions must not be more than fifty words in length and must be mailed to the Grand, an opinion of three pictures at a time.

"We know every one will not like every picture that we play and we therefore ask that you please tell just what you think of the pictures whether it be good or otherwise. We want to play only pictures that our patrons like and we cannot do so unless we know what they like.

"There are no strings on this offer. Just tell us what you think of our pictures and we will send you a ticket for each three pictures you report on. Your name and address must be in each report so we will know where to mail the ticket."

NOW BOOST YOUR MUSIC!

NOW that Music Week has come and gone, don't stop reminding your patrons of your music, if you make any special effort along musical lines. It doesn't hurt to remind them now and then that part of their enjoyment of your programs comes from the musical accompaniment and special features. One way of doing this is through your house program, as shown by a recent issue of the Fayette County Movie Fan, published at Uniontown, Pa. In its editorial column this paper says, under the heading "State Orchestra Winning Praise:"

Every once in a while we cannot help drifting back to the subject of music at the State theatre. Somehow or other, it is a strange delight to us to watch the ease and at the same time force with which Ernest Fiorito conducts the band through its staffs and chords to the accompaniment of some screen scene. We have even found ourselves forgetting the picture as we became wrapped around the score being played. Certain it is, Mr. Fiorito is accomplishing wonders with the orchestra. He has raised Fayette County's foremost musical organization to a plane even higher than it previously held and has caused it to be the subject of favorable comment by numerous theatre-men and film manufacturing representatives who happen to visit the city.

A word too, should be said of the musicianship displayed in the screen scorings used by organist H. V. Gerwig. In one outstanding way an organist has even a better opportunity to better "cue" a picture than an orchestra. If he be talented and happens to possess a wealth of tunes stored in his memory he can immediately go into any number he may think of that would be suitable for the screen without taking the time and trouble of hunting out the music. In an orchestra, however, it is usually necessary to have music for each member. Imagine the searching director Frank Bower must do when some one comes along with a picture requiring "Put on Your Old Gray Bonnet," "He'd Have to Get Under," or some other tune of long ago. But director Bower has every number for the past fifteen or twenty years; he is usually able to dig up nearly any number required. By the way, Mr. Bower also arranges all musical scores used at the Strand, the new Penn-State theatre in Morgantown.



Scene from the children's playlet, "Cinderella," presented by the Alamo Amusement company in San Antonio in Connection with "My Son" (First National).

PERSONALITIES

IF the managing editor of your local paper, or one of them, is a live wire on the lookout for interesting features, you may be able to sell him the idea which Walter Finney, manager of Pantages theatre, Kansas City, put over with the Journal-Post for a three-column spread.

Finney sold the editor the idea that a character sketch, showing all the duties of the various employes of the theatre, a first run and vaudeville house, along with a feature story, would make a good Sunday "splash." It did.

With First Run Theatres

NEW YORK CITY

Cameo Theatre—
Film Numbers — The Crimson Runner (Prod. Dist. Corp.), Pathe News, Aesop's Fables (Pathe), Sit Tight (Educational).
Musical Program — "Moszkowskiana" (Overture), "Sweethearts" (Soprano Solo).

Rialto Theatre —
Film Numbers—Old Home Week (Paramount), Stereoscopik (Pathe), Rialto Magazine (Selected).
Musical Program—Selections from "La Boheme" (Overture), "Listening" (Vocal duet), "Hungarian Rhapsodie" (Cello solo), Eccentric Toe Dance (Solo).

Mark Strand Theatre—
Film Numbers—The Desert Flower (First National), My Own Carolina (Fox), Mark Strand Topical Review (Selected), The Runaway Balloon (Pathe).
Musical Program—Excerpts from "Massenet" (Overture), "Elegie" (Basso solo), Meditation from "Thais" (Violin solo), "Summer" (Coloratura Soprano solo), "Valse de Fleurs" (Duet and Ballet Corps), "The Desert Flower" (Prologue with male quartet), Organ solo.

Rivoli Theatre—
Film Numbers—The Little French Girl (Paramount), Rivoli Pictorial (Selected), The White Wings Bride (Pathe).
Musical Program — "Capriccio Italien" (Overture), Joe Thomas Sax-o-tette, Vivian Fay (Dancer), Miriam Lax (Soprano), August Werner, (baritone) (Specialties).

Capitol Theatre—
Film Numbers—Parisian Nights (F. B. O.), Capitol Magazine (Selected), Marvels of Motion (S. R.).
Musical Program—Selection from "Il Trovatore" (Overture), Valse from "Copelia" (Dance solo), "Roxy's Gang in Montmartre" (Specialty with songs and dances).

Piccadilly Theatre—
Film Numbers—The Rainbow Trail (Fox), Piccadilly Pictorial (Selected), Milk Fund Fight Pictures (S. R.).
Musical Program—"Tannhauser" selections (Overture), "In Memoriam" "Thinking of You" (Organ solos), "Indian Dawn" (Baritone solo), "Queen of Sheba" (Organ).

Colony Theatre—
Film Numbers—If Marriage Fails (F. B. O.), Looking for Sally (Pathe), Colony Pictorial (Selected), The Isle of Romance (S. R.).
Musical Program — Selections from "Louis XIV" (Specialty), "Don't Bring Lulu" (Specialty), South Sea Island Entertainers (Specialty), "Pango Moon" "Also Ha Oe" "Moani Keala" (Special orchestra).

Criterion Theatre—
Film Numbers — Grass (Paramount).



Well balanced and attractively arranged ad, four columns in width, for opening day of the engagement of "The Crackerjack" (C. C. Burr) at the Metropolitan theatre, Atlanta.

Musical Program—Special score for feature.

BROOKLYN

Mark Strand Theatre—
Film Numbers—The Crackerjack (S. R.), Balto's Race to Nome (Educational), Mark Strand Topical Review (Selected).
Musical Program—"The Big Bass Viol" (basso solo), "The Moon and I" from "The Mikado" (soprano solo), "Popular Revuette" "Yearning" (soprano solo), "Ukelele Lady" (contralto solo), "Dog on the Piano" (piano solo), "The Melody That Made You Mine" (basso solo), "Merry Widow Waltz" (premiere danseuse and partner), "Opera a la Carte" (zylophone number), "Florida" (by the Ensemble), "Rondo Francaise" (organ recessional).

CHICAGO

Capitol Theatre—
Film Numbers—A Woman's Faith (Universal), Cartoon (S. R.), International News (Universal).
Musical Program — "Cavalleria Rusticana," (Overture), Costume Review, (Specialty), "Musical Comedy Bits," (Presentation), Organ solo (Selected).

Stratford Theatre—
Film Numbers — The Spaniard (Paramount), News Weeklies (Universal-Pathe), Aesop's Fables (Pathe).
Musical Program—"Lions Boys Band," (Overture), "My Minstrel Show," (Organ solo), "Tom Brown's Musical Minstrels," (Specialty).

Orchestra Hall—
Film Numbers—The World Flight (American Legion Picture).

Rocsevelt Theatre—
Film Numbers—The Lost World (First National),

Orpheum Theatre—
Film Numbers — Grass (Paramount).

Monroe Theatre—
Film Numbers — The Rainbow Trail (Fox).

Randolph Theatre—
Film Numbers — Raffles (Universal), International News (Universal), Carmen.

Chicago Theatre—
Film Numbers—The Heart of a Siren (First National), News Weekly (Pathe).
Musical Program—Jazz vs. Opera "The Battle of Music," (Overture), Jazzy Jests, Songs and Sayings; Helen Yorke in an operatic excerpt; Emma Noe, Carl Bitterl and Caesar Nesi, trio from "Faust;" Boyd Senter, clarinet wizard; The Runaway Four; The White Sisters; The Mystery Masks; Wagnerian Fantasy; and special organ number by Mr. and Mrs. Jesse Crawford.

McVickers Theatre—
Film Numbers—Old Home Week (Paramount), News Weekly (Pathe), Plain Clothes, (Pathe).
Musical Program—In "Jazz Village," (Presentation), Milton Watson, (Specialty), "You Sing —Contest." (Specialty).

Tivoli Theatre—
Film Numbers—Lady of the Night (Metro-Goldwyn), International News (Universal).
Musical Program—"Who's Who," (Specialty), Bennie & Western; Mlle. Folis; The Douglas Sisters (co-ed sophisticates), Six Syncopatin' Sweeties and The Griffin Twins (Specialties).

Senate Theatre—
Film Numbers—The Dressmaker From Paris (Paramount), News Weekly.
Musical Program—"The Nightingale," (Scenic Musicale), "Bluebird Fantasy,' (Specialty), Abbott Dancers (Dancing Specialty).

Pantheon Theatre—
Film Numbers — Eve's Lover, (Warner Brothers), News and Views.
Musical Program—"William Tell," (Overture), Southern Singers (Specialty), Wills & Maxim," (Presentation).

McVickers Theatre—
Film Numbers — Are Parents People? (Paramount), News Weekly (Pathe), Circus Fever (Pathe).
Musical Program—Paul Ash and his band as "The Royal Mounted" (Overture Specialty), Milton Watson in "The Mikado," (Specialty), Organ Solo (Selected).

ROCHESTER

Eastman Theatre—
Film Numbers—My Son (First National), Eastman Theatre Current Events (Selected), Curses (Comedy), Should Husbands be Watched (Pathe).
Musical Program—"Rienzi" (Overture), "Mignon" (Organ), "La Paloma" (Song and dance).

WASHINGTON

Metropolitan Theatre—
Film Numbers—My Son (First National), Current Events (Pathe), Richmond and New York (Pathe), Sit Tight (Educational).
Musical Program—"Orpheus in der Unterwelt" (Overture), "To a Wild Rose" (Strings, prelude to picture).

Rialto Theatre—
Film Numbers — Recompense (Warner Bros), Current Events (Universal), Just in Time (Fox).
Musical Program — "Violets" Waltzes (Overture), George University Glee Club in repertoire.

Palace Theatre—
Film Numbers—Old Home Week (Paramount), Current Events (Pathe), Hello Goodbye (Educational), Topics of the Day (Pathe).
Musical Program—"Mikado" selections and "Old Timers" Waltzes (Novelty Overture).

Columbia Theatre—
Film Numbers—Waking Up the Town (United Artists), Current Events (Universal), The Iron Mule (Educational).

Earle Theatre—
Film Numbers — The Shock Punch (Paramount), Current Events (Educational).

ST. PAUL

Capitol Theatre—
Film Numbers—His Supreme Moment (First National), Capitol Digest (Selected), Plain Clothes (Pathe), Night in the Forest (Scenic).
Musical Program—"Woodland Echoes" (Orchestral accompaniment to scenic), Songs of By-

gone Days (Duet), "Indian Dawn" (Organ).

SALT LAKE CITY

American Theatre—
Film Numbers—The Rainbow Trail (Fox), Why Hurry (Educational), Newspaper Fun (F. B. O.). International News.
Kinema Theatre—
Film Numbers—Taming the West (Universal), Pathe Review, International News.
Orpheum Theatre—
Film Numbers —Let Women Alone (Prod. Dist. Corp.)
Pantages Theatre—
Film Numbers—Proud Flesh (Metro-Goldwyn).
Paramount-Empress Theatre—
Film Numbers—Are Parents People? (Paramount), Circus Fever (Pathe), Pathe News.
Victory Theatre—
Film Numbers — The Little French Girl (Paramount), The Lion's Whiskers (Pathe), Pathe News.

SAN FRANCISCO

Imperial Theatre—
Film Numbers — Grass (Paramount), What Price Goofy (Pathe), Twinkle Twinkle (Pathe), Fox News.
Musical Program—Selections from "The Fortune Teller" (Overture), "Hejri Kati" (Violin solo).
California Theatre—
Film Numbers — Eve's Secret (Paramount), Sit Tight (Educational), Origin of Man (Pathe), Washington, D. C. (Pathe), International News.
Musical Program—Selection from "Pagliacci" (Overture), "Aloha Oe" (Novelty violin duet).
Loew's Warfield Theatre—
Film Numbers—The Unholy Three (Metro-Goldwyn), Poor Butterfly (Educational), Morning Fog (S. R.), Kinograms.
Musical Program — "Ideas of Shakespeare" (Fanchon and Marco with singing and dancing).
Granada Theatre—
Film Numbers — Welcome Home (Paramount), His Marriage Wow (Pathe), Pathe News.
Musical Program—"North of the Slot" (Idea with singing and dancing).
Union Square Theatre—
Film Numbers—Bridge of Sighs (Warner Bros.), Pathe Review, Fox News.
Musical Program—"Sweethearts" (Field comedy with singing and dancing).
Cameo Theatre—
Film Numbers—Do It Now (S. R.), Itching for Revenge (Universal), International News, Scenes of Chinatown and Barbary Coast (Local reel).
Musical Program—"China Blues" (Tenor solo).
Beatty's Casino Theatre—
Film Numbers — Hunting Big Game (S. R.), The Amateur Detective (Fox), Out of the Inkwell (S. R.).
Musical Program—Special Orchestral selections.
Aztec and Egyptian Theatres—
Film Numbers — Percy (Asso. Exhib.).

OMAHA

Rialto Theatre—
Film Numbers—Soul-Fire (First National), Felix Gets His Grub, (S. R.), Kinograms.
Musical Program—"1812," (Overture), "Tangier Temple," (Exit March), "Soul-Fire," (Music theme for the feature). The Dodge Twins and Billy Carpenter (special feature on stage).
Strand Theatre—
Film Numbers—Old Home Week (Paramount), Hot Dog (S. R.), Newspaper Fun (F. B. O.), Kinograms. Hodge Podge (Educational).
Musical Program—(Overture).
Moon Theatre—
Film Numbers — Gold Heels (Fox), Idaho, second story (Pathe).
Musical Program—Five acts of vaudeville.
Sun Theatre—
Film Numbers—Dick Turpin, (Fox). High Society (Pathe), Pathe News. My Lady's Perfume. (S. R.).
World Theatre—
Film Numbers—Percy (Asso. Exhib.).
Musical Program—"Don't Bring Lulu," (Organ solo). Six acts of vaudeville.
Empress Theatre—
Film Numbers—Cheap Kisses (F. B. O.), The Great Circus Mystery, No. 5 (Universal).



Novel style of ad on "The Price of Pleasure" (Universal) at the Rialto theatre, Des Moines.

DETROIT

Capitol Theatre—
Film Numbers—The Crowded Hour (Paramount), Aesop's Fable (Pathe), Newsreel, (Detroit News Pictorial and Pathe).
Musical Program—"Syncopation Week" (featuring chorus of eight from "China Rose"), character harmony creations (tenor and baritone), vocal selections (male quartette), orchestral overture, organ recessional.
Adams Theatre—
Film Numbers—Chickie (First National), Travelogue (S. R.), Newsreel (Detroit News Pictorial and Pathe).
Musical Program—Orchestral overture, semi-classical and popular selections (soprano), organ recessional.
Madison Theatre—
Film Numbers — Recompense (Warner Brothers), Sportfilm (Pathe), Newsreel, (Detroit News Pictorial and Pathe), Aesop's Fable (Pathe).
Musical Program—Orchestral overture, vocal selections (Soprano and baritone), organ recessional.
Broadway-Strand—
Film Numbers—Up The Ladder (Universal), The Fighting Ranger (Universal), Newsreel (International), Comedy (S. R.).
Musical Program—Orchestral overture, vocal selections (tenor), organ solo and recessional.
Fox Washington Theatre—
Film Numbers—Chu-Chin-Chow (Metro-Goldwyn), Felix The Cat (S. R.), Comedy (Pathe), Newsreel (Fox).
Musical Program—Orchestral overture, vocal selections (tenor), organ recessional.

DES MOINES

Capital Theatre—
Film Numbers—Adventure (Paramount), Super-hooperdyne Lizzies (Pathe), Fox News.
Musical Program—"Medley of Popular Numbers" (special organ feature).
DesMoines Theatre—
Film Numbers—Soul-Fire (First National), King Tut (Educational).
Strand Theatre—
Film Numbers—Introduce Me (Associated Exhibitors), The Great Decide (F. B. O.), Kinograms.
Musical Program—"The Organist's Dream" (special organ number).

CINCINNATI

Capitol Theatre—
Film Numbers—Soul-Fire (First National), Capitol News (Selected), Topics of the Day (Pathe), Aesop's Fables (Pathe).
Musical Program—Orchestra.
Walnut Theatre—
Film Numbers—The Talker (First National), News Weekly, Aesop's Fables (Pathe), Topics of the Day (Pathe).
Musical Program—Orchestra.
Lyric Theatre—
Film Numbers—Quo Vadis (First National), Kinograms.
Musical Program—Orchestra.
Gifts Theatre—
Film Numbers—Back to Life (Asso. Exhib.), Speak Freely (Universal).
Family Theatre—
Film Numbers—Rose of Paris (Universal), Fox News.
Keith Theatre—
Film Numbers—Greed (Metro-Goldwyn), Pathe News, Aesop's Fables (Pathe), Topics of the Day (Pathe).

ATLANTA

Howard Theatre—
Film Numbers—The Night Club (Paramount), International News reel, The Jumping Frog of Cavalera County (Educational), Listening (illustrated song film).
Musical Program—"William Tell" (overture), accompaniment to "Listening" film, "The Girl With a Thousand Faces," (Benda Mask act by girl).
Metropolitan Theatre—
Film Numbers—One Year To Live (First National), Fox News reel, Comedy (Pathe).
Musical Program—"Who Takes Care of the Caretaker's Daughter While the Caretaker's Busy Taking Care" (Overture), Jan Garber Coral Gables Orchestra in special presentation (Specialty).
Rialto Theatre—
Film Numbers—Adventure (Paramount), Pathe News reel, One A. M. (Charlie Chaplin reissue, S. R.).
Loew's Grand Theatre—
Film Numbers—Seven Chances (Metro-Goldwyn), Pathe News, Timely Topics, Aesop's Fables (Pathe), Judge's Crossword Puzzle, and Comedy (Education), Progress Cinema Star series.
Musical Program—Regular five acts vaudeville.
Tudor Theatre—
Film Numbers—Ridin' Thunder (Universal).
Alamo No. 2 Theatre—
Film Numbers—The Rejected Woman (Metro-Goldwyn), The Recoil (Metro-Goldwyn), The Fighting Ranger (Universal).

KANSAS CITY

Newman Theatre—
Film Numbers—The Night Club (Paramount), Newman News and Views (Pathe and Kinograms), Newman Current Events (Local Photography).
Musical Program—"Willam Tell" (Overture), Cast of Forty Entertainers in Newman Sixth Anniversary Frolic, Recessional (Organ Solos).
Liberty Theatre—
Film Numbers—I'll Show You The Town (Universal), Aesop's Fables (Pathe), International News Pictorial, The Taxi War (Universal), The Fighting Ranger (Universal).
Musical Program — Atmospheric Selections (Overture), Recessional (Organ Solos).
Royal Theatre—
Film Numbers—Isn't Life Wonderful (United Artists), Sit Tight (Educational), Royal Screen Magazine (Pathe and Kinograms), Royal Current Events (Local Photography).
Musical Program—Royal Syncopators On Stage (Overture), Recessional (Organ Solos).
Pantages Theatre—
Film Numbers—The Beauty Prize (Metro-Goldwyn), Fox News and Fox Short Subjects.
Musical Program—Selections (Overture), The Singing Contest (Novelty), Recessional (Organ Solos).
Mainstreet Theatre—
Film Numbers—Enticement (First National), Pathe News and Educational Short Subjects.
Musical Program—Atmospheric Selections (Overture), Recessional (Organ Solos).



Art ad on Chu-Chin-Chow" (Metro-Goldwyn) at the Fox Washington theatre, Detroit, recently.

INDIANAPOLIS

Circle Theatre—
Film Numbers—Soul-Fire (First National), Comedy (Educational), Animated News Weekly (International).
Musical Program—"Poet and Pleasant" (Overture).

Apollo Theatre—
Film Numbers—The Tenth Woman (Warner Bros.), Comedy (Pathe), News Weekly (Fox).
Musical Program—Orchestra, Henderson and Weber (singers), and organist.

Colonial Theatre—
Film Numbers—The Painted Lady (Fox), Comedy (Universal), News Reel Weekly (Pathe), Aesop Fable (Pathe).
Musical Program—American Harmonists, Frank Owens, (violinist), and Virgil Monks, (pianist).

BALTIMORE

Century Theatre—
Film Numbers—The Charmer (Paramount), News Weekly (Fox), Local Lafs (Joke film tie-up with Baltimore News), Love Bug (Pathe), Felix Brings Home the Bacon (S. R.).
Musical Program—Selections from "Carmen" (Overture by orchestra), Espanolo (Spanish dancer and baritone).

Garden Theatre—
Film Numbers—Black Lightning (S. R.), House of Flickers (Fox), Felix Goes West (S. R.), International News (Universal).
Musical Program—Music by orchestra and organ for pictures and five vaudeville acts.

Keith's Hippodrome—
Film Numbers—The Price of a Party (Associated Exhibitors), Slick Articles (Universal), News Weekly (Pathe), Echoes From the Alps (Pathe).
Musical Program—Music by orchestra for pictures and for five acts of vaudeville.

New Theatre—
Film Numbers—The Crowded Hour (Paramount), News Weekly (Pathe), Fares Please (Educational).
Musical Program—Selections from "Sweethhearts" (Overture by orchestra), pictures and organ music.

Parkway Theatre—
Film Numbers—Contraband (Paramount), House of Flickers (Fox), Kinograms (Educational), House That Dinky Built (F. B. O.).
Musical Program—Selections from "Classical Favorites" (Overture by Orchestra), orchestra and organ.

Rivoli Theatre—
Film Numbers—The Talker (First National), Rivoli News (Pathe), Only a Country Lass (Educational).
Musical Program—Selection "Orpheus" (Organ solo), "American Patrol" (Overture by orchestra), Musical novelty (Palo Palet Trio), "The Musician Strike" (Orchestral Interlude), Exit March, Organ solo).

Metropolitan Theatre—
Film Numbers—Revelation (Metro), Savannah, The Sea Port of the South (Natural color film), Metropolitan Topical Review (Pathe), A Rarin' Romeo (Educational).
Musical Program—Selection "At Dawning" (Overture by orchestra), also orchestral and organ music for pictures.

Palace Theatre—
Film Numbers—Some Wild Oats (S. R.).



Hand drawn ad on "Riders of the Purple Sage" (Fox) at the Monroe theatre, Chicago.

CLEVELAND

Stillman Theatre—
Film Numbers—Kiss Me Again (Warner Bros.), Hello, Goodby (Educational), Topics of the Day (Pathe), Pathe News.
Musical Program—Selection from "Mlle Modeste" (Overture), "Kiss Me Again" (Theme, violin solo).

State Theatre—
Film Numbers—The Talker (First National), Bad Boy (Pathe), Pathe Review, International News (Universal).
Musical Program—"By the Light of the Stars" (organ overture with vocal accompaniment), "What Does the Public Want?" (Potpourri novelty), Vaudeville.

Park Theatre—
Film Numbers—The Shock Punch (Paramount), Ask Grandma (Pathe), Felix Puts It Over (S. R.), Topics of the Day (Pathe), Kinograms (Educational).
Musical Program—Selections from The Chocolate Soldier (overture), "Who Takes Care of the Caretaker's Daughter" (Jazz unit, Vocal Solo), "Twilight the Stars and You" (Specialty).

Reade's Hippodrome—

Keith's 105th St.—
Film Numbers—Baree, Son of Kazan (Vitagraph), Universal Comedy, International News (Universal).
Musical Program—Selections from "Rose Marie" (overture) Vaudeville.

Circle Theatre—
Film Numbers—Recompense (Warner Bros.), Now or Never (Pathe), Aesop's Fables (Pathe), International News (Universal).
Musical Program—Victor Herbert Selections (organ overture).

ST. LOUIS

William Goldman's Kings and Garden and Rivoli Theatre—
Film Numbers—I'll Show You The Town (Universal), Aesop Fable (Pathe), Goldman's Magazine.
Musical Program—Orchestral and organ selections.

West End Lyric and Skydome Theatres—
Film Numbers—I Want My Man (First National), The Iron Mule (Educational), Kinogram News (Educational).



Good action featured this ad on "Sally" (First Nat'l) at the Capitol theatre, Detroit.

Musical Program—Orchestral selections. Vocal numbers.

Grand Central Theatre—
Film Numbers—I Want My Man (First National), The Iron Mule (Educational), Kinogram News.
Musical Program—Orchestra. On stage—Egbert Van Alstyne and harmony singers.

Loew's State Theatre—
Film Numbers—America (United Artists).
Musical Program—Orchestra in patriotic selections. On the stage—"The Birth of America" (Prologue).

Missouri Theatre—
Film Numbers—The Night Club (Paramount), Good Morning Nurse (Pathe), Missouri Magazine (Selected).
Musical Program — Orchestral overture and popular numbers. On stage—Barney Rapp and Victor Record orchestra

Delmonte Theatre—
Film Numbers—Contraband (Paramount), Comedy, News.
Musical Program—Orchestral overture and popular number. On stage—Musical Revue.

Capitol Theatre—
Film Numbers—The Necessary Evil (First National), The Iron Mule (Educational), Kinogram News.
Musical Program—Orchestra. On stage—The Great Cordion (Piano accordionist).

SEATTLE

Blue Mouse Theatre—
Film Numbers—Barre, Son of Kazan (Vitagraph), Have a Heart (Comedy), Hot Times in Iceland (S. R.), International News.
Musical Program—"Who Told You" (Overture), "Jimtown Blues," "Hot Tamale Mollie" (Orchestra), "At Close of Day" (Organ solo).

Coliseum Theatre—
Film Numbers—One Way Street (First National), Honeymoon Hardships (Pathe), Pathe Review, Kinograms and Pathe News.
Musical Program—Selections from "Katinka" (Overture), "Sweet Georgia Brown," "Neapolitan Nights," "Let it Rain," "Gallagher and Shean" (Jazz Band).

Columbia Theatre—
Film Numbers—Raffles (Universal).
Musical Program—Gilda Gray in person.

Heilig Theatre—
Film Numbers—Beauty and the Bad Man (Prod. Dist. Corp), Hot Time in Iceland (S. R.), Topics of the Day (Pathe), Pathe News.
Musical Program—"Song of India" (Overture).

Liberty Theatre—
Film Numbers—Seven Chances (Metro-Goldwyn), Baltos Race to Nome (Educational), International News.
Musical Program—"Il Trovatore" (Overture), "Second Mazurka." "Serenade" (Organ solo).

Pantages Theatre—
Film Numbers—Forgive and Forget (S. R.), Hot Time in Iceland (S. R.), Pathe News.
Musical Program—Vaudeville.

Strand Theatre—
Film Numbers—The Spaniard (Paramount), Meet the Missus (Pathe), Pathe Review, Kinograms.
Musical Program—"Santiago Waltz" (Overture), "Aria" from "Aida" (Vocal solo).

Winter Garden Theatre—
Film Numbers—The Salvation Hunters (United Artists), Take Your Choice (Fox), Fox News.
Musical Program—Orchestral specialties.

BUFFALO

Shea's Hippodrome—
Film Numbers—Soul Fire (First National), The Reel Virginian (Pathe), Current Events (Pathe and International News).
Musical Program—Selections from "Kid Boots" (Orchestra). Selections by violinist including a special transcription of the "Hungarian-Russian Fantasie" "Traviata" (Coloratura soprano solo).

Loew's State Theatre—
Film Numbers—I Want My Man (First National), Breaking The Ice (Pathe), Current Events (Pathe News).
Musical Program—Selection from "Il Pagliacci" (Orchestra). Five acts of vaudeville.

Lafayette Square Theatre—
Film Numbers—Traffic in Hearts (S. R.), Pathe comedy, Current Events (Fox News).
Musical Program—American Fantasie (orchestra), Organ solo. Five acts of vaudeville. Personal appearance of Mildred Harris.

New Olympic Theatre—
Film Numbes—White Fang (F. B. O.), Milk Fund Fights (Universal), Hold My Baby (Pathe), Current Events (International News).
Musical Program—Bits of Popular Hits (organ overture).

Shea's North Park Theatre—
Film Numbers—The Lady (First National). The Lion's Whiskers (Fathe). Current Events (Pathe and International News).
Musical Program—Selection from "The Dream Girl" (orchestra).

Palace Theatre—
Film Numbers—Pell Street Mystery (S. R.). The Wilderness Man (S. R.), Not Wanted (S. R.). Current Events (International News).

Short Subjects and Serials



Charley Chase in scenes from Pathe's "What Price Goofy," a two-reel comedy produced by Hal Roach.

Fox Announces Short Subjects

Program of 174 Pictures is Arranged for Release During 1925-26 Season

A PROGRAM of 174 short subjects has been provided for in the Fox program for the 1925-26 season. These are divided into six groups, the Van Bibber comedies, the O. Henry series, the Married Life of Helen and Warren series, Fox Varieties, Imperial Comedies and Fox News.

The Van Bibber series are comedies from the stories by Richard Harding Davis and are already established in their field. There will be eight of these two reelers released during the coming season, beginning August 9th and continuing every sixth Sunday thereafter, September 20th, November 1st, December 13th, January 24th, March 7th, April 18th and May 20th.

Robert Kerr will direct the new Van Bibber series, two of which have already been completed. They are titled "The Apache" and "The Ski Jumper." The third, "The Big Game Hunter," is now under way.

The first of the O. Henry series, directed by George Marshall, will be released August 16th, with the others each sixth Sunday thereafter, September 27th, November 8th, December 27th, January 31st, March 14th, April 25th and June 6th.

"The Married Life of Helen and Warren" series are from Mable Herbert Urner's short tales of domestic life running in a large number of newspapers. J. G. Blystone will direct this series which will also be released every sixth Sunday starting August 23rd and continuing October 4th, November 15th, December 27th, February 7th, March 21st, May 2nd and June 13th.

August 23 is the date set for the release of the first Fox Varieties, with the others to follow on every second Sunday thereafter. These one-reelers will reflect "The world we live in" on the screen. Ray L. Hall, pioneer in the short subject field, has been secured as the directing head of this unit of Fox production.

The Fox Imperial Comedies will be released starting August 20. An Imperial will be released every other Sunday after the date set for the first.

Fox News, is making every preparation to surpass its own great record during the coming season. In line with this policy, Truman Talley, director-in-chief of the reel, is strengthening both his editorial and camera staffs. As in the past Fox News will be released every Wednesday and Saturday, with special editions on all important events.

Mack Sennett Beauties Are Keeping Busy

Mack Sennett's super-six beauties are working side by side at the studio this week. Alice Day is being featured in a pastry shop story being directed by Art Rosson. Ruth Taylor is playing a flapper in the same picture.

Madeline Hurlock on the next set is a mannequin in a fashion show burlesque being directed by Del Lord. Natalie Kingston not far away is playing a Spanish amazon opposite Harry Langdon.

On another set Thelma Parr is playing with Raymond McKee under the direction of Eddie Cline, and Eugenia Gilbert is vamping her way through the same picture.

Del Lord Back at Studio Following Illness

Del Lord is not only back at the Mack Sennett studios following his recent illness but he has made up for lost time by completing the comedy on which he was working, and also started another one for Pathe release.

In the comedy just completed Billy Bevan, Madeline Hurlock, Andy Clyde, Sunshine Hart and Kewpie Morgan play the principal roles with the bathing girls appearing as manequins.

Jefferson Moffitt, for the past year a member of the Sennett scenario staff, has been assigned to the Del Lord unit as gag man and assistant to the director.

Last of "Pacemakers" in Production

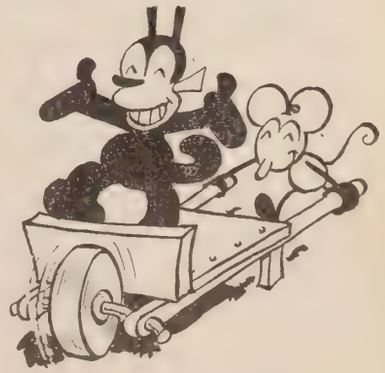
The twelfth and final episode of F. B. O.'s "The Pacemakers" is being completed under the direction of Wesley Ruggles from the story by H. C. Witwer. Following this picture George O'Hara and Alberta Vaughn, who are co-starred, will get a short respite before starting a new series of Witwer stories within the next two weeks.

The coming Witwer series will be followed by a series from the pen of Sam Hellman. Continuities are being prepared on the former and casting will commence in the immediate future.

Complete Cast for New "Van Bibber" Comedy

The cast which will be seen in support of Earle Foxe in "The Wrestler," his newest "Van Bibber" comedy to go into production at the Fox studios in Los Angeles, has been completed with the selection of Lionel Braham for the role of the Russian wrestler.

COMING
"KRAZY KAT"
Reg. U. S. Pat. Off.
COMEDIES



FEATURING
THE WORLD'S MOST FAMOUS KAT

Resume of News Weeklies

FOX NEWS VOL. 6 NO. 70: Chicago, Ill.—Cardinals Mundelein and Hays inspect the town named for prelate; Baltimore, Md.—Tom Mix acclaimed by throng of admirers; Cincinnati, O.—Tom Mix acclaimed by throng of admirers; Manhasset, L. I.—Yachting season opens on Long Island Sound; Montreal, Canada.—Canada pays honors to first Iron Horse, on anniversary of building of transcontinental railway; New York City—You've heard of the man who sat on a limb and sawed it off between him and the tree—here he is!; Paris, France—Trials are held to select entrants for the Gordon Bennett balloon race; The Cannonization of St. Theresa of Lisieux—People and Princes of the Church pay honor in Rome to 24 year old girl; St. Louis, Mo.—Floats down Mississippi on mattress; Chicago, Ill.—Jewelers put on own fashion show; Los Angeles, Cal.—Here's the newest aspirant for heavyweight boxing honors; In North Atlantic—U. S. Coast patrol boat guards liners against icebergs.

INTERNATIONAL NEWS NO. 46: Las Vegas, Nevada—Indians show marvels of $75,000,000 dam site; St. Thomas, Nevada—Indians uncover "Lost" city; Capetown, S. Africa—Prince of Wales takes South Africa by storm; Tacoma, Wash.—Snow ball, a prize tabby, adds two orphan foxes to her family; Nekempti, Abyssinia—Latest styles in hairdressing as revealed to an International Newsreel man; Boston, Mass. (Boston only)—New England girls prove athletic ability in junior women's championship track meet; Baltimore, Md. (Baltimore only)—5,000 school children in mammoth health pageant; Sacramento, Cal. (Frisco and L. Angeles only)—Romance blooms as 86-year-old veteran takes bride of 72; Film Sidelights on Explorer Amundsen's Epic Polar Venture; London, Eng.—Jack Dempsey abroad proves a champion hubby; Rome, Italy—Gleaming necklace of lights for majestic St. Peter's; Goal Glen, N. C.—Heroes struggle in vain to save scores buried in mine.

INTERNATIONAL NEWS NO. 47: N. Y. City—Babe Ruth back in game again; Frisco, Cal.—Cops become expert in gas bomb warfare; Newton, Mass. (Boston only)—Canoe racers in 5-mile marathon; Baltimore, Md. (Baltimore only)—Maryland aviators fly in "sealed orders" contest; Arlington, Va.—Nation pays tribute to hero dead; N. Y. City (New York only)—Survivors of '61 march with veterans of more recent wars; Loch Raven, Md.—Maryland motorcycle daredevils in hill climbing contest; Ft. Riley, Kan.—Expert cavalrymen perform for visiting notables; London, Eng.—A glimpse of the feminine members of Ambassador Houghton's household; Nekempti Wallega, Africa—African chiefs pay homage to their 16-year-old ruler; Ranier National Park, Wash.—Alaskan huskies help clear mountain snows; N. Y. City—Wizard club wielder gives unique lesson in golf; Indianapolis, Ind.—New speed record set in 500-mile auto classic.

Tunney-Gibbons Bout for Pathe

PATHE has contracted with the principals and promoters of the Gene Tunney-Tom Gibbons boxing match at the Polo Grounds Friday night for official pictures of the battle. They will be distributed throughout New York state. The bout is scheduled for fifteen rounds.

For several days Pathe cameramen have been taking both normal and slow motion pictures of the boxers in their respective training camps. Similar shots will be taken from the ringside on Friday night. The Federal laws permit of distribution of the pictures only through New York State.

KINOGRAMS NO. 5087: London—Americans are presented at British court; Chelsea, Eng.—King George and Queen Mary attend flower show; Washington—President Coolidge receives Tom Lee, Mississippi River Negro who saved many lives when the Norman sank; Boston—Cal and Garabaldi, bear cubs, captured in President's home town, and other newcomers at Boston Zoo frolic; Las Vegas, Nev.—Officials inspect site for Boulder X Canyon Dam, largest in the world; Paris—Georges Carpentier greets Jack Dempsey and old time rivals pose exclusively for Kinograms; Devon, Pa.—More than 1800 entries strive for prizes at fahionable horse how; New York—Paavo Nurmi sails for Finland as enthusiastic crowd bids him good-bye; St. Thomas, Nev.—Indians dance on site of town 3,000 years old; Paris—French jazz a ball game between American teams.

KINOGRAMS NO. 5088. Paris—40,000 fans see English football team beat Frenchmen; New York—President E. W. Hill of the Rotary International arrives to prepare for Cleveland convention; Philadelphia—University of Southern California athletes carry off honors in annual intercollegiate champion track and field meet; San Francisco—Authorities find gas a fine weapon to use in capturing bandits; Arlington, Va.—President Coolidge leads in homage to war dead; New York—Veterans of 1861 hold annual parade; Indianapolis—Pete De Paolo breaks record in winning speedway auto race; Boston—Ancient and Honorable Artillery Company stage their annual review.

PATHE NEWS NO. 45: Walthamstow, Eng.—Whippet racing becomes British working man's sport; St. Thomas, Nevada—Unearth "Lost City" of 2,000 years ago; Dayton, Tenn.—Famous theory of evolution is basis of unique trial; Rome, Italy—St. Peter's illuminated for first time in 55 years; N. Y. City—Paavo Nurmi sails for home; Wrangell, Alaska—Klondike days recalled in new gold stampede; San Diego, Cal.—Marines pierce clouds in flying formation; San Antonio, Tex. (Dallas only)—U. S. Army Chief of Staff inspects Kelly Field; St. Louis, Mo. (St. Louis only)—Catholic students present medieval spectacle; Emporia, Kansas (Kansas City only)—School children present "Pageant of Kansas;" Boulder Canyon, Nev. (Los Angeles)—Inspect site for proposed Colorado River Dam.

PATHE NEWS NO. 46: Indianapolis, Ind.—DePaolo breaks speed record in motor race; Japan—Tokio celebrates imperial silver wedding; Philadelphia, Pa.—Fast rowing features Henley Regatta; Arlington, Va.—Nation honors hero dead; Sofia, Bulgaria—Bulgarian uprising quelled after heavy loss of life; Wash., D. C.—Thomas R. Marshall dies; Philadelphia, Pa.—Southern California wins track meet; Wash., D. C. (Wash. only)—Coolidge congratulates Battle Creek mail carrier for long service; Wichita, Kansas (Kansas City only)—High school students hold annual field meet.

New Pathe Serial to Be Released July 19th

Pathe has announced that the new serial "Play Ball," produced from a story by John J. McGraw, with Allene Ray as the star, will be released July 19th. The story was adapted by Frank Leon Smith and Spencer Bennet directed the production.

Walter Miller, who distinguished himself as leading man with Allene Ray in "Sunken Silver," is also associated with the star in "Play Ball." Other popular players in the cast are Harry Semels, who was in "Into the Net"; J. Barney Sherry, veteran character actor; Wally Oetel, comedian, and Mary Milnor.



A trio of scenes from "Super Hooper-Dyne-Lizzies," Pathe's two-reel Mack Sennett comedy featuring an all star cast.

Educational Comedy Units Complete Work

The Hamilton, Mermaid, Juvenile and Cameo comedy units producing for Educational have completed their production activities for the 1924-25 program.

Mermaid Comedies has completed a series of eighteen, with such stars as Lige Conley, Lee Moran, Ned Sparks and Eddie Nelson. The last of these comedies will be released during July and the early part of August.

Lloyd Hamilton still has one comedy to be released, "Waiting." The Juvenile series was completed with the release of "Baby Blues," with Mickey Bennett in the leading role. Cameo Comedies still have about six single-reel subjects still to be released to complete the present series of twenty-four.

"Count of Luxembourg" is Next for Semon

Larry Semon will start work shortly for Chadwick Pictures Corporation in "The Count of Luxembourg," the well-known musical comedy by Franz Lehar recently purchased by this company.

I. E. Chadwick, president of the company bearing his name, Semon and Director Arthur Gregory are now selecting the cast for the picture, which will probably go into poduction within the next two weeks in Los Angeles. Semon's last picture for Chadwick was "The Wizard of Oz."

Hoerl to Write First of Gerson Series

B. Berger, general manager of Gerson Pictures Corporation, has engaged Arthur Hoerl to write the first of a series of six melodramas to be produced by Gerson for release through Rayart. The story is titled "The Pride of the Force" and will deal with the activities of the Metropolitan police.

Hoerl's latest work for the screen was the adaptation of the John Galsworthy novel, "The White Monkey," starring Barbara La Marr.

Principal Studios is Named Educational

Educational Studios is the new name for the Principal Pictures Corporation studios recently acquired by the units producing Mermaid, Hamilton, Cameo and Juvenile comedies for distribution through Educational Film Exchanges, Inc.

An outlay of $100,000 is contemplated for improvements at the studio. These will include new stages, wardrobe and dressing rooms, projection and cutting rooms, blacksmith and carpenter shops.

"Fighting Fate" Third for Billy Sullivan

Rayart Pictures Corporation has decided upon "Fighting Fate" as the title for the third of the Billy Sullivan starring series to be released in the Fall. The first two of the series are titled, "The Fear Fighter" and "The Goat Getter."



"The Royal Four-Flush" is the title of the latest "Spat Family" comedy produced for Pathe by Hal Roach.



"Horace Greely, Jr.," is the title of Harry Langdon's latest comedy on the Pathe program. The scenes above are taken from the film, which was produced by Principal Pictures Corporation.

Pathe Program for June 14th

Hal Roach and Mack Sennett Comedies Provide Two Reel Features for Week

HAL ROACH and Mack Sennett comedies provide the two-reel features of the Pathe program of releases for the week of June 14th. These, with the "Sportlight," showing Gilda Gray, Jack Dempsey and other stars of stage and screen, and the usual other short subjects make a diversified list of pictures.

The Mack Sennett two-reeler is titled "Super-Hooper-Dyne Lizzies." It was directed by Del Lord from a story by Jefferson Moffitt and Frank Copra, and has in the leading roles Billy Bevan, Andy Clyde, Lillian Knight and J. J. Richardson.

"The Royal Four-Flush" is the Roach contribution, with the "Spat Family,"

The sixth chapter of "Sunken Silver," the current Pathe serial, is titled "In Double Peril."

"Twinkle-Twinkle," the Grantland Rice "Sportlight" release, shows how the stars of the stage and screen keep physically fit for their own strenuous roles.

Pathe Review No. 24 brings the noted Albertina Rasch dancers to the screen in a series of scenes of fancy footwork. The Pathecolor section shows "The City of Legends"—the old fortress town of Fourgeres, France; while "The Secrets of Nature" series brings "Beaks and Bills," an interesting collection of pelicans, flamingoes and cormorants.

"The End of the World" arrives in the latest Paul Terry creation of the "Aesop's Film Fables" series. Other releases on the June 14th program distributed by Pathe are "Topics of the Day" No. 24, and Pathe News Nos. 50 and 51 with the last-minute views of world happenings.

Educational Chiefs to Meet

Exchange Managers and Executives Will Convene in New York Next Week

THE Fourth annual National convention of exchange managers and executives of Educational Film Exchanges, Inc., will be held this year in New York on June 10, 11 and 12, at the Pennsylvania Hotel, where the entire body of visiting managers and salesmen will be quartered.

The 1925 convention comes at the termination of the most successful year in the entire history of the Educational as a national organization and comes as a reward to the managers for the wonderful showing made by each of them during the past twelve months.

Up to this year the convention has been confined to exchange managers and executives but this year the three salesmen who have made the best showing during the past year will be guests of the home office during the three days of the meeting. The three salesmen who were adjudgd the best are Jack Nelson of the Los Angeles, Cal., office, E. R. Skirboll of the Cleveland exchange and Sol Title of the New York City office.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

CLASSIFIED SERVICE

A classified ad in MOTION PICTURE NEWS offers the full resources and circulation of the NEWS to the advertiser at a ridiculously low figure.

Whether you want to reach executives, branch managers, salesmen, or theatre managers, you can accomplish this quickly and economically through the NEWS Classified Columns.

Wanted

MANAGING DIRECTOR, available about June 1st, desires to negotiate with a theatre owner requiring the services of a capable manager thoroughly versed in the technique of modern theatre management; have had 17 years' experience in Chicago and Illinois; am 37 years old and married; prefer to locate in Indiana, Ohio, or Western Pennsylvania; write or wire full particulars. Address, Box 260, Motion Picture News, New York City.

MOTION PICTURE OPERATOR.—Experienced; young man; wishing position anywhere. Write Dion Moller, 411a Prospect Ave., Brooklyn, N. Y.

ORGANIST.—Concert; feature; experienced; only fine instrument considered; employed; open until October. Address, Box 230, Motion Picture News, New York City.

WANTED.—Partner and manager for film exchange, Havana, Cuba (Christian); must be experienced and speak Spanish; investment, $5,000. Box 270, Motion Picture News, New York City.

WANTED.—Work at motion picture theatre; "I can help in many ways;" operator by trade; 11 years' experience; go anywhere. "Red," 1435 Broad St., Augusta, Ga.

ART DIRECTOR, scenic artist of established reputation, solicits engagement with organization who demand high class scenic prologues. Will go anywhere. Milo B. Denny, "Den," 5701 Cherokee Ave., Tampa, Fla.

WANTED.—Experienced cameraman with enough knowledge of electricity to connect and operate portable lights on commercial jobs; state salary. Motion Picture Advertising Service Co., Inc., 401 Title Guarantee Bldg., New Orleans, La.

Personal

ED A. WESTCOTT—get in touch with me at once. Big opportunity. W. A. Humphrey, 507 Glenn Bldg., Atlanta, Ga.

For Sale

FOR SALE.—Theatre, fully equipped, in town of 3,000 population; only show in town; doing good business; a real bargain to quick buyer. Write, Grand Theatre, Prattville, Ala.

FOR SALE.—Modern movie; priced for quick sale account of illness; wonderful bargain; county seat of 10,000. Box 240, Motion Picture News, New York.

THEATRE EQUIPMENT FOR SALE.—600 chairs; 1 piano; 2 Motiographs, De Luxe model; 2 30-inch exhaust fans with aeroplane blades; 4 side wall fans, 16-inch; 3 ceiling fans; 1 Wagner rotary converter; 1 dark green plush drop, fits opening 16 high 32 wide; other scenery and stage equipment; everything in good condition; must be disposed of before June 27th. L. C. Barnes, Fuller Theatre, Kalamazoo, Mich.

FOR SALE.—Two Fulco arc controllers, used 1 month; $175 for the two. W. H Heffley, Duncannon, Pa.



"The Lost World" (First National) has been extensively advertised on its initial runs about the country, eleven ads are included: one from the world premiere at the Astor theatre, New York City; seven from the Philadelphia engagement at the Aldine theatre, giving an usually comprehensive idea of the campaign used in that city; two from Chicago, where it was shown at the Balaban & Katz Roosevelt; and one from Providence, at the E. F. Albee theatre.

Pre-release Reviews of Features

Quicker 'n Lightnin'

(Weiss Bros.-Artclass—Five Reels)

(Reviewed by Laurence Reid)

THE first of the Buffalo Bill, Jr., series for 1925, shapes up as an average western which exploits one of the oldest plots in existence. Insofar as the idea is concerned it goes back to nickelodion days—what with the kidnaping of the heroine by a bad Indian—a half-breed, and her ultimate rescue by the cowpuncher. But there the comparison ends. The action is shot with enough incident—if not very much suspense—to keep the interest alert, and the backgrounds—truly something new in exteriors—are not only picturesque, but they also suggest a very fine atmosphere.

The plot is extremely simple, there being no involved situations in it. The hero rides into the scene and pays a call on his sweetheart, the daughter of a wealthy ranchman. When he is struck unconscious the villain kidnaps the girl. What follows shows the hero coming out of his coma and starting in pursuit—accompanied by his pal and the girl's father. To make the plot plausible it is planted that the half-breed had once saved the father's life. So to remind him of his indebtedness he demands the girl's hand in marriage. When it is refused the villain kidnaps her.

The succeeding action presents some first rate horsemanship by Buffalo Bill, Jr., also some acrobatic agility in escaping from the villain's gang. They had carried the white people to their cliff dwellings and the construction of these "apartments" calls for some agile footwork by the hero in jumping from one roof to another. There aren't many thrills. In fact the only one which registers as real, features the hero sliding down a cable and timing the moment when the bad man is approaching on horseback. He knocks him off the horse and captures him. With the villain out of the way he rescues the girl from being burned alive as a sacrifice to the sun god.

It is all very obvious, but since no pretentions are made here, it should satisfy audiences in the average houses—those catering to westerns.

THEME. Western melodrama revolving around half-breed Indian who, in having saved the life of a white man is determined to marry the latter's daughter. She is kidnapped, but is eventually rescued by her cowboy lover.

PRODUCTION HIGHLIGHTS. The horsemanship of Buffalo Bill, Jr. The exteriors showing the cliff dwellings of the Indians. The rescue of the heroine. The manner in which hero outwits the Indians.

DIRECTION. Averages up as satisfactory for this type of story. Is typical plot but has injected plenty of action into it. Stages it against some picturesque backgrounds.

EXPLOITATION ANGLES. This title affords plenty of teaser possibilities. Also play up the star if he is popular in your community. Bill it as a western that carries a punch. Play up the exteriors.

DRAWING POWER. Should draw in average houses. Good for houses catering to westerns.

SUMMARY. While there is nothing new served up here, it provides a satisfactory hour for those who like the average westerns. The patrons must not expect too much. It affords plenty of horsemanship, gun-play, etc. The exteriors are really different.

THE CAST

Quicker 'N Lightnin'"	Buffalo Bill, Jr.
John Harlow	B. F. Blinn
Helen Harlow, his daughter	Dorothy Dorr
Al McNutt, Bill's man Friday	Harry Todd
Mowii, Chief of the Renegades	J. Gordon Russell
The Squaw, Mowii's mother	Raye Hampton
Morella, an Indian girl	Lucille Young
Truxillo, Morello's lover	Charles Roberts
The Law	Gus Anderson

By Reginald C. Barker. Directed by Richard Thorpe.

SYNOPSIS. Cowpuncher in visiting home of sweetheart is attacked by half-breed Indian who kidnaps the girl when the youth becomes unconscions. When the latter recovers he starts in pursuit. But he and the girl's father are captured by the half-breed's gang. He makes his escape and effects the rescue of the girl.

The Desert Flower

(First National—Six Reels)

(Reviewed by Laurence Reid)

ANOTHER occasion has been made to take advantage of satire and humor in coloring an ordinary story—one which has been used repeatedly as the theme of western melodramas. Had this picture been treated according to the stage version it would have followed the same old rut. In that case we would have had an ordinary villain never giving up until he is frustrated in the last scene, while the heroine would have wept copious tears throughout instead of finding time to smile. Again the dance-hall episode would have registered as motheaten stuff. The director and adaptor, however, have hurdled the barriers of convention and obviousness in shaping it to release humor. Thus they have saved it. Colleen Moore in the title role attends to the rest.

In place of high-pressure western melodrama we have a frolicsome adventure in the fields of comedy. Oh, yes it has its serious moments—when the girl with brimming eyes accuses her beloved of being a coward. She would make him over into a man.

It's a slight little piece and there are moments when it tends to crackle and display its frailness. But the director skates over the thin places and patches it up with some smart hokum. The dance-hall habitues don't use trigger-fingers, but listen to the radio—and they sing "Rockabye Baby" in helping the heroine—the runaway daughter of a brutal step-father who had confined her in a box-car—put the baby to sleep. Of such stuff is this picture made—and it looms up as a delightful departure from the regulation story.

It might be called a sort of satire on the mining camp yarn. While there is nothing new in its general outline it does succeed in getting away from the orthodox incident. There is a cinderella flavor about it that helps materially in giving it tone and quality. There is hokum—plenty of it—but not the usual kind which is thrust at you with a sort of command—"Take that and like it."

THEME. Romantic melodrama of girl brought up in desert who makes over young ne'er-do-well into a youth of courage and backbone.

PRODUCTION HIGHLIGHTS. The comedy flourishes—the old-time plot never being taken seriously. The dance-hall scenes. The moment when girl and youth try to defend each other in the revolver episode. The first rate hokum. The humorous sketching of title role by Colleen.

DIRECTION. Refuses to follow the old track and give us another timeworn melodrama of the open spaces. Satirizes the dance-hall and a half-dozen other favorite devices.

EXPLOITATION ANGLES. Bill as a departure for Colleen Moore, though she has opportunity to put over some more comedy. Might emphasize that it is a western "different" from the usual type.

DRAWING POWER. Should please patrons in all types of houses. The comedy and breezy hokum should keep them in good humor.

SUMMARY. Had this been treated according to the stage version it would have been just another western. Instead those in charge have satirized some of the old familiar tricks. It is a hokum picture, but it is interesting.

THE CAST

Margaret (Maggie) Fortune	Colleen Moore
Randolph (Rance) Conway	Lloyd Hughes
Mrs. McQuade	Kate Price
Jose Lee	Gene Corrado
Dizzy	Fred Warren
Mike Dyer	Frank Brownlee
Inga Hulverson	Isabelle Keith
Flozella	Anna May Walthal
Jack Royal	William Norton Bailey
Mr. McQuade	Monte Collins
Fay (Bebe) Knight	Edna Gregory

From stage play by Don Mullally. Scenario by June Mathis. Directed by Irving Cummings.

SYNOPSIS. Girl brought up in box-car by brutal step-father, leaves him to make her way as dance-hall girl in mining town. She has won love of young wastrel and almost despairs of making him over into a man. But she goads him into winning back his self-respect—and love conquers all.

Tearin' Loose

(Weiss Bros.-4900 Feet)

(Reviewed by Chester J. Smith)

DEEP, drab melodrama is served in healthy portions and not unappetizing ones in this Artclass picture which stars Wally Wales in the first of a series for this company. Wales is a good type for a Western, and an athletic one. In fact, he appears to go out of his way at times to display his athletic prowess. Otherwise the picture is thoroughly logical in plot and situations. In fact, the story is well above the average for features of this type. It is told smoothly, the climaxes are well worked up and are not of the impossible order which characterizes most of these pictures.

There are any number of hair raising situations. From start to finish there is an abundance of action in every reel and it is of the kind that should arouse an audience to a high pitch because the situations are all very possible.

This Wally Wales is a left-handed battler and not too clever with his dukes. As a matter of fact, fist-fighting is the worst thing he does, but he must have a punch because he is compelled during the action to mix it frequently with the villain and the story ends with Wally in triumph.

The hero has an intensely exciting battle with the villain on the brink of a great chasm. He doesn't exactly win, but his athletic prowess again saves him. Hurled over the cliff he saves himself by grabbing a tree stump, and the villain, entangled in a rope to which both are attached, goes hurtling to the bottom.

Charles Whitaker has the role of Matt Harris, the villain, and he plays it to perfection. He is not of the leering, sneering type, but rather hard-hearted and crafty. His is a performance not often seen in a Western.

Jean Arthur plays the somewhat difficult role of Sally Harris, sister of the villain who is made to suffer by his misdeeds, but at the same time is the heroine of the story. She plays the role in a capable manner, which only accentuates the good work of Whitaker. All in all it is a very well acted picture and one that should appeal to the lover of the Western drama.

THEME. Western melodrama in which the villain impersonates the hero and gains the confidence of the wealthy uncle, thereby threatening to gain possession of the valuable cattle ranch. He forces his sister to be his accomplice, but his plans are thwarted with the later arrival of the hero.

PRODUCTION HIGHLIGHTS. The fierce fight on the cliff between the hero and villain. The burning of the cabin in which the wealthy ranch owner is threatened with death. The athletic stunts of Wales. The clever and wild riding of the different members of the cast.

DIRECTION. Richard Thorpe did a splendid piece of work. The story is smooth running, the climaxes nicely worked up, the action is almost continuous and the characters play their roles in a most realistic manner.

EXPLOITATION ANGLES. The best bet in the exploitation of the picture is the large number of hazardous stunts. The numerous battles between hero and villain, the fight at the brink of the chasm, and the fight in the burning cabin.

DRAWING POWER. This should be a safe bet for the average house and a knockout where the audience is particularly partial to Westerns.

SUMMARY. An entertaining and well acted picture with thrills aplenty, a capable story and a cast that does its work exceptionally well.

THE CAST

Wally Blake	Wally Wales
Sally Harris	Jean Arthur
Matt Harris, Sally's brother	Chas. Whitaker
Dad Burns, the uncle	H. Alfred Hewston
Stubb Green, a cowboy romeo	Harry Belmour
Nora, the cook	Polly Van
The Philosopher	Bill Ryno
Jim, a tramp	Vester Pegg
The Law	Frank Ellis

By Sergey Sergeyeff, directed by Richard Thorpe, scenario by Frank L. Inghram, presented by Lester F. Scott, Jr.

SYNOPSIS. Dad Burns, successful ranchman, growing old, sends for his nephew to take over the management of the ranch. Wally Blake, broke, is jained on the way and his place is taken by Matt Harris, who induces his sister to accompany him. His plans in the end are thwarted with the arrival of Wally, who comes into rightful possession of the management of the ranch and wins the love of the girl.

The Little French Girl

(Paramount—5628 Feet)

(Reviewed by Laurence Reid)

ANNE DOUGLAS SEDGWICK'S best seller in being transferred to the silversheet does not retain the charm and the sly humor of the book. This is not strange inasmuch as it is a story that does not lend itself well to adaptation. However, it is a faithful transcription since the author's ideas and all the detail are in place. Where it falters is in the vague characterization. Mrs. Sedgewick's novel carries its appeal in the contrast of the French and English natures.

But it is an interesting production just the same. There are some potent scenes and the director has created his atmosphere in perfect taste. Moreover he skates over censorable ground with neatness and despatch. He could very easily slip in his failure to point it with sufficient contrasts. The picture *does* follow the story in all its essential details—there being painstaking accuracy in building us its plot.

The director has treated it in a sympathetic manner and readers of the book need not feel disappointed over it except in the failure of the sponsors to capture its elusive charm—and the failure of Mary Brian to carry out the requirements of the role. She is not the capricious, wistful little personality of the printed page. She does well enough, but the character is something more than a sweet, pleasant little girl. In the picture the figure of her mother is quite as important—and Alice Joyce plays the role with good understanding—and considerable poise.

The story revolves around the girl being shunted off to England in order that her mother may carry on her romantic indulgences without the daughter losing her respect for her. Here is where the contrasts should have figured strongly. Instead we see a group of haughty English people refusing to entertain the child of such a mother. So the girl goes back to France—and the English youth, becoming tolerant, follows her and takes her in his arms. Neil Hamilton is good as this youth.

THEME. Romantic drama of French girl who finds it difficult to evade the indiscretions of her mother. In the end an English admirer condones the mother's sins and takes the girl in his arms.

PRODUCTION HIGHLIGHTS. The fine settings. The scene when English fiancee takes the veil. The moment when English lover dies in the trenches. Scene when French girl defends her mother's honor. The acting by Alice Joyce and Neil Hamilton.

DIRECTION. Is first rate with romantic sequences and in the scene of the armistice, but story is involved and action doesn't clear it up very well. Doesn't get best results from cast.

EXPLOITATION ANGLES. You have the novel—one of the best sellers of the day. Tie up with book-dealers. Play up cast and use catch lines such as "Should a daughter suffer for the indiscretions of her mother?"

DRAWING POWER. For better class houses. Readers of novel will want to see picture. Good exploitation should draw patrons.

SUMMARY. Carrying involved romantic relationships makes this picture rather indefinite of plot. It never suggests the pathos and humor which such plot and characterization indicate. And it isn't acted with much emotional fervor. It is a satisfactory picture finely mounted.

THE CAST

Madame Vervier	Alice Joyce
Alix Vervier	Mary Brian
Giles Bradley	Neil Hamilton
Toppie Westmacott	Esther Ralston
Owen Bradley	Anthony Jowitt
Mother Bradley	Jane Jennings
Ruth Bradley	Mildred Ryan
Rosemary Bradley	Eleanor Shelton
Jerry Hamble	Maurice Cannon
Lady Mary Hamble	Maude Turner Gordon
Andre Valenbois	Paul Doucet
Mme. Dumont	Julia Hurley
De Maubert	Mario Majeroni

By Anne Douglas Sedgwick. Scenario by John Russell. Directed by Herbert Brenon.

SYNOPSIS. Tells of a young French girl whose mother was guilty of romantic indiscretions. Is taken to England by brother of youth who neglected his sweetheart in worshipping the girl's mother. But she encounters prejudices and returns to France. The brother realizes his intolerance and squares himself by asking her to marry him. The girl finds happiness.

Any Woman

(Paramount—Six Reels)

(Reviewed by Laurence Reid)

AN original by Arthur Somers Roche serves as Henry King's latest production. While it offers nothing out of the ordinary in plot and characters it does seem as if the director could have brought out more entertainment values. It may be that he has produced so many spectacular films of late that it has become a task to put over one so simple and unpretentious. He has made it just moderately amusing when he could have spiced it with real inventive humor. In other words he has apparently been guided toward making it unduly natural—with the result that it is slow and often dull.

The characters move about in languorous manner even when a moving situation confronts them, while the plot unwinds in a painfully laborious style. Such a simple little story certainly needed speed to cover up its thin outline. But the brakes are used throughout. There are several occasions when the scenes bid for generous laughs, but Mr. King has not brought them out with the proper emphasis. It isn't until the finish that it quickens up its action—and then the end comes too abruptly.

The plot tells of the pitfalls awaiting a modern young woman if she doesn't mind her step in following a business career. She has come from aristocratic circles but through her father's financial troubles she is compelled to go to work. So in taking employment in a brokerage office a net of scandal is woven around her because of the attention paid her by one of the married brokers. The situation is never developed. It is an exceedingly mild little affair which is finally adjusted when her fiance forgets his peevishness.

To get down to the few highlights. There is an interesting frolic when the guests of a house-party indulge in a race—using scooters, old-fashioned bicycles, old-fashioned autos and modern flivvers—and what not. But more could have been made in a comedy way from the episode. There are too many close-ups and not enough long shots here to show the runaway flivver, coasting down the hill. The players walk through their scenes and lack animation. It is as if they appreciated the low pace of the action. The subtitles, however, are well written. "Any Woman" is just fair entertainment, which could have been real enjoyable had it been speeded up and more comedy injected into it.

THEME. Romantic drama revolving around pitfalls encountered by aristocratic girl compelled to go to work. She becomes involved in a near-scandal, but extricates herself.

PRODUCTION HIGHLIGHTS. The sincere acting by James Neill and Lawson Butt. The race between the guests of the house-party. The moment when leading characters are propelled into the ocean. The subtitles.

DIRECTION. Takes too much time in building his scenes—so much so—that action is retarded. Strives too hard for natural effects. Characterization well drawn.

EXPLOITATION ANGLES. Title lends itself well to a teaser campaign—which can be tied up with any store dealing in feminine apparel, cosmetics, etc. Also play up Henry King, who directed "The White Sister," "Romola."

DRAWING POWER. Should interest feminine patrons. Suitable for better class houses catering to high class clientele. Director and star should draw.

SUMMARY. This is just fair entertainment. It could have been a great deal better had it been produced with more comedy. There is a comedy flavor about the main situations, but the humor is never well emphasized.

THE CAST

Ellen Linden	Alice Terry
Tom Galloway	Ernest Gillen
Mrs. Rand	Margarita Fischer
James Rand	Lawson Butt
Mrs. Galloway	Aggie Herring
William Linden	James Neil
Mrs. Phillips	De Sacia Mooers
Egbert Phillips	Henry Kolker
Alice Cartwright	Thelma Morgan
Robert Cartwright	George Periolat
Agnes Young	Lucille Hutton
Jones	Arthur Hoyt

By Arthur Somers Roche. Scenario by Jules Furthman and Beatrice Van. Directed by Henry King.

SYNOPSIS. Society girl is forced to go to work when her father loses his money. Gets employment in broker's office and her beauty makes him responsive, though he is married. The youth who loves her is unaware that she is trying to aid him launch a new soft drink. She has a mild affair with the broker, but the complications are dissipated when the married people are reconciled.

The Price of Pleasure

(Universal—Six Reels)

(Reviewed by Laurence Reid)

WHILE this picture cannot be called anything out of the ordinary in plot and characters it does build a pleasant little story, excellently balanced with humor and pathos—a combination of elements that never fails in building up interest in the figures. Since Virginia Valli and Louise Fazenda are in the cast these elements are given excellent expression—Miss Valli taking care of the pathos and Miss Fazenda, the humor. For good measure T. Roy Barnes has his moments in supplying the laughs in his role of a radio bug. The comedy outweighs the pathos in making the picture enjoyable, but taking everything into consideration it is the type of story that has audience appeal.

In the first place it extracts sympathy for the shop-girl who is lifted into society girls by a youth masquerading as a plumber. He has heard that the girl seldom has an enjoyable evening. So he invites her to his home. From this point the picture develops its plot and conflict. You can "spot" the finish from here. The youth's aristocratic relatives snub the girl and she runs away. They scorned by her when discovering her to be the young man's wife. In following her in his machine he knocks her down (the road being slippery and the car skidding) and the complications develop when he believes her dead.

The finish seems rather arbitrary—as if an element of drama was needed to strengthen it. So the young man has brain fever. There is a time lapse of a year—in which the heroine's child comes into the story. A reconciliation is effected when the shop-girl's pal blocks the efforts of the youth's haughty relatives to separate them permanently.

Such a story has been a favorite one—but because of the play of sympathy written into it for the central character, it always tugs at the heart. Any story accomplishing this may be catalogued as possessing audience appeal. There are no technical flaws—aside from a little slowness of action here and there. A little editing wouldn't do it any harm. Norman Kerry plays the youth with first rate naturalness, while the baby, impersonated by Charles Bernard Murphy, Jr., just about steals the picture.

THEME. Romantic drama of shop-girl who wins enmity of husband's aristocratic relatives. She runs away, but there is a reconciliation.

PRODUCTION HIGHLIGHTS. The comedy moments put over by Louise Fazenda and T. Roy Barnes. The appealing scenes in which Miss Valli figures—when invited to the hero's home. The conflict. The auto accident. The pathos. The mounting.

DIRECTION. Balances humor with pathos—and succeeds in humanizing this little story. Overcomes the obvious in majority of scenes—and never overstresses action. Might have placed less emphasis upon dramatic conclusion.

EXPLOITATION ANGLES. Play up the human angle of this story—featuring the rise of a shop-girl to aristocratic social circles. Play up the sympathetic trend of plot. Exploit the leading players—and teaser the title.

DRAWING POWER. A good audience picture for any type of house. Title has some pulling power—and players are well known. O. K. for neighborhoods and towns.

SUMMARY. The audience need not expect something new here. It is a familiar tale which has been treated with a fine balance of humor and pathos—thus making it enjoyable. It is convincing in the majority of its scenes and is played in capital style by Virginia Valli and Louise Fazenda.

THE CAST

Linnie Randall	Virginia Valli
Garry Schuyler	Norman Kerry
Stella Kelly	Louise Fazenda
John Osborne	George Fawcett
Mrs. Schuyler	Kate Lester
Bill McGuffy	T. Roy Barnes
Grace Schuyler	Marie Astaire
The Baby	Charles Bernard Murphy, Jr.

From story, "Clinging Fingers," by Elizabeth Holding and Marion Orth. Directed by Edward Sloman.

SYNOPSIS. Wealthy, aristocratic youth is attracted to shop-girl and while masquerading as mechanic wins her love. She is shocked upon discovering him to belong to a higher social plane than herself, but she accepts the invitation to his home. He has married her—which makes his relatives scornful of her. After running away and being injured there is a reconciliation. All ends happily.

Opinions on Current Short Subjects

"Super-Hooper-Dyne Lizzies"

(Pathe—Two Reels)

THE leading character in this Mack Sennett two-reeler is an inventor who has the novel idea of using "the hot air wasted in radio speeches to run automobiles." The story therefore has to do with the efforts of a villain to put the inventor out of business, for the villain is a gasoline dealer.

Some fairly amusing gags have been developed, two of special effectiveness being those which show all the flivvers automatically starting up when the inventor shoots on the current supplying the power to the cars equipped with his device, and another in which Billy Bevan, pushing a disabled car to the garage, gradually adds to his burden as he travels on near the curb where several are parked, the end showing him behind a veritable parade of driverless automobiles. But it seems as though the idea is worth more and thorough treatment than has been given it here.

Billy Bevan, Andy Clyde, Lillian Knight, and J. J. Richardson appear in the cast. Jefferson Moffitt and Frank Copra are credited with authorship of the scenario, while Del Lord directed the film.—T. C. KENNEDY.

"Queen of the Round-Up"

(Universal-Mustang—Two Reels)

THIS is the usual Western story of love and intrigue, with Josie Sedgwick as the heroine. She is the daughter of the owner of the Ellis Horse Ranch, which suffers bad luck and is about to have the mortgage foreclosed when the entire herd of horses is stolen.

As Patricia Ellis, Miss Sedgwick rescues the daughter of the banker in a runaway and gains an extension in time on the mortgage. The rescued girl is her rival for queen of the round-up. They decide to race for the honor, Patricia riding a wild mustang and her rival a thoroughbred. Patricia wins and the rival then hires two ruffians to abduct and secrete her in a cabin. She is rescued by Ned who also captures the ruffians. Patricia returns in time to preside at the Round-Up and Ned succeeds in locating the missing horses in time to make a happy ending.—CHESTER J. SMITH.

"The Royal Four-Flush"

(Pathe—Two Reels)

A ROMANTIC background such as George Barr McCutcheon might provide in one of his novels, serves as the local for the action which occupies the two-reels of this "Spat Family" comedy from the Roach Studios. The Spats are seen in a mythical kingdom, where they strive to win the favor of the king by assembling a "Ford" shipped in parts to his majesty, who is curious and somewhat fearful of the "case received from Detroit."

The business of assembling the various parts which go to make up the perfect Ford, features the usual type of "Spat Family" comedy, which consists of several tumbles and tense excitement. When they get the car together Tewksbury attempts to drive it and there is more havoc. It ends by their being driven out to sea, where even the U. S. warship refuses to take them in and the last seen of the "Spats" they are following their anchor to the depths.

The picture is fairly amusing and has the advantage of a fine, somewhat colorful staging. Frank Butler, Laura Roessing and Sydney D'Albrook are in the roles they created, on the screen, Tewksbury, Mrs. Spat, and Ambrose, respectively. Jay A. Howe directed. —T. C. KENNEDY.

"Knocked About"

(Universal-Century—Two Reels)

THIS Century comedy featuring Eddie Gordon is different than the usual run in that it has a fairly good story, which gives the comedian a chance to work in an abundance of slapstick and hokum, with which it reeks.

Because of his inability to finance himself Eddie is literally tossed from the home of his step father. Mounting the old family horse he gets into all sorts of difficulty when the nag in his hunger wrecks a fruit stand.

Eddie is arrested for the wreck of the stand and is given the alternative of serving thirty days or capturing Dynamite Dave, a doughty and tough customer. He undergoes some pretty rough treatment at the hands of his prey, but by a ruse successfully lands him in jail. It's a pretty fair kind of picture for the type. —CHESTER J. SMITH

"Ice Cold"

(Universal-Bulls Eye—One Reel)

ARTHUR LAKE is a soda jerker in this comedy of the Sweet Sixteen series in which he is featured with Olive Hasbrouck. He has told his gang he was going to Newport, but is discovered at his new vocation by his rival who is out for a stroll with Olive. Rival promptly asks Olive to have a soda and Arthur is discovered.

Not satisfied with his expose the rival would further humiliate Arthur by inviting the whole gang over. Eventually an ice cream battle ensues and as Arthur is working on a commission basis his job yields a healthy return. It's a clever little picture and one that should be appreciated most anywhere.—CHESTER J. SMITH

"Air Tight"

(Educational—Two Reels)

THIS is the newest of the Bobby Vernon comedies and it gives the little comedian a chance to display his full line of wares. The story is one that not much boasting can be done for, but it is full of gag stuff and comedy situations, which as a rule, as in most of these comedies are overdone.

Bobby is a newlywed with Charlotte Stevens as his pretty wife. Her mother decides to accompany them on the honeymoon trip and is compelled to ride on the top of their huge pile of belongings. In the city mother-in-law becomes entangled in the overhead electric wires, while Bobby is having his troubles with the traffic squad.

They decide to go to the wide open spaces and pitch their tent and in doing so become involved with their neighboring tentsman, a giant in stature, who makes things more than interesting for Bobby. Thenceforth it is just a lot of hokum with tents collapsing and being pulled down. It ends with the young married couple making their escape at midnight from mother-in-law and the troublesome neighbor.—CHESTER J. SMITH

"Wake Up"

(Educational-Cameo—One Reel)

THIS one is much the same as the others of the Cliff Bowes, Virginia Vance series. They are a vaudeville team who play the tanks and make their jumps in a flivver which very badly misbehaves. Eventually they land in one of those cardboard bungalows in the west and with their neighbors in the adjoining room hammer each other's pictures off the wall and cause general consternation, eventually breaking through the wall. It's rather a poor picture which strives hard for laughs but will probably get few.—CHESTER J. SMITH.

"Going Great"

(Educational-Mermaid—One Reel)

THIS is the story of a college fraternity initiation with Eddie Nelson as the featured player. They initiate Eddie, the colored janitor, the professors and everyone else in the cast into this fraternity. They are compelled to go down slides and land on a board with upstanding nails, slide into tubs of water, dance on electric plates and do most everything imaginable in an effort for laughs which are rarely forthcoming. It's just a hodge podge of slapstick without the semblance of a story.—CHESTER J. SMITH



In the new lineup of Universal pictures is "The Home Maker," from which these scenes were taken.

Regional News from Correspondents

Indianapolis

H. H. HULL, local exchange manager for F. B. O. and winner of first prize of the National Sales Drive of his company, has announced that plans are under way for a new and thoroughly modern exchange to be located on North Illinois St., Indianapolis.

Sam Abrams who used to be a salesman out of the F. B. O. branch in Indianapolis is making a fine showing as branch manager in Milwaukee.

J. F. McCoy is building a 600 seat theatre at Thirtieth Street and North Western Ave., Indianapolis. He plans to open the new house about Sept. 1st.

North Indiana territory is now being covered for Universal by Chas. B. Tyler and Paul B. Elliot.

Bob Friedman has handed in his resignation to the local Universal exchange and in the future will travel Indiana territory for Fox.

Eldo W. Stewart is re-decorating his "My" theatre and is also installing new seats. When finished the "My" will be up-to-date in every respect as new equipment was installed during the winter.

From all reports, the Tivoli at Mishawaka, Ind., opened recently by O. J. Lambiatt is easily one of the finest theatres in the state of Indiana.

The Miami theatre at Union City, Ind., will have its opening on June 18th.

St. Louis

C. T. THOMPSON, of Texarkana, Ark., has taken over the Dambly Building, Milam street, near Marshall, Shreveport, La., and plans to remodel into a motion picture theatre to be known as the Capitol Theatre. It is estimated the alterations and improvements will cost upwards of $100,000. The building is three stories, 40 by 150 feet.

The floors will be removed to permit a theatre with parquet and balcony. There will be a stage 26 by 40 feet and 30 feet high. The seating capacity will be 600 on the main floor and 400 in the balcony. Dressing rooms will also be provided for actors and actresses. It is anticipated that the desired changes can be made by September 1.

L. E. (Nicky) Goldhammer, star city salesman for Universal Pictures, is bemoaning the wrecking of his beautiful new Greygreen Moon coach by an Olive street car a few days ago. "Nicky" was about to pull away from Picture Row when the rattler knocked him for a goal. The damage, $800, was not covered by insurance.

Universal's All Stars ran their string of victories up another notch when they took the crack Pathe ball tossers into camp score, 39 to 9. Jimmy Shea, assistant branch manager, who pitches for the All Stars, has shown miracle man stuff by holding the opposition to such low scores considering the nature of his support. The previous Saturday the All Stars beat the Paramount team, 46 to 6. That game ended in seven innings because the boys got too tired running the bases.

The Queen theatre at Hope, Arkansas, had its opening recently and is under the management of C. B. Clark. Mr. Clark states that he is highly pleased with the way the public responded to the opening night.

Frank Horton, who manages the Grand at Hope, Ark., is making considerable improvement to his theatre. The lobby will be extended ten feet and provision is also being made for a ladies' rest room.

O. W. McCutcheon of Sikeston, Missouri, has leased the Home theatre at Blytheville, Ark., and accompanied by Mrs. McCutcheon, will make that city their future home.

S. S. Lewis, formerly of Walnut Ridge, Ark., has recently opened his new theatre in Covington, Tenn.

The Majestic theatre at Paragould, Ark., was burglarized recently and robbed of $250 in cash, several checks and valuable papers. The robbery occurred sometime after midnight as attaches of the theatre were there up until the arrival of the Memphis-Missouri train. The theft was discovered the following morning when employees opened the theatre and found the business office littered with papers and pieces of the broken safe. Indications pointed to the use of a sledge hammer and crowbar in tearing open the safe and the opinion is that the work was that of local amateur cracksmen. M. Collins, manager of the Majestic, was not in the city, having left on a visit to Mississippi.

Messrs. McWilliams, McDonald and Clark, who operate houses in Camden, North Little Rock, Little Rock and Nashville, Tenn., have leased the Majestic, at El Dorado, Ark., to A. Lightman. Mr. Lightman was the former manager and in the future will make the Majestic a first-run house.

Jonesboro, Ark., is to have a new $100,000 theatre. It has been announced that work will be started on the new house within the next thirty days and the opening is planned for October 1st. The stage will be equipped for both pictures and road shows and the seating capacity will be 1,500. Outside of the New Sanger at Pine Bluff, the new house will be the largest in the State.

The Main theatre at Morrilton, Ark., has been re-opened under the management of Irwin Worsham of Little Rock.

G. A. Peterson, one of the oldest and most enterprising exhibitors in the State of Oklahoma, has just opened his second theatre in Hollis, Okla. The new house will be known as the Folly, and will seat 400. Mr. Peterson also operates the Cozy, a 500-seat theatre, also in Hollis.

Cincinnati

HARRY WOOLFE, salesman for Universal and better known as the Canadian Northwesterner having at one time been a member of that famous police organization, motored to Montreal last week there to meet Miss Debby Marks, of Calgary, Alberta, Canada and her mother. After leaving Montreal the party motored to New York City where Woolfe and Miss Marks will be united in marriage and after spending their honeymoon in the East, they will return to this city. Harry to continue selling Universal product. The entire local Universal organization wished Harry God speed and luck on his hazardous venture.

Jack Stewart, spent several days in the city prior to his leaving for Paris, where he will represent First National. Jack is well known and liked in local film circles having at one time managed the Goldwyn exchange.

L. B. Wilson, the enterprising and energetic little manager of the Liberty Theatre, Covington, Ky., was elected to the board of directors of the M.P.T.O.A., at the Milwaukee convention. It was the first convention that L. B. attended and he was only there for a few hours but his personality was so felt that he was immediately placed into service. He is the youngest member on the board and there is no doubt but what his ability as an executive will be welcome to the rest of the board members. He left for New York where he will attend the meeting of the directors.

T. Sweeney, formerly with Producers' at Pittsburgh has joined the local sales force of Universal.

Chas. Lowenburg, exploiteer for Universal paid a visit to Charleston, W. Va., last week. Incidentally it might be mentioned that this is the first time Charlie has been to the W. Va., city since he ciceroned Miss Mary Carr several years ago while serving in a similar capacity with Fox.

J. S. Davis of the Westland Theatre, Portsmouth, Ohio, spent several days around film row last week.

The Highsplint Amusement Company of Highsplint, Ky., was represented at film row a few days ago by the owner E. H. Smith. While here Mr. Smith purchased several pictures.

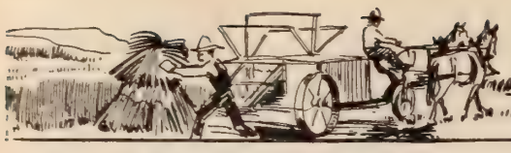
M. K. Murphy of the Murphy Theatre, Tarr, W. Va., visited with the various exchange managers last week.

Harry Charnas, president of the Standard Film Co., spent several days in the local exchange consulting with Nate Lefkowitz the local manager. The entire Warner product held-up to this time by the local Standard office, is being moved over to the Vitagraph exchange at Seventh and Main Streets.

C. F. Phister, of the Jewell Theatre, Troy, Ohio, made several important bookings while in the city last week.

Harry Kress, former premier exhibitor and showman of Piqua, Ohio, is now semipermanently located in the city, due to the fact that the Baseball team will be at home for some time and Harry is an avowed baseball fan.

Thomas Lindsey of the Paramount office force left for New York by motor last week where he will meet his brother and sister who are returning from a trip abroad. Before coming back to Cincy he will be accompanied by his mother and sister and motor through the East.



Des Moines



HERB GROVES, manager of the Des Moines Theatre, Des Moines, reports that this theatre will be closed on July 5 in order to redecorate and remodel, to the tune of $15,000. A. H. Blank of A. H. Blank Enterprises, has authorized this considerable expenditure and the enlarging of the Des Moines theatre stage in order that special prolog numbers of some pretension might be staged at the Des Moines Theatre. The Capital Theatre, next door to the Des Moines, and A. H. Blank's newest theatre in Des Moines, has found the policy of stage numbers with the pictures, a most successful one. The plans for the redecoration of the Des Moines Theatre have been presented by Younker Brothers, Des Moines, who had charge of the decoration of the Capital Theatre. The Des Moines Theatre will be closed for the whole of the month of July, while the redecorating is being done.

M. A. Smith of Sheraton has apparently abandoned his first idea of carrying to the Supreme Court his Sunday closing fight. There is an ordinance on the books at Sheraton that rules against the showing of pictures on Sunday. Mr. Smith, however, feels that most of the people, if given a chance, would vote against the Blue law. He planned to operate the show on Sunday and in case the mayor used his power to close the show, to carry the matter into court. The mayor did set down his foot on the Sunday show and so far Mr. Smith has made no further fight against the closing. And his house is closed on Sunday.

Hal Kelly, who operates the Opera House at Corning has closed his theatre permanently. Mr. Kelly is in poor health and not able to continue the operation of the theatre there.

E. A. Shipley, assistant manager of the Capital Theatre, isn't going to take the trip to Europe that he had planned for the middle of June. Business is business and his presence is demanded right here in Des Moines. It will be necessary for him to be at the Capital into July and then also it looks as though this hard working young manager is about to be presented with greater managerial duties. So the trip abroad is postponed until next year.

W. E. Banford, manager for Metro-Goldwyn, found conditions favorable in the river tri-cities, Moline, Davenport and Rock Island, on his visit there last week. He was accompanied to Chicago by J. E. Flynn, district manager of Metro-Goldwyn, for over the Memorial Day holiday.

M. B. Nichols, district manager for Famous Players, was at the Des Moines office last week.

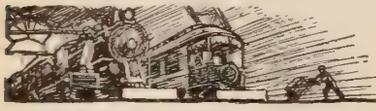
Alfred Bernreuter, director of the Capital Theatre orchestra of Des Moines, will be absent for a three-weeks' vacation. During his absence, R. C. Hoag, assistant director, will have charge of the orchestra.

Merrill Anderson, ad sales clerk of the Famous Players office, is a motorcycle enthusiast and will drive to Marion for the races there. There are half a dozen who are motor-cycling over for the event.

Metro-Goldwyn, F. B. O. and Famous Players are planning to clean up on the exchange staff team of the Film Building some fine day. But it seems that contracts are keeping the contestants pretty busy and neither team has lined up much time for practice. However, the talk about the battle is as fierce as ever.

Charles Schwartz, engineer, has been placed in charge of the expensive new cooling plant of the Capitol Theatre, Des Moines. It is estimated that $22,000 was expended for the new cooling system of the Capitol and this does not include the equipment of motors, fans and the washed air system that was already in operation. Early spring hot weather has already demonstrated the effectiveness of the new system.

R. A. Baker, booker of Universal, is a bachelor for three weeks. And, let us tell you, this is one wife that is sorely missed during her absence.



Kansas City



AMONG the out-of-town exhibitors in the Kansas City market last week were: P. S. Balley, Princess, Stanberry, Mo.; Herb Thatcher, Lyric, Abilene, Kas.; William Gabel, Grand, Beloit, Kas.; Mr. and Mrs. C. C. Christian, Beyers, Excelsior Springs, Mo.; H. A. McClure, Strand and Electric, Emporia, Kas.; C. M. Pattee, Pattee theatre, Lawrence, Kas.

No complaint about business among Kansas City exchanges last week. "Up and at 'em" was the motto. Harvey N. Day, general sales manager for Kinograms, was looking over conditions in Kansas City, while R. S. Valentyne, Pathe branch manager in Des Moines, Iowa, was a Kansas City visitor.

W. E. Truog and Bob Gary, Universal district manager and exploiteer, respectively, returned from the M. P. T. O. A. convention with something to make them feel unusually "pepped up" about.

J. E. Storey and Oscar Morgan, Pathe representatives, spent two busy days in Kansas City.

The Educational and Universal branches joined in the spring "clean up" campaign and had the ol' fronts repainted in bright colors.

Ralph Schetzer, recently with Standard Films, now is assistant manager of the Enterprise Distributing Corp.

Cleve Adams, F. B. O. district manager, was in Kansas City on a Middle Western tour.

Ben Taylor, former Fox salesman, has been succeeded by Frank Cassel, former Pathe salesman.

Universal added three new salesmen to its force last week—Lee Balsley, Irwin Dodson and H. Kidd.

There is a constant increase of vaudeville numbers twice or three times weekly among the smaller town and suburban theatres of the Kansas and Missouri territory, according to C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri. The Kansas City Juvenile Theatrical Association, an organization sponsored by the M. P. T. O. K.-M. for the purpose of providing vaudeville acts at low costs to small houses, soon will be ready to function.

As to ill-fortune, Jack Quinlan, manager of the Main street theatre, Kansas City, has more than his allotment this week. Hardly had Mrs. Quinlan been taken to a hospital to undergo an operation than 10-year-old Jack Quinlan, jr., was taken to the hospital, suffering from appendicitis. Now Jack is wondering what fate will deal him next.

The Globe theatre, Kansas City, has been leased for a term of five years by Richlyn Amusement and Realty Company, effective May 31. William Flynn and N. J. Flynn, brothers, are proprietors of the amusement company, a Kansas City concern. Besides the Globe they control the Wonderland, which is to be torn down July 1, and the Garden theatre. Louis Oppenstein, owner of the Globe, quoted the terms of the lease at $35,000 a year. Thomas Taffe, present manager of the theatre, announces that he will resign to become associated with the Missouri theatre.

The work of tearing down another of Kansas City's movie land marks—the Victory theatre—began this week. The Idle Hour theatre was razed not many months ago and the Wonderland theatre is to be next in the path of larger down town business buildings.

Exhibitors of Kansas City who are members of the M. P. T. O. Kansas-Missouri have announced that they will co-operate with the postmaster of Kansas City in exploiting "Better Mailing Week" through free advertising on the screens. Kansas City exhibitors also will aid in exploiting the civic improvement program of Kansas City. In appreciation of the latter co-operation Mayor Beach of Kansas City wrote a letter of gratitude to the exhibitors, commending their public spirited attitude.



San Francisco



C. A. GRISSELL, one of San Francisco's best known motion picture theatre managers, has again had his ability recognized by having been appointed manager of the "Union Square" theatre. Grissell is taking the place of former manager Eugene L. Perry who resigned his position to take charge of the Criterion Theatre at Los Angeles. Before leaving Perry stated to his many friends that he disliked to sever his connections with S. Harris and Irving Ackerman, managers of the corporation that owns the "Union Square", because of their genial manner.

H. C. McIntyre, Universal manager in Australia, accompanied by Mrs. McIntyre were recent visitors in San Francisco and were entertained by members of the local exchange.

A. H. Crooks of the Rialto Theater, Eureka, received a fifty dollar check from Carl Laemmle, because he in the minds of the judges, did the best exploitation work to "put over" "The Great Circus Mystery" which was playing at that theatre that week. President Laemmle of Universal is giving out a total of $5,000 during a period of five months to different exhibitors who show initiative.

Carol Nathan, local manager of Universal, has returned from his trip to Chicago and Eastern cities and was welcomed by his many friends. Some who knew he was coming, went over to the Oakland pier to make the welcome a big success.

Friends of C. L. Theuerkauf, Western District Manager of Universal Theatres, were pleasantly surprised when he appeared on the local exchange and it was learned it was not necessary to operate on him.

Chicago

PRESIDENT CHARLES NATHAN of the Illinois Motion Picture Theatre Owners, left Monday to attend the directors meeting of the Motion Picture Theater Owners of America, which is to be held in New York City this week. On the train with Mr. Nathan, were Al Steffes and A. A. Kaplan of Minnesota; Dick Beechly of Kansas City; and J. Smith of Des Moines, all of whom were elected directors of the national association at the recent Milwaukee convention. Jack Miller, business manager of the Exhibitors Association of Chicago, left on Tuesday, to represent his organization at the directors meeting.

Dernbach & Dyce opened their handsome new one thousand seat theatre at Wheaton, last week. This progressive Illinois city now has one of the most beautiful, well equipped and up to date houses in the state. With the opening of the new house Messrs. Dernbach & Dyce closed the Grand theatre at Wheaton, which they have operated for some time. They also operate houses at Batavia and Naperville.

General Sales Manager J. R. Grainger of Fox Film Corporation, was due here Friday, on one of his frequent flying trips.

E. S. Harris of the Columbia theatre, Peoria, is remodeling the Princess of this city, putting in a large amount of new equipment, including a battery of Motiographs and a large organ. He expects to have the house ready for the public by July 1st. It is understood that it will operate under a second run policy.

R. C. Williams is giving up his lease on the Puritan Opera House, West Salem. The Odd Fellows Temple, Mount Olive, is closing for the summer.

R. C. Seery, district manager of First National Pictures, Inc., spent several days in the St. Louis office. He was accompanied by Mrs. Seery and while there, were the guests of Mr. and Mrs. Harry Weiss.

Assistant Manager Sam Gorelick of F.B.O. and his wife spent the week end at some resort near Elgin.

Invitations have been issued for the wedding of Bertha Isaacs and I. Maynard Schwartz on Wednesday evening, June 3rd. The wedding reception will be held at the Covenant Club, 10 N. Dearborn Street. Mr. Schwartz, who has been Chicago manager of Educational Films for some years, has a host of friends and is being kept busy receiving congratulations. The newlyweds expect to make their residence at the Chicago Beach Hotel.

Assistant Manager Leonard Worley of the Palace theatre, Peoria, was the victim of a hold up last week. Mr. Worley, accompanied by a police officer, was on his way to the city hall to place the day's receipts of the Palace and Madison theatres in the city vault, when two armed men got the drop on the theatre man and his escort, took the officer's club and revolver and relieved Mr. Worley of his money. Two other men are said to have acted as lookouts during the robbery. Felix Greenburg of the Theatres Operating Company estimated the amount.

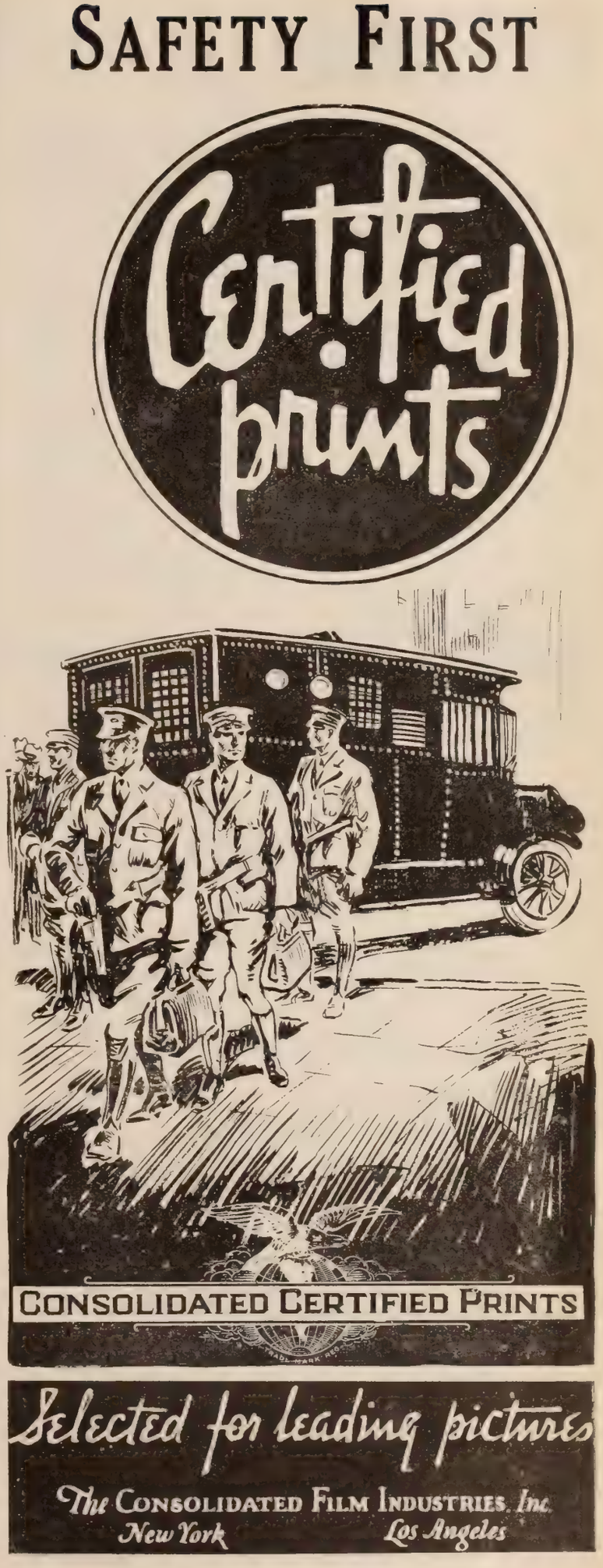
Manager Dembow of Fox's Chicago exchange, announces that his company's new Milwaukee exchange, will be officially opened on July 5th with Jack Lorentz as manager and L. A. Miller, of Fox's Minneapolis exchange, as assistant manager. The Milwaukee branch will be under the supervision of Mr. Dembow and will have commodious quarters at 721-23 Wells Street. Fox is also building up its sales force in the Chicago territory, Steve Montgomery having recently joined the staff to cover city territory; G. O. Godshaw, Indiana territory; Joe Levy, district about Peoria, and D. Arnold Kohn, the suburban area.

The many friends in the motion picture business, of Adolph Linick, secretary treasurer of Jones, Linick & Schaefer, are sympathizing with him in the death of his wife, which occurred last week at the Wesley Memorial Hospital of this city. Mr. Linick retired from active participation in the conduct of the firm with which he is connected, two years ago, and moved to Los Angeles. The operation for which his wife journeyed to Chicago was considered a minor affair, but she failed to rally. Following services held in Chicago, the funeral party left for Los Angeles, where the interment occurred. Besides two children, Mrs. Sidney Weisman and Leroy Linick the deceased is survived by two sisters, Mrs. Henry Kahn and Mrs. Sam Linick and a brother, Sigmund Faller, of this city, who is well known in motion picture circles.

Truman Talley, editor of Fox News, and for many years connected with leading newspapers of the United States, spent Friday to Monday in Chicago, supervising the filming and distribution of the Indianapolis Auto Races. The films were rushed from the track to Chicago by an aeroplane, developed and printed here and distributed throughout the United States, from here, the American Film Company doing the work of developing and printing.

The Lyceum of Peoria, which has been dark for two years, is scheduled to open again. This house is controlled by the Theatres Operating Company.

Sid Meyers, widely known in Chicago as an exchange manager, is now actively engaged in the real estate business in Miami, Florida, but retains his interest in the motion picture business and was in Chicago last week consulting with architects who will make plans for a fifteen hundred seat de luxe house, which he proposes to build in Miami.





Salt Lake City



C. H. MESSENGER, manager in this city for Educational, leaves Friday for New York City to attend the national convention which meets next week.

A. G. Pickett, manager of the local Famous Players-Lasky exchange is spending a few days in the Montana.

A. K. Shepherd, ad sales manager here for Famous Players-Lasky is in the Idaho country stirring up business on advertising matter.

Harry Pickering, who has charge of exploitation in this territory on Paramount pictures, returned this week after a trip to Idaho. Pick sent to New York City photographs of the five successful applicants for screen tests from this territory last week. If the pictures show that the originals are worthy of screen tests a crew will arrive here next week to conduct them. If all of the applicants pass the tests they will be enrolled as students in the school for motion picture acting that has been inaugurated by Famous Players-Lasky. Photographs of four girls and one man were sent in.

George Sheehan, who has charge of the Automobile Gold contests running at the present time at the Paramount Empress and Victory theatres, left yesterday for Los Angeles. He will return again at the conclusion of the contest, to award the prizes to the successful contestants having rolled up the most votes by selling season ticket coupon books to these houses.

The boys in the exchanges and theatres here are all pepped up, over the coming annual golf tournament between representatives of the two different organizations. The first of these sanguinary battles was staged last year with the exchange men the conquerors, thus dining and wining at the expense of the vanquished. This year the theatre men have sworn bitter revenge and it is rumored that George Carpenter and Carl A. Porter have moved the pianos out of their parlors to make way for swinging the mashies. The battle will be staged at Nibley Park links sometime in June. Twenty-four players lined up in foursomes will tee off. Three medics and an ambulance have been ordered to be on hand.

George L. Cloward, manager of the local Metro-Goldwyn exchange says that the outlook for the product scheduled for the 1925-26 season in the field is mighty good insomuch that they will readily prove the reason for the company slogan that they are "The Talk of the Industry." He leaves for his swing over the territory next week. Joseph F. Samuels will work Utah; Ed Lustig will cover Idaho while E. E. Harris will do his stuff in Montana.

Felix Feist, general sales manager for Metro-Goldwyn, and Harry Lustig, Western Division manager, are expected to arrive in this city within the next ten days from Los Angeles, according to a wire received at the local branch. While here the salesmen will be called in and Feist will give them all of the dope concerning the distribution and sale of the new season product. He is making a tour of all of the exchange cities of the country on this mission.

George T. Wassell, traveling auditor for Metro-Goldwyn is spending a few weeks at the local office going over the books and records. He is having a mighty pleasant time, seeming to like the place thoroughly.

Ed. C. Mix, Associated Exhibitors manager in this city is making a short jaunt through the southern Utah section.

Bennett Brandan, special serial representative for Pathe is expected in this city next week to go over the local situation with W. G. Seib, branch manager. Brandan is making a tour of the exchanges out of the head offices in New York City.

W. E. Shipley, owner of the Gem and Empire theatres in this city, and "Dad" Rand, manager of the Isis Theatre, returned yesterday from a motor trip through Zion Canyon and the scenic belt of southern Utah.

Salesman Blackstone connected with the Oklahoma City branch of Associated First National, called in at the local exchange of that company today and paid his greetings to W. F. Gordon, local manager. He is a member of the India Temple of the Shriners of that city, who stopped in this city today enroute to the convention at Los Angeles.

Joe Solomon, selling out of the local F. B. O. exchange left for his territory in Idaho today.

W. K. Bloom, Montana salesman for local F. B. O., returned to his territory this week after spending his vacation in Washington visiting his folks.

L. A. Davis, local chief for F. B. O. leaves this week for a trek over the entire state of Montana touching every point from water tank to capitol. He expects to be gone about two weeks.

Abe Glassman, operating the Alhambra Theatre, and Lou Perry, of Perry Brothers, owners of the Egyptian Theatre, were the Ogden, Utah, representative exhibitors on the local mart this week. Ed Ryan, Liberty and Alberta theatres, Brigham City, Utah; Steve Deal, Star Theatre, Springville, Utah; Nick Salvuarkis, Lyric Theatre, Price, Utah; J. J. Gillette, Strand Theatre, Tooele, Utah; W. V. Ginn, Auditorium Theatre, Pleasant Grove, Utah; C. A. Orr, Opera House, Grace, Idaho Mike Neilson, Fox Theatre, Buhl, Idaho; Ott Schmidt, Colonial Theatre, Idaho Falls, Idaho; and Joe Koehler, Idaho Theatre, Twin Falls, Idaho, made up the rest of the visitors.

Harding Brewerton, formerly an exhibitor of Canada, has taken over the Latonia and Community theatres at Layton, Utah, from the King interests.

W. G. Seib, Pathe manager, leaves for a jaunt through Idaho next week.

Jack Connors, who sells the United Artists product in Montana is here at the local exchange for a few days. He says the exhibitors in that state feel mighty good over business which is showing greater strength throughout the state than has been experienced for several years.

Samuel Henley, Universal branch manager, and Milt Cohn, salesman, left yesterday for Idaho in the interest of the new product.

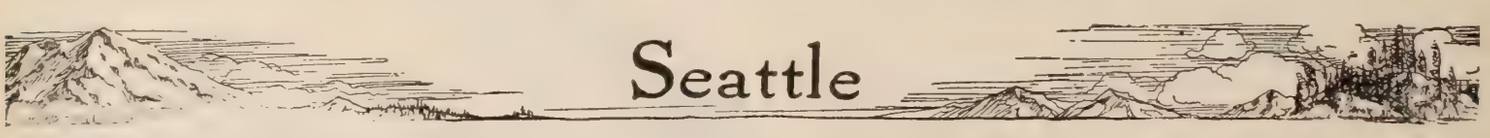
Garrett Graham, advance publicity man for the Universal "See America First", is back again arranging final details for the visit of the unit in this city June 6. He will act as one of the judges in the beauty contest whereby one local girl will represent the city in the film taken here and go to Universal City under contract to act in the movies. C. E. "Doc" Holah, in charge of the unit was formerly here as special representative for Fox.

George Mayne, owner of the Preferred Pictures and Super Feature Independent exchange returned Sunday from his peregrinations which took him over the entire state of Idaho. He will leave on a similar trip through Utah next Monday.

Harry T. Nolan, Mountain Division chief for Associated First National will be here in about two weeks.

Art Barron, veteran salesman in this territory, has joined the local Fox branch staff, covering southern Utah. He succeeds Leonard Tidwell, resigned.

C. F. Parr, branch manager for Producers' Distributing Corporation, is making a short trip to the Pocatello section of Idaho. He and the bunch will leave Saturday morning for San Francisco to attend the convention.



Seattle

THE Cinderella Band, an organization of young Seattle musicians recruited by Manager Charles W. McKee, made their first appearance at the Heilig Theatre here last week, and have taken their place as one of the popular symphonic orchestras of the city. The Band appears in specialty concert numbers four times daily, and in addition renders part of the musical score for the feature picture each week.

Herman Wobber, Western division manager of the Famous Players-Lasky Corporation, left the city last week, after having spent more than a week here in conference with George P. Endert, local exchange manager. Mr. Wobber was en route to Portland from here, following which he expected to return to San Francisco and Los Angeles for a few weeks' stay.

Jack Burke, manager of the Burke Theatrical Enterprises, and one of the infrequent visitors on Seattle's Film Row, spent a few days here last week, on a combined business and pleasure trip from his home city, Baker, Oregon. During his stay here Mr. Burke bought and booked a number of features pictures and short subjects for his houses to play this summer.

Announcement was made on Film Row last week to the effect that the irrepressible R. C. "Monty" Montgomery is now associated with Manager Jack Sullivan's local Fox exchange in a sales executive capacity. Mr. Montgomery is known throughout the entire Pacific Northwest as a film man, actor, producer and publicity expert of no mean proportions.

H. A. Black, manager of the Vitagraph exchange, returned last week to his office from Los Angeles, where he attended the convention of Vitagraph - Warner branch managers and executives. The entire Vitagraph product has been sold in this territory, according to Mr. Black's reports, so the local exchange at the present time is awaiting definite news as to the future course to be followed with the new combined product.

Harry Lanstom, well-known film salesman of this territory, last week announced his association with Manager George P. Endert's Famous Players office. He was formerly associated with Al. Rosenberg's De Luxe Feature Film Exchange, covering the Eastern Washington territory.

Felix Feist, associated with the national Metro-Goldwyn offices, left last week for Portland, after having spent a number of days in this city and territory with Seth D. Perkins, manager of the local M-G office.

With the arrival of warmer summer weather during the last few weeks, business among the picture houses of the city dropped off to a slight degree, and downtown houses began making arrangements for the coming season. Among the improvements noted was the painting and redecorating of the lobby and exterior of the Columbia Theatre. Manager Bender is giving the house a light, cool appearance by the use of light colors, artificial flowers and cooling electrical effects.



Denver

AL JOHNSON, assistant manager for Fox, is walking on air these days having just been the recipient of a son and heir. Al don't know just when he will put the boy to work but it should be soon for both his father and mother are old in the film business. Mr. Johnson has been in the film business since the days of the old General Film Co., and Mrs. Johnson was, for many years before her marriage, booker for Vitagraph in Denver. The baby weighs just seven pounds but it is expected that he will soon grow heavy enough to be as good a film worker as his father is and his mother was. We are happy to announce that the mother and child are doing well and Al is doing even better than that.

H. E. Sherman, for many years, managing director of the Barnett Amusement Company operating theatres in Albuquerque, New Mexico, is in Denver arranging bookings for the beautiful new Sunshine Theatre opened some time ago by this company. Mr. Sherman doesn't get to Denver very often but when he does, the boys are all mighty glad to see him.

Max Schubach of the Midwest Theatre Company, has left for a few days visit to the U. S. A. Theatre, Sidney, Nebraska, one of his chain of theatres in the territory. Max has completely recovered from his recent illness, and from his appearance and activities is the same hustling exhibitor of old.

R. J. Garland, manager of Metro-Goldwyn, and Eugene Gerbase, manager of Universal, were both visitors in Cheyenne, Wyoming during the past week.

Irving Ehrensoft, well known among all exhibitors and exchanges in the Western territory having been long associated with the industry of salesman arrived in Denver a few days ago from Phoenix, Arizona. Irving has come back to Denver to recuperate from his last attack of illness which seemed for a time to be very serious. Although tired because of the trip from Phoenix to Denver, Irving feels good and expects to be ready to resume his duties as salesman within a few weeks.

The entire office sales force of Producers' Distributing Corporation, left Saturday for San Francisco via LaJunta, Colorado, and Los Angeles.

Lon T. Fidler, former manager of the Warner Brothers Exchange in Denver, is now associated with United Artists as salesman. The Warner Brothers franchise of Denver was taken back by Warner Brothers and all their product is now being distributed through Vitagraph.

Exhibitors visiting the city looking for the Pathe Exchange will soon have to look twice before they know they are in the right place. Extensive and attractive decorations are now being made throughout the entire Pathe office and C. H. Van Horn, Pathe manager, does not hesitate to assert his office will be the finest looking place of business among the exchanges.

Carl Judge, owner and operator of the Iris Theatre, Wheatland, Wyoming, was a visitor in film row last Thursday. Mr. Judge hasn't been to Denver for two years. He reports excellent prospects for a very successful season this year.

Ed Anderson of the Colonial Theatre, Pueblo, Colorado, was also a caller on his film exchange friends during the past week. Other visitors were A. E. Dean of the Princess Theatre, Buena Vista, Colorado.

Jack Krum, manager of the local United Artists' exchange is up in Wyoming with a line-up that will make them all sit up and take notice. Jack expects to visit Laramie, Rock Springs, and Rawlins among other points in that territory. T. Y. Henry, Division Manager for United Artists is in charge of the local office until Mr. Krum's return.



Detroit

ACCORDING to present plans, all three of the John H. Kunsky theatres will remain open throughout the summer months. Preparations are now being made to install a mammoth pipe organ in the Capitol theatre, costing in the neighborhood of $50,000. While the old organ, considered one of the finest in the country but too small for Capitol purposes, is being dismantled and the new one installed, the theatre will remain open. Several important pictures are under contract for the next several weeks.

Fire, breaking out in the projection room of the Lyric theatre on Michigan avenue, filled the adjacent Lyric hotel with smoke, during the past week, driving out about a score of guests. The blaze was discovered when employees opened the theatre to sweep out preparatory to the day's performance. The inrush of air apparently fanned a smouldering blaze among rags in the projection room, into life. Firemen extinguished the flames without difficulty. The damage, confined entirely to the theatre, was slight.

Jack Stuart, recently resigned from the local offices of the Producers Distributing Corp, to do special work in England for First National, was succeeded during the past week by Frank Stuart, former special representative for William Fox.

Charles J. Richardson, former assistant dramatic critic of the Detroit Times, has been appointed Motion Picture editor of the same publication. He succeeds Lee J. Smits, who will devote his future time to the writing of several novels.

Steel work has been entirely completed on the new John H. Kunsky house, the State theatre, on Elizabeth street and Woodward avenue. Concrete work is now going forward at a rapid pace.

Charles P. Nathanson has severed his connections with the Wolverine theatre, although he has no definite plans for the immediate future.

Ben Cohen, proprietor of the Colonial theatre, is now convalescing from severe lacerations resulting from an accident while cruising in his new speed boat near Algonac. He was seriously lacerated on both hands and has been confined to Grace hospital for more than a week. The sympathy of his many friends is expressed by the flowers that fill his room.

Mr. and Mrs. Floyd Wadlow of the Virginia theatre in Detroit are receiving congratulations on the arrival of a nine-pound son. They also have a daughter.

Visual education has made enormous strides in Detroit schools in the past few years, according to Walter W. Whitengill, assistant supervisor of visual education in the public schools. A decade ago, he declared, few educators appreciated its value. Today motion pictures are a regular part of auditorium work in the platoon schools of the city. A regular circuit, embracing more than 61 elementary schools which operate on the platoon system, has been established, and selected films are shown regularly at these schools. Each week about 40,000 feet of film are shown to more than 30,000 children. As soon as new platoon schools are properly equipped to show the films, they are added to the circuit. The work of the visual education department also extends into the intermediate and high schools, where pictures of interest are occasionally shown.

Maurice Caplan of the Metropolitan Motion Picture Company, and Charles Carlisle of the Mecca Plaza, in Saginaw, are among the Michigan Shriners who left last week to attend the national convention in Los Angeles.

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Albany



PROBABLY the most important event of the past week in local circles, at least in the opinion of Edward Lewin, a well-known film salesman, was the arrival of an eight-pound boy, who will bear the name of Raymond. Naturally Mr. Lewin bought the cigars, and forgot the fact that he was selling pictures, for the time being.

William Smalley of Cooperstown, who has a chain of fifteen theatres or more, is negotiating, according to reports, for houses in Sharon Springs and Delhi. The one in Sharon Springs has been run for several years by Otto Eigen, who has returned to his novelty store and ice cream stand.

Speaking about taking over theatres, Julius Byck, a deaf and dumb exhibitor in Tannersville, has also acquired a theatre and last week found him the owner of a house in Hunter.

Tom Thornton, who runs the Orpheum in Saugerties, is now staging vaudeville each Monday night and appears to be doing extremely well.

At the Liberty in Herkimer, and the Gateway, in Little Falls, vaudeville has been cut out for the summer, but will be resumed in the early fall.

In taking over the Community theatre in Catskill last week, it now appears that W. W. Farley, of Albany, has really acquired two theatres in the mountain town, through the fact that William Smalley, who is running one there, sold out to M. E. Silberstein, of the Community, who in turn disposed of his houses to Mr. Farley.

Father O'Reilly of Rosendale, is running the motion picture theatre these days in New Palts, and according to the boys who sell him film, he is a very shrewd buyer. Roy Cronk, who has been operating a theatre in Roxbury, has decided to quit the business and devote his entire time to Sheffield Farms, with which he has also been connected for some time past.

The local Metro-Goldwyn office announced last week that they were paid a call by Jake Tremper who runs a theatre in Rhinebeck, covering the entire summer, three days a week. When Mr. Tremper is not around his theatre, he can generally be found at his greenhouses where he engages in he raising of violets for the trade.

Walter Seaman, who has a house in Highland, as well as others in Marlboro and Milton, is planning to make an addition to the one in Highland so that he can accommodate about 125 more persons.

James Hardy, who has a theatre as well as a hotel in Clayville, is planing to open the former in the near future.

The many friends of Dave Lake, the popular film salesman in this city, who was with Paramount for several years, and who has been of late with the local Metro-Goldwyn office, will wish him bon voyage when he sails from San Francisco on June 16 for Australia, where he will make his future home. Dave will keep right on, however, in the film business and expects to make his fortune in the far off land.

There was very little business up before last week's arbitration board and perhaps it is just as well for there was a decidedly slim attendance, Sam Freed being the only one on hand to represent the exchanges, and Louis Buettner of Cohoes, the only exhibitor present.

Ben Pierce, of Illion, who is associated with Young and Whitney interests, was in town on Monday, buying film, and upon ascertaining that the film salesmen were to have their ball that night, decided to remain over.

Rae Candee, of Utica, well known to exhibitors throughout the entire state, has recovered from a very painful attack of poison ivy. Mr. Candee spends many of his week ends at his camp in the Adirondacks and in some way grasped some of the poisonous weed. Harry Lux, of the Alhambra in Utica, spent the past week-end on a fishing trip.

Amos Leonard, who handles Pathe products out of Syracuse, was in town during a portion of the week. Mr. Leonard has just bought himself a new home in Syracuse, and his first overnight guest was Leon Medem, local manager for Pathe, who happened to be in town.

The hardest exhibitor to find these days, and likewise the one most sought after, is Meyer Schine, of Gloversville. It's a ten to one bet that any time a branch manager is out of town, he can be located in Gloversville. With something like sixty houses to his credit, Mr. Schine is out over the state a great deal of the time and is a hard man to locate.

L. A. Herman, who handles Universal product, and a brother of Alec, manager of the First National exchange here, has just bought a new sedan. Alec continues to walk. And speaking of Alec, the next time you are in town, drop in and inquire if he has a cigar. His pockets generally bulge, but there is a little catch to his gift, for with every cigar, he expects the signature of the recipient to a contract.

Ben Smith, who was formerly connected with Selznick in this city, has returned to town following a visit to his old home in New Brunswick. Ben showed up at the film ball and was right at his old job, collecting tickets at the door.

It takes Betty Feuer, of the Crescent in Schenectady, to doll up for the occasion. The other night she was present at the film ball in Albany, having been along Film Row earlier in the afternoon but seeing to it that it was carefully concealed by means of a long coat.

Gasper Battaglia, who has the Lansing and Monroe theatres in Troy, is just back from a six weeks' trip through the south. Since the boys have grown up, Mr. Battaglia is permitting them to look after the theatres to a considerable extent, while he interests himself in the wholesale fruit business.

The Papayanakos brothers, who made fortunes in Watertown, when the motion picture business was in its infancy and then retired, are once more leading figures among the exhibitors of northern New York. Alex has a house in Canton, Harry has one in Potsdam, while Jim is running the Graylin in Gouverneur. This brother has just bought himself a new home and it looks as though he intends to make Gouverneur his home for the years to come.

Sangster and Fitzgerald of Alexandria Bay have just taken over the Elite theatre in Theresa, which has been run by William Henry, and will assume possession on July 1.

Although Abe Stone, who runs the Arbor Hill and the Delaware theatres in Albany, was at the film ball the other night, he resisted all suggestions from the fair ones for a dance and contented himself with spending the evening in chatting with the ladies. Quite a number of exhibitors from out of town were on hand for the affair, Mr. and Mrs. Lew Fischer, of Fort Edward, being among the number.

There are at least two exhibitors in this section who find their enjoyment on their nights off by attending the boxing matches. Walter Roberts, manager of the Troy, can be found almost any Monday night at the matches in Troy, while C. H. Buckley, who owns the Leland and the Clinton Square theatres in Albany, was on hand this past week at the closing fights of the Knickerbocker Athletic club.

Extensive improvements have just been completed at the Park theatre in Glens Falls. The manager of this house is F. J. Cuneo. The house has been recarpeted and a new ventilating system has been installed while slip covers add to the attractiveness of the general appearance. There is also a new policy in vogue at the house, pictures changing on Sunday, Wednesday and Fridays.

Dave Seymour, who runs the Pontiac in Saranac Lake, which is a place as Dave describes it, "on top of the mountain," played his trump card last week when he booked C. Sharp Minor for the entire week. Saranac Lake was the smallest town the distinguished manipulator of the keyboard has ever played, but with plenty of advertising and with Dave Seymour at the helm, the act which was featured with the pictures, drew capacity houses. As Dave says, he believes in taking a chance, and while he makes a poor bet once in awhile, it's generally a winner nine times out of ten.

Leon Medem motored to New York for over Decoration Day and brought back word to Albany that Charles Stombaugh, whom he succeeded as manager of the local Pathe exchange, is as happy as the proverbial basket of chips now that he is located along the Great White Way and handling the Newark theatre.



Texas



WM. HORWITZ, JR., manager and owner of the New Texas and Iris Theatres, has returned from a two weeks' visit to New York. Mr. Hortwitz reports a profitable and enjoyable visit.

Reports from Harlinger, Texas state that the Queen Theatre is enjoying the most successful season since it was built. It was recently purchased by Jack Pickens, former south Texas representative for Metro-Goldwyn.

P. L. McCulley has returned to Luna Park Amusement Company and will write publicity and advertising for same this season. Mr. McCulley spent the winter in San Antonio where he was writing publicity and advertising for a local amusement company.

E. J. Barnette, Houston Chronicle theatrical representative, spent the weekend in Oklahoma City, Okla., visiting friends.

Aaron Laskin former owner and manager of the Cozy Theatre in this city who has been producing musical tab in Pasadena, California, will go to Memphis, Tenn. next week and produce musical tab in that city for the summer.

The Prince theatre will use the Country Store idea for the summer months in order to keep the attendance up to standard. Over 1000 articles have been gathered together for these nights which will be held Monday and Friday.

A new cooling system, a ton of ice for each show, is being used at the Palace theatre where the Gene Lewis-Olga Worth company are playing a short summer engagement. This is the first time in the history of the theatre that it has played shows in the summer months.

Carl Hoblitzelle owner of the Interstate Amusement company is in town for a few days looking over his business interest. Aside from the Majestic and Palace theatre the Interstate Amusement company control real estate in the downtown district.

Buffalo

MANAGER Ray S. Averill put over the Milk Fund Fight Pictures at the Olympic, Buffalo, in fine shape. He announced in the papers that the films were rushed to Buffalo by a special airplane. A big special screening for the sport departments of the local papers was put on which brought some valuable free publicity. He used some fine ads in the drama columns. He plastered the town with one sheet on the special added feature and arranged with Jimmy Slattery, one of the battlers and a Buffalo boy, to appear in person.

Reports have reached Buffalo's Film Row that William C. Calihan has resigned as general manager of the Regorson corporation of Rochester, so that he will be able to give his entire time to a new motion picture theatre which he is building in Kodak Town on the west side. Mr. Calihan has been with the Regorson corporation for many years and is one of the oldest theatre men in Rochester in point of service. The Regorson corporation controls the Regent, Piccadilly and Strand.

Howard J. Smith, manager of the Palace, Buffalo, has changed the policy of the house for the summer, putting on three shows a week, instead of two as heretofore. Now the programs are changed Sundays, Tuesdays and Thursdays. With this new policy and the new one at the Olympic where two double bills are offered each week Buffalo exchanges ought to be able to place much more film in first runs.

Manager Vincent R. McFaul is sure giving Shea Hippodrome patrons some rare music treats these days. Last week six big grand opera stars appeared in a condensed version of "I Pagliacci," and received an enthusiastic reception. This week he put on Henri Kublick, violinist and Melva Moore, colorature soprano, in a fine program.

Joseph A. Schuchert, Jr., is a popular fellow with the employes of the Colonial and Columbia theatres, which he manages and which are owned by his dad, who, by the way, is now touring the high spots in Europe. Joe put on a big feed the other night for the employes of both houses and the fellahs are talking about it yet. Some of those who attended ate so much they were all set for three days following.

Richard C. Fox, president of Golden Rule Pictures corporation of Buffalo, is sporting a Cadillac coupe. Must expect to clean up with that Beauty tournament at Crystal Beach.

Marvin Kempner, manager of the Buffalo Paramount exchange and Syd Sampson, manager of the Bond Photoplays exchange, were New York visitors last week end. It is reported that Bond may soon announce a new line of product to take the place of the new season Warner Brothers' features which in the future will be handled by Vitagraph.

Jack Woody of Associated Exhibitors was in Buffalo the other day conferring with Harry E. Lotz, local representative, on the new product for the coming season which Harry admits is the best on the market.

Earl Kramer, Universal manager in Buffalo reports much interest among exhibitors over the contract which call for "the works," of his company's product. Says the boys out in the sticks are especially enthusiastic over it.

Jack Coogan, senior, stopped off in Syracuse the other day to visit his parents, Mr. and Mrs. John P. Coogan, 210 Wayne street. Jackie Jr., stayed in New York with his mother. Mr. Coogan arrived in the Salt City at the heighth of the May freeze, bringing his own sunshine with him. He wore a straw hat with a band of pronounced color pattern and a topcoat of check design.

Wesley Barry is to visit Syracuse this summer. "Freckles" plans to make an extended stay with his aunt, Mrs. Nora Hutchins, 330 West Onondaga street. Mrs. Laura Barry, Wesley's grandmother, arrived in Syracuse last Wednesday. "Wesley has been at the Military Acadamy for the past two weeks engaged in a new Metro-Goldwyn production in which Ramon Novarro is playing," said Mrs. Barry. "Following the completion of that picture, he plans to visit in Syracuse before returning to Los Angeles."

Herk Webster, genial booker at the Bond exchange, Buffalo, having reached the weight of some 250 pounds, has decided to go on a diet. So he is cutting out two extra meals a day and just eating breakfast, dinner and supper.

Herman Lorence, manager of the Bellevue, Niagara Falls, visited New York this week to look over some of the new features and the new shows along Broadway.

Dan Buss of the Star theatre, Tonawanda, hasn't bought a new car in two months. Something wrong here. We usually see Dan in a new one every eight weeks or so.

C. W. Anthony has returned from the west coast convention of Warner Brothers all pepped up over the new season product which Vitagraph will distribute in this neck of the woods. C. W. spent most of his spare time out at Long Beach.

Cleveland

S. N. BERGER has been appointed manager of the Cleveland Metro-Goldwyn exchange to succeed Clifford E. Almy, who is now division manager in this territory. Mr. Berger was previously a home office special representative.

The local office of Producers Distributing Corporation attended the P. D. C. convention in Chicago last week enmasse. The party from Cleveland included Division Manager Robert Cotton, Exchange Manager George W. Erdman, Lew Thompson, Fred Schram, Jim Mooney and J. S. O'Connell.

Martin P. Brown has closed up his Lorain Theatre, Cleveland, for a couple of months. When it opens it will wear a new electric sign telling the world that the name of the house is the New Lorain. And this, translated into concrete terms means that Brown is doing the house all over, increasing its seating capacity, and improving it throughout.

Joe Deutch has just finished fixing up his Regent theatre, Cleveland. In addition to new decorations, Mr. Deutch has built a new stage so that he is now prepared to offer his patrons a combination picture and vaudeville program. Which he will do in the fall.

The new 1,200 seats Capitol theater in Steubenville, being built by A. G. Constant, will open on Labor Day, according to latest reports.

It is also reported that George Shafer of Wheeling, W. Va., is about ready to build an elaborate new theatre in Steubenville. The house is to be for vaudeville and big feature motion picture attractions. Mr. Shafer formerly operated the Victoria theatre in Steubenville.

J. S. Jossey, president of Progress Pictures, is spending the week with his family in Forsythe, Georgia.

Word has been received here of the sudden death of Leo Levison, in Porto Rico. Levison was connected with the Cleveland Universal exchange prior to his taking over the Universal office in Porto Rico.

Jack Harwood, vice president of the M. P. T. O. of Ohio, left for New York on Tuesday to attend the first meeting of the Board of Directors of the M. P. T. O. A.

Christy Deibel, manager of the Liberty theatre, Youngstown, will be present at the Film Daily Golf tournament. Deibel expects to add to his big collection of loving cups. He brought home two of them from last season's contest.

All the Warner pictures covering the 1923-4 and 1924-5 series, distributed in this territory through the Standard Film Service Company, has been transferred to the Vitagraph exchange. There are forty-one pictures in the two groups. This announcement clears up a matter that has been widely discussed out here. It was not known whether the Standard Film Service would continue to handle these Warner pictures and leave only the new product for the Vitagraph distribution, or whether some change in distribution would be effected. This effects distribution in Ohio, Michigan, western Pennsylvania, Kentucky and West Virginia.

Modern business methods were employed in the rejuvenation of the Empress Theatre, Chillicothe. A new entrance was built, a modern air-cooling system installed, and forty seats added, all without closing the house for a single day.

H. W. Johnston and Louis Mueller, Ashtabula, have disposed of their two theatres, the Polace and the Casto, to M. A. Shea, of New York. H. W. Johnston will remain as manager of the Palace and Mueller will manage the Casto.

John Bates was in the Film Building last Friday. That means a lot to local film folks. Mr. Bates has been very ill for a very long time and his recent visit, the first one in many moons, was rather like a big public celebration. He is one of the veteran film salesmen in this territory.

The Film Bldg. register contained the following list of out-of-town exhibitor guests: James Velas, Capitol Theatre, Bellaire; Oscar Smith, Apollo Theatre, Oberlin; H. Trefelos, Liberty Theatre, Canton; W. L. Beckham, Artcraft, Toledo, and Dan Robbins, Robbin's Theatre, Warren.

A Film Bldg. romance was divulged last week with the announcement of the engagement of Miss Peggy Moir, for four years in charge of the sales control department of the local First National exchange, and Arthur Ayers, who was also associated with the local First National exchange at one time.

The patrons of the Ritz Theatre, Cleveland, operated by The Ambassador Amusement Co., are listening to a new Wurlitzer Unit organ.



Central Penn

MOTION picture exhibitors and other business men of Steelton have joined in signing a petition asking the supervisors of Swatara township, immediately adjoining Steelton, to pass an ordinance prohibiting the holding of traveling carnivals, shows or other amusements of a like nature, for engagements of a week or more, within the limits of the township. An ordinance of this character has been in force in Steelton proper, but since the adoption of the borough ordinance carnivals have been showing in the township, just outside the borough limits, and the petition sets forth that the effects of the borough law are thus offset and that the Steelton merchants and theatres suffer a loss of business because of the counter attractions.

Carr & Schad, Inc., operating a big chain of picture houses in Reading and Lebanon, have recently reopened their San Toy theatre in the former city after having elaborately remodeled the interior. It is an attractive neighborhood theatre. In celebration of the reopening there was a special program which included vaudeville acts in addition to the usual picture program.

Miss Edith Marcus, whose father Isaac Marcus, conducts several neighborhood picture theatres in Harrisburg, has returned to her home in that city to pass the summer vacation after having spent the past scholastic year in State Normal School at West Chester.

C. Floyd Hopkins, head of the Wilmer & Vincent theatre interests in Harrisburg and a former president of the Harrisburg Chamber of Commerce, was a member of a committee from the latter body which tendered a banquet on the night of May 28 to the members of a committee which filled the membership quota of Sub-Division 4, of the Chamber, in the adjacent town of Wormleysburg. The banquet was held in the Beach Front Hotel, and Mr. Hopkins was among those who made addresses.

The American Legion Post, of Kutztown, was assisted materially in raising funds for its Memorial Day celebration, through the courtesy of the Strand Theatre management which put on special pictures on May 11 and 12 for the Post's benefit.

The employes of the Majestic Theatre, Williamsport, recently presented to George H. Bubb, owner of the theatre, an oil painting of himself, to be placed in the lobby of the theatre which has just undergone extensive remodeling.

Tony Marton's picture theatre, in Dupont, a town of 7,000 population in the hard coal mining regions, was on May 2 leased by him to Louis Marinos, who already had control of four theatres in towns in the same locality. Mr. Marinos also has obtained an option to purchase the theatre which is a comparatively new building, erected about two years ago at a cost of $20,000.

Use of the Iroquois theatre, Palmyra, was tendered by the management on May 11 for a community concert at which a silver offering was taken for the Community Fund of the borough. The entertainment was under auspices of Delphian Chapter, and H. H. Brandt directed the music.

The management of the Colonial Theatre, Norristown, which was badly damaged by fire in April, is to be remodeled according to plans prepared by Frank Maccaluso, of Norristown. The work is to be done by M. Alleva & Son, Norristown contractors, and it is proposed to reopen the theatre early in September.

About the middle of June a theatre with a seating capacity of 600 is to be opened by St. Ursula's Catholic Church, South Bethlehem. It will be used for motion pictures and amateur shows.

A program of organ music, played by Reynold C. Peters, organist of the Orpheum Theatre, Allentown, was broadcast through station WSAN, the studio of the Allentown Morning Call, under an arrangement made with the newspaper by Walter J. Hurley, the Orpheum manager.



Wm. "Bill" Woodin, Well Known Exhibitor of Towanda, Pa., Who has Just Been Elected President of the Towanda Rotary Club.

With formal ceremonies, two new theatres of the Comerford Amusement Company circuit were opened formally in the last week of May. The opening of the Shawnee theatre, Plymouth, was on May 25, and on May 27 the opening of the Kingston, in Kingston, was celebrated. Both theatres are modern and very attractive in appearance.

An interesting bit of history apropos of the demolition of the Orpheum Theatre, Harrisburg, to make way for a new 2,500-seat vaudeville house to be opened in the Fall, is that George Williams, an attache of the Orpheum staff, has made a collection consisting of every program that was ever enacted in the theatre from the time it first opened in 1903, as the Lyceum, which at that time, was a vaudeville house. The Orpheum, however—always a Wilmer & Vincent house,—subsequently became a legitimate theatre, which it continued to be until the wreckers got to work on it early in May. Mr. Williams' collection of programs fills a large trunk.

John McTague's theatre, in Coaldale, under a newly adopted policy, will be operated only three nights a week for the present.

The youngest house manager in any of the 300 theatres of the Marcus Loew circuit is Sydney J. Gates, 24 years old, who has just assumed charge of Loew's Regent motion picture theatre in Harrisburg, Pa.

Mr. Gates began theatrical work six and a half years ago when he was a little more than seventeen years old, starting as an usher in one of the Loew theatres in Cleveland, Ohio. He showed such a knowledge of the business that within eight months he was made assistant manager of Loew's Stillman theatre in Cleveland, and after a year and a half there was sent to fill a similar post in Loew's State theatre in Indianapolis. After that he was assistant manager of Loew's State theatre in New York City, and of Loew's State theatre in Buffalo, N. Y.

Last August when Loew opened his $2,000,000 Loew's State theatre in St. Louis, Mo., Mr. Gates was made full manager of that magnificent house. This position he retained until transferred to Loew's Regent in Harrisburg, about the middle of May to succeed as manager there Jasper Turano, who had resigned the post.

The Harrisburg theatre is considered one of the most important in the entire Loew circuit, representing Mr. Loew's first foothold in the Capital City of Pennsylvania and, in fact, in Central Pennsylvania.

Atlanta

ANNA H. SESSIONS, head of Producers' Distributing Corporation, accompanied by the members of her sales force, left for New York last Saturday to attend the convention. They are expected to return this Saturday.

Paul Engler, of the Famous theatre, Birmingham, Alabama, spent a few days in Atlanta this week, visiting his many friends on film row.

N. V. Darley, of the Rivoli theatre, Tampa, Florida, came in town this week and spent several days on film row.

Rufus Davis is out of the hospital, and is rapidly regaining his health and strength, following a serious operation for appendicitis which has kept him confined for the past several weeks.

Phelps Sasseen, who is one of the salesmen for Liberty Film Distributing corporation, came in to Atlanta for a short stay this week.

Bill Sharp, a Fox salesman, is in town. He will go out on the road again next week.

Sanges, of Progress Pictures, is in Birmingham. He left Wednesday and is expected to return Sunday.

W. J. Collins, cashier of the local Pathe office, left last Friday for a week's vacation at his home in Ellaville, Ga.

Oscar Morgan, Southern district manager for Pathe returned from Charlotte Thursday of this week after a visit of several days.

J. W. Mangham, branch manager of Enterprise Distributing corporation, is spending the next seven days in the Tennessee territory. He will return about the middle of next week.

Oscar Oldknow, vice president and general manager of the recently organized Liberty Film Distributing corporation, has returned from a business trip which took him to every office of the former Southern States and Creole organizations in this territory.

Announcement has been made of the opening of the Central Park Theatre in the suburbs of Birmingham, sometime early in July. Mr. Haynes will manage the new theatre, which will seat 500.

W. M. Wormack, of Talladega, Ala., and Jasper, Ga., will open the new Woodlawn Theatre in the residential section of Birmingham, Ala., soon. It will have 500 seating capacity.

J. H. Wheeler, of Tarrant City, Ala., former manager of the Star Theater there, will open a new theater at Wylam, Ga., on June 15th, seating 600.

C. J. Miller announces the opening soon of the Hendon Theater at Tonley, Ala., to seat 250.

Ben Styles, star salesman for Paramount working out of the Jacksonville office, returned this week from California. Mr. Styles went to attend the convention of the distribution department which was held some weeks ago, and remained to be with his mother, whose home in is California and who has been very ill.

Paramount is to have two new exploiteers in the Southern districts. One, whose name is not yet made public, is being schooled under Claude Saunders in New York, and will have his headquarters in Charlotte, N. C., in a short time. Jimmy Wiest is the second addition. He is coming to work from Jacksonville, having been transferred from Omaha.

New York and New Jersey

LEW LEFCOURT, who has been driving a delivery truck for the Prudential Film Delivery Company for the past four years, undoubtedly saved the Heights Theatre at 150 Wadsworth Ave., New York City, several thousand dollars. Late Sunday night, Lew was out on his usual run about town, "picking up shows" and reached the Heights around two A. M. Sunday morning. He found the door of the theatre open and also noted that the lights were lit. Just at that point he heard a scuffling noise and two men ran out of the theatre at top speed. Lew then looked about for more of the gang and finding none, reported the matter to the police. As Saturday was a holiday and the banks closed, it is possible that there were at least three days' receipts in the safe, and if this is the case it is reasonable to believe that Lew prevented the burglars from getting away with a rich haul.

The Bronx is to have a new 2,500 seat theatre on the corner of Jerome Ave. and 170th St. It will be built by the Consolidated Amusement Co.

The Cosmopolitan Amusement Co. of Trenton has begun construction of the New Greenwood theatre to be located at Greenwood and Cuyler Aves. The estimated cost is $80,000 and the house will have a seating capacity of 1,100.

Joe Hornstein recently made one of the largest shipments of Simplex projectors that has gone out of New York harbor in many months. The shipment was consigned to a large Japanese concern.

John Hammell of the Famous Players New York Exchange states that there is "something brewing in the air" and that there will be an announcement within the next couple of weeks or so that will make 'em sit up and take notice.

Hennesey and Gold's Regent theatre at Kearney, N. J., has temporarily closed in order to allow for alterations.

The New Singer in Brooklyn closed May 30th. The owners will make a number of alterations and will increase the seating capacity from 450 to 600 and will reopen the house as soon as these changes are effected.

Harry Harris of Heights Theatres Inc. has started construction of a new 600 seat theatre to be situated on the main thoroughfare of Mt. Vernon. Geo. Morrow, a brother-in-law of Harry, will be in charge of the house.

Ground has been broken for a 1500 seat theatre in South Amboy, N. J. Dave Snapper of New Brunswick is the owner and plans to have the house ready in the early part of October.

Sidney S. Cohen is making extensive alterations to his Tremont theatre and is also putting in a new ventilation system. Joe Hornstein is installing the latter.

The Kessler Theatre located on the lower East Side at Second Ave. and Second St., formerly showing legitimate Jewish shows, will be turned over to motion pictures on June the 8th.

Henry Siegel, manager of the Apollo Film Exchange has recently appointed Louis Weinberg to the post of assistant manager. Louis has been connected with Apollo since the opening of the exchange and in addition to his duties there, will also look after the Henry Siegel theatre interests in Flushing.

Property on Amsterdam Ave. running from 1763 to 1771, which includes eight stores and the Bluebird Theatre has been sold to the Amsterdam Ave. Realty Corp. It is reported that a resale of the property is to take place soon.



Dorothy Drew, signed by Ellbee Productions on a long term contract.

The Verdi Theatre, one of the three houses recently acquired by Leo Brecher and now under construction at 2nd Ave. and 108th St. will have a seating capacity of 1,100. It will also have a roof garden that will accommodate 1,000.

The Palace at Trenton, N. J., one of Walter Reade's chain of theatres, has closed.

Louis Goidl, well known and popular exhibitor of Brooklyn and former owner of the Hamilton Theatre on Hicks St. of that city, is now manager of the Strand at Clifton, N. J.

The Lafayette Theatre at 2238 7th Ave., N. Y. C. has recently been taken over by Leo Brecher.

The Saconia Realty Corp. of Brooklyn with Hyman Brand as president, took over the Livonia Theatre at 400 Livonia Ave. Brooklyn. The new ownership became effective this week.

Each week of the warm weather brings about more closings for the summer months. Those reported this week are the 4th Ave. Theatre at 4th and 20th St. Brooklyn, owned by Gottlieb and Goldmark. They will continue to operate their Paradise Theatre at 4th and 28th St. Another is the Port Morris at 580 East 138th St. owned by Frank Peters, who will also continue to keep open the Osceola at 138th St. and St. Anne's Ave. The Ely Theatre at 2707 Pitkin Ave. Brooklyn, belonging to the owners of the Civic and Cross Bay Theatres, has also closed.

Several more houses will go on a three day a week schedule, which includes the Review Theatre at New Lots and Sheffield Aves., Brooklyn. This house started May 30th. The Royal at 13th Ave. and 42nd St. Brooklyn will also show three a week beginning May 30th. The latter is owned by J. Michaels.

After June 14th the Central Theatre at 431 Wilson Ave., operated by J. Phillips, Sec'y of the M. P. T. O. of Brooklyn, will also go on the three day schedule. Mr. Phillips also operates the Wilson at 474 Wilson Ave.

Keeney's will close their Bay Ridge Theatre on June 7th and follow with their Bedford on June 10th. These closings are for the summer months.

The Welfare Department of Paramount, headed by Eugene Zukor and Dr. Stern, are having all employees vaccinated after having been notified by the Health Department of New York that there were a number of cases of small pox in the city.

M. S. Kussell of the Famous Players Exchange, having "sold up" his New Jersey division with the Greater Forty, expects to leave in about two weeks for the Catskills where he will spend his vacation.

Milwaukee

C. L. GOODE, well known theatrical man has been appointed manager of the State Theatre, one of the finest neighborhood houses in the city and a link in the chain of Silliman's theatres in Milwaukee.

W. H. Tracey, formerly salesman for Metro-Goldwyn out of Milwaukee, is now connected with Producers Distributing Corp., Milwaukee, traveling the southern part of Wisconsin.

Chas. Lundgren, branch manager Producers Distributing Corp. attended the annual convention of the entire P. D. C. sales force held in Chicago, May 28th and 29th.

D. W. Wolfsen, it is reported, has taken over the Princess and Majestic theatres, in Plymouth, Wis., formerly operated by Jack Anton. Mr. Wolfsen was formerly a salesman for the F. B. O.

Fox Film Corp., formerly operating as a sub branch of the Chicago office, will open an exchange in the Film Building in Milwaukee on Aug. 1. Mr. Jack Lorenz is manager.

L. A. Anger, veteran film salesman, now traveling southern Wisconsin for Fox, has started out on his territory.

Roy Miller, for several years past traveling Minneapolis territory for Fox has been transferred to the Milwaukee Branch as city salesman.

Leo Grossman put over the opening of his newly acquired theatre, the Greenfield, with a bang last week. Mr. Grossman formerly managed Silliman's Fern Theatre, in Milwaukee, but now he's in business for himself.

The Princess theatre, Milwaukee, will close on June 15th for a period of six to eight weeks while a new front, new seats and redecoration will take place.

S. H. Abrams, manager of F. B. O. returned from a trip covering the key cities in Wisconsin and reports exhibitors in a receptive mood for the F. B. O. 1925-26 program.

In order to make it more typical than ever of its name the Mer Mac theatre in West Bend, Wisconsin has been dolling up a bit with a redecorated interior, a new lobby and other improvements totaling an expenditure of about seventy-five hundred dollars. The house is owned by Aug. Berkholtz.

The following salesmen are representing Universal in the State of Wisconsin and have started out in their respective territories: Mat J. Lavin, Jr., Jack Camp, Robert Winning and Ed Gavin.

The Opera House at Oregon, Wisconsin, has been taken over by R. E. Dunn, which heretofore Geo Thompson managed.

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.

Exhibitors Box-Office Reports

FOX FILM CORP.

The Hunted Woman—
Attendance for the week just about normal. Good picture. (Middle West.)

Wings of Youth—
Fairly entertaining production, drawing normal box-office receipts. (Middle West.)

Gerald Cranston's Lady—
A well acted, but too long tale of English society life which failed to arouse interest. Business off. (East.)

Riders of the Purple Sage—
Great Outdoor picture—Excellent business. (Middle West.)

A great picture for the Mix fans. Filled with action. Tom's personal appearance one day in city heightened interest in picture. Business S. R. O. (East.)

A little below the average weekly attendance. (Middle West.)

The Rainbow Trail—
An excellent Western with a very popular star. Good receipts. (Middle West.)

Teeth—
A western that did a fair business for the week. Nothing to rave about. (Middle West.)

Hearts of Oak—
This one was a 'flop' in this town. They didn't care for it at all. (Middle West.)

Gold Heels—
Good entertainment. Fit in very nicely after the Derby. Business held up. (Middle West.)



Two-column ad in Indianapolis newspaper on "The Mad Whirl" (Universal) at the Colonial theatre.



The Princess theatre's ad in San Antonio newspapers announcing the showing at that house of "Cheaper to Marry" (Metro-Goldwyn).

PROD. DIST. CORP.

Silent Sanderson—
Harry Carey in another one of his entertaining westerns. A good bet for the admirers of this star. Attracted fair business. (East.)

Beauty and the Bad Man—
Attracted good houses all during the run. Actors give good performance. (West.)

Charley's Aunt—
Did a fair business on a return engagement. (Middle West.)

One of the best comedies of the screen—Excellent business. (Middle West.)

UNIVERSAL

Head Winds—
A good normal week's attendance with this one. (Middle West.)

Fifth Avenue Models—
Very good. Average attendance. (Middle West.)

Up the Ladder—
Virginia Valli and Forrest Stanley are seen to advantage in this production, whose plot is somewhat out of the ordinary. Business brisk throughout week. (Middle West.)

Secrets of the Night—
Weather had some effect on business done by this feature which is a fair program picture. Not so good at box office. (Middle West.)

Love and Glory—
A poor story, poor cast and poor business. (Middle West.)

Powder River—
A program picture that proved satisfactory. (Middle West.)

The Tornado—
An action picture that kept the audiences on the edge of their seats. Full house all week. (West.)

The Saddle Hawk—
Didn't do so very well with this western. (West.)

Price of Pleasure—
An ordinary program picture that failed to do much business for us. (West.)

Raffles—
A creditable screen version of the famous play. Excellently interpreted by a fine cast. Business good. (East.)

Personal appearance of Gilda Gray bolstered up receipts for the week. Picture not very strong. (West.)

Business better on second week for this one. (West.)

VITAGRAPH

Baree, Son of Kazan—
Not much of a picture but Anita Stewart's presence in the cast helped it. Fair business. (West.)

UNITED ARTISTS

The Salvation Hunters—
Did a good business due to advertising but those who saw it considered it too morbid. (West.)

B. P. SCHULBERG

The Boomerang—
An entertaining picture that drew fairly well. (West.)

ASSOC. EXHIB.

Introduce Me—
Drew fine crowds during a week's run. Made money. (Middle West.)

METRO-GOLDWYN

Man and Maid—
Typical Elinore Glyn picture. Fair Business, (Middle West.)

Cheaper to Marry—
Interesting comedy drama. Drew well. (Middle West.)

Confesions of a Queen—
Popularity of stars helped this one which brought in only fair business at that. Story fairly interesting. (East.)

The Sporting Venus—
Very good in spots. (East.)

Just the type of picture for the clientele served by this house. Business good. (East.)

Just an average entertainment. Business fair. (Middle West.)

The Rag Man—
Jackie Coogan went over good in this one. Good week. (Middle West.)

Seven Chances—
Buster Keaton's latest kept them laughing throughout the reels. Business good. (West.)

Janice Meredith—
This is a big feature and worth seeing. The older folks like it fine but the kids don't care much for the war stuff. Warm weather effected the matinees. Averaged fair week. (Middle West.)

Zander the Great—
Excelleent entertainment — Very good business. (Middle West.)

Quite elaborate, but audiences failed to enthuse over it. Business fair. (East.)

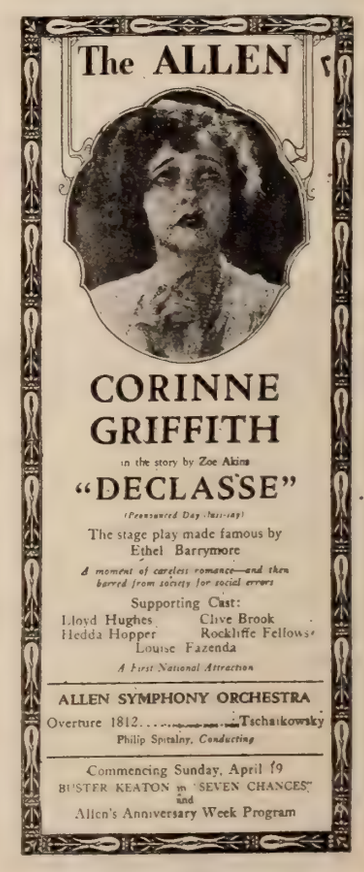
Patrons seemed to like it. Busines held up during run. (Middle West.)

Failed to get over here. Patrons disappointed in Marion Davies. (West.)

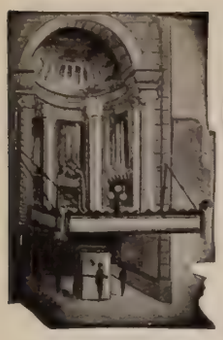
The Monster—
A little above the weekly average. Made money for a week. (Middle West.)

Romola—
Lillian Gish does best work of her career. Business great. (West.)

(Continued on page 2987)



The Allen theatre, Cleveland, used this clean-cut ad on "Declasse" (First Nat'l).



CONSTRUCTION & EQUIPMENT DEPARTMENT



Another Egyptian Theatre Opens on Coast

Warner's Pasadena House Designed From Ruins of Luxor and Karnak

THE West Coast now boasts of one more motion picture palace with the recent opening of Warner's Egyptian theatre, Pasadena, Cal. This marks the first theatre enterprise in the eastern part of Pasadena.

Designed in detail from the ruins of Luxor and Karnak, Warner's Colorado Street Egyptian theatre is outstanding for its beauty, luxury and charming restfulness that pervades throughout the house. Architecturally, Warner's is a decided break from the Egyptian designs that have been used in the last few years and yet the details are all true to type.

Proscenium columns, the great Pharaoh heads surmounting the pylons, the columns in the inner lobby and other details are all taken from the ruins of Luxor and Karnak, the temples of Dendera and Philae.

Instead of the usual side location, the pipe organ has been given a central position over the proscenium arch. This has proved to be of distinct value, the tones of the organ being thrown directly into the center of the house, with a great and effective improvement in effect, it is claimed. At each side of the proscenium, in the space usually devoted to the organ grills, is a balcony which may be used by singers and speakers when the stage is occupied.

In a large section of the theatre are luxurious, overstuffed divans and the remainder of the seats are roomy, comfortable orchestra chairs. Each chair affords a free and unobstructed view of the stage. They have been so arranged that no seat is far enough to the side to cause distortion in the motion picture.

Prominent among the many features incorporated in the theatre is the upstairs nursery, where mothers with babies may view the performance through great plate glass windows which open toward the stage and give the occupants of the nursery as good a view of the screen as any seat in the house. At the other side is the men's lounge, similarly situated, with plate glass windows.

Special study was given to the ventilating system and as a result a splendid result has been attained.

Equipment installed in the projection room is of the very latest type.

A spacious stage is provided where the same attention has been given to the best and latest equipment. Commodious dressing rooms are provided for the actors.

Special hangings, stage curtains and other paraphernalia are installed. Special counterweight systems and electric curtain controls which may be operated from the projection booth by the operator are included in the equipment. Imported materials made in France have been used to arrive at the proper effects.

Arrangements have been made by Mr. Warner for a large, well-lighted auto parking space adjacent to his theatre. This is at the disposal of patrons without charge.

Plans for Warner's Egyptian theater were drawn by the architectural department of J. H. Woodworth and Son, under the direction of Kenneth A. Gordon, architect. Construction work was done by the same firm, which also negotiated the lease and the financing.

Theatre Projects for May Break Year's Record

ACCORDING to the Film Daily, 188 new theatre projects were announced during the month of May. Of this number 27 were in New York City and state, 23 were credited to California and 22 to Pennsylvania. The projects by states are as follows: Alabama, 3; Arkansas, 4; California, 23; Colorado, 6; Connecticut, 5; Florida, 1; Georgia, 1; Idaho, 1; Illinois, 14; Iowa, 4; Kansas, 1; Maryland, 1; Massachusetts, 7; Michigan, 4; Minnesota, 1; Mississippi, 2; Missouri, 7; Nebraska, 2; New Jersey, 9; New York, 27; North Carolina, 5; North Dakota, 2; Ohio, 7; Oklahoma, 2; Oregon, 3; Pennsylvania, 22; Rhoda Island, 1; Texas, 16; Washington, 3; Wisconsin, 4; District of Columbia, 1.



Warner's New Egyptian theatre that recently opened in the Eastern section of Pasadena, Cal. This house incorporates all the latest features that add to the comfort of the patrons. Egyptian style of architecture is used throughout.



The beautiful mezzanine promenade of Warner's new Egyptian theatre, Pasadena, Cal. While this theatre is designed after the Egyptian style there are several unusually distinctive features that tend to differentiate this theatre from other Egyptian houses.

Ambassador Amusement Co. Opens First of Neighborhood Circuit

THE Ritz, Cleveland, Ohio, the first of a circuit of high class neighborhood motion picture theatres to be built and operated by the Ambassador Amusement Company, recently opened its doors to an invited audience of over 1200 people.

The Ambassador Amusement Company comprises Henry H. Lustig, president and general manager; Sandor Klinger, vice president; Oscar Stotter, secretary, and Morris Berkowitz, treasurer.

The Ritz follows the popular policy of erecting the best type of motion picture theatres in the residence districts. It is located at 978 East 123d Street, a busy business section in a thickly populated residence section. The house has 1200 seats, and was erected at a cost of $150,000, by Al Janowitz, a local architect.

The exterior is an attractive combination of brick and hollow tile. The ticket booth, conspicuously placed at the entrance of the lobby, is very decorative and relieves the simplicity of the elevation. All 1200 seats in the auditorium are on one floor, with a gradual slope to the concrete floor so that the screen may be seen equally well at all distances. The theatre is equipped with a ten foot stage so that specialty numbers and vaudeville acts can be presented upon occasion.

The interior decorations are particularly pleasing. Blue, ivory and old gold have been tastefully combined to give an air of unusual refinement to the theatre. One of the outstanding decorative features of the auditorium is a frieze of carved rails, back of which colored lights have been placed. When the house is in semi-darkness these lights harmonize with the side bracket fixtures and produce a novel effect. The walls above this railing are soft pastel shades in panels, each decorated with a dainty French design. A soft wistaria shade predominates in these panels, this shade is duplicated in the heavy velour stage curtain, and the torchere lamps which flank the stage on either side.

A deep foyer extends all across the house. This is carpeted by heavy ply velour. Leading from this foyer are completely equipped rest and smoke rooms for both ladies and gentlemen.

The Ambassador Theatre Company put as much thought to their projection room as they did did to the auditorium. The projection room is large and airy, with conveniences of all kinds for the projectionist. Two motiograph de luxe projection machines have been installed by E. E. Oliver. Oliver also supplied the diamond bead screen. Peerless reflector arc lamps are also installed.

The lighting is both direct and indirect. Heating and ventilating systems are of the latest and most approved type. As would be consistent with this type house, communicating telephones, vacuum cleaning system and maid service are supplied. No comfort either for the patron or for those operating the theatre in any capacity has been omitted.

It is the policy of the Ritz to offer three changes of program each week, with daily matinees. Prices range from 10c for children, to 25c top. Features, comedies, news reels and a novelty will comprise a program. It is the intention of the management to run a serial Saturday afternoon.

The Ambassador Amusement Company, which has just completed this newest of Cleveland's neighborhood houses, has also another house, to be known as the Ambassador, under construction. It is located on Superior Avenue, at East 124th Street. This theatre will be as large as the Ritz, and will spare nothing for the convenience of its patrons. It is the intention of the Ambassador Amusement Company to build, acquire, manage and own a circuit of the highest class picture houses in Cleveland and its suburbs. The Waldorf, formerly operated by Messrs. Lustig and Berkowitz, will, in the future, be operated by this organization.

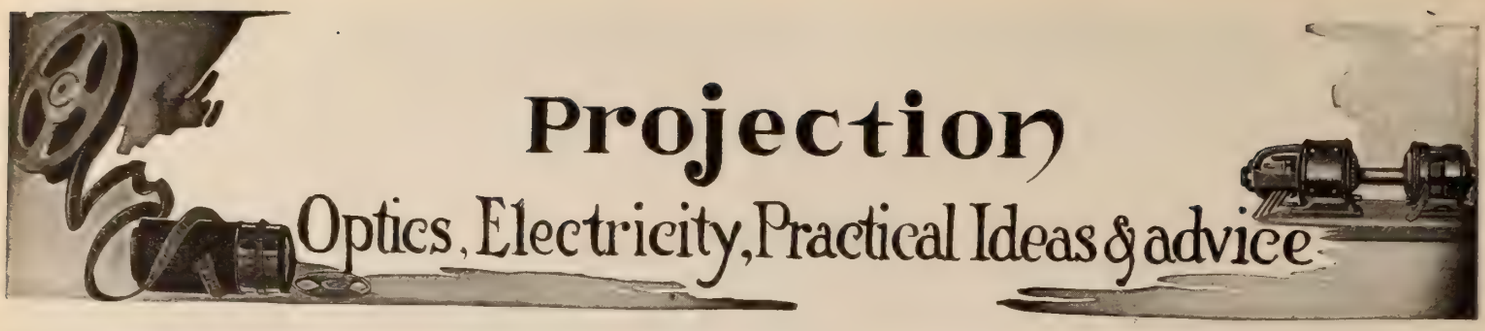
Definite and Real

Exhibitors who keep a careful eye on the box office find that photographic quality on the screen has an influence with patrons that is definite and real.

That's why it's worth while to make sure the picture is printed on the film that carries quality from studio to screen—Eastman Film.

Eastman Film is identified by the words "Eastman" and "Kodak" in black letters in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



Illuminated Borders

SOME little while ago a gentleman by the name of Martin thrust himself into the limelight of the projection field by exhibiting a device for providing illuminated borders around motion picture screens. It was known as the Martin Illuminated Border and was claimed to possess the property of making the picture stand more clearly, besides providing some illuminated ornamentation to an area which, hitherto, had been caused to maintain an inky blackness. A sort of picture frame, as it were.

After a number of demonstrations, both public and private, it seemed to quietly fade from view and little has been heard of it since.

In a recent article on screens in general, casual mention was made of it in columns whereupon T. Edgar Beard, of Coalville, Utah, who prides himself on his "keep-up-to-dateness," eagerly snapped it up and hastily penned the following note.

Gentlemen:

In reading the current issue of Motion Picture News (April 4th) I notice that you mention the "Martin Illuminated Border" possessed a greater contrast effect than a plain black border with the result that it caused the picture to stand out much more clearly.

If this illuminated border will bring out a picture more boldly, *why should it die down?* Why not let us hear more of it?

I am after anything that will result in better presentation of pictures. Can you recommend this device to me? Will it, as it is claimed, cause the picture to stand out in greater relief?

If it will do this, then kindly put me in touch with firm. I only want the best. However, if it is just an idea that won't stand the test I am not interested. I have now more junk than I know what to do with and do not care to increase this accumulation.

I have always found, however, that anything you or the Nicholas Power Co. recommended has always proven satisfactory and has always worked as claimed.

I'll take your word on anything.

T. EDGAR BEARD.

Refuse the Challenge

No, Friend Beard, we refuse to be inveigled into an argument about the claims for illuminated borders. This for a very good reason. At the time of the recent agitation over this device the writer was requested by the Motion Picture Producers' and Exhibitors' Association to make a study of the problem with a view toward evaluating, in some absolute terms the effects claimed for the device.

After some private demonstrations at which Mr. Martin officiated, it was set out to find just wherein lay its merits and to what extent. Some simple stencils were cut along with lantern slides having borders of a simple regular design in which the ratio of light to dark could be varied in a progressive manner.

Some data was obtained in this manner but the thing which stumped us was this. What should we evaluate? Where shou'd we start? What was it we wished to measure, and then how to do it?

It was obviously a psychological effect. Could it be measured? And so it went until in the natural course of events the whole thing died down.

Coming Back

Now we are informed by Mr. Joy of the Motion Picture Producers' and Exhibitors' Association that Mr. Martin, after a sojourn in Toronto, spent in perfecting this device, is soon coming back to New York, stronger than ever and the entire problem will come up for reconsideration.

It is claimed that considerab'e improvements and important changes have been made, and Mr. Martin has serious intentions of putting this thing over. Another demonstration will be staged in a local theatre in the near future.

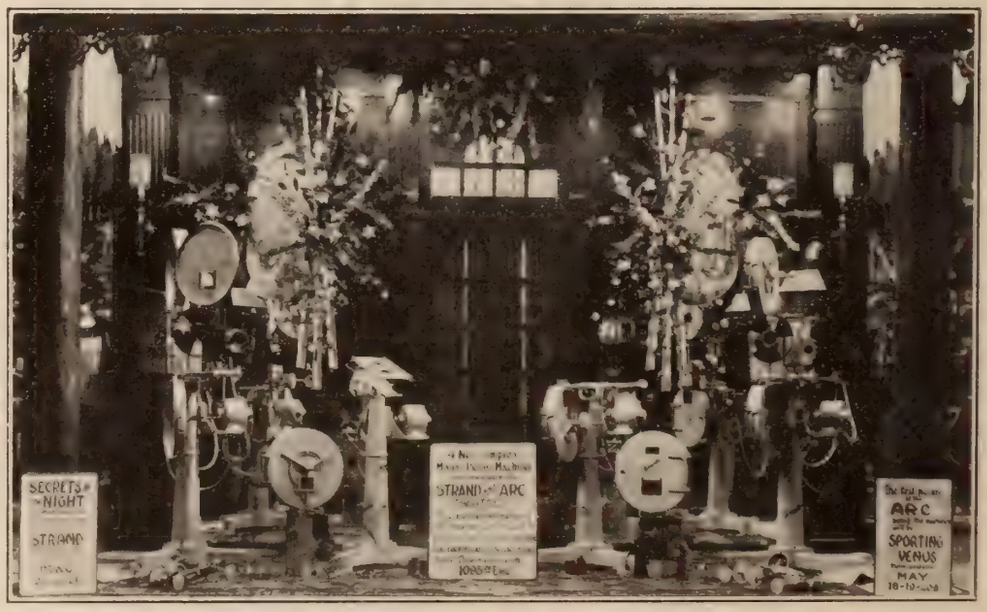
Whether or not the effects which this device possesses will ever be evaluated is, after all, of no great consequence. The principal point is that it does seem to have some peculiar psychological effect in making the picture stand more clearly and also appears to give the illusion of depth.

Probab'y two of the greatest disadvantages which this thing possesses are, that it is somewhat complicated and requires expert attention and the border tends to distract attention from the picture itself because of its elaborateness.

It is likely, however, that the mechanical objections have now been removed by the improvements mentioned before. As for its commercial properties, "Time will tell."

Stand Pat

That, in brief, is the set-up concerning the illuminated border, and you can see that no matter how anxious you are to try it out, you will have to hold your impatience and wait for this device to become available to the trade—if it ever does. In the meantime, the writer will stand pat on his original recommendation for screen borders. This makes use of a fairly wide border of soft gray around the picture area to ease the excessive contrast between the illuminated picture and its surroundings supplemented by a dead black stripe, four or five inches wide, around the picture area itself. This serves to outline the picture, giving it a sharp cut-off, which makes for distinctness, without, at the same time running the risk of causing the patrons annoyance and eyestrain.



Arthur Jackson, owner of the Strand and Ark theatres, Crawfordsville, Ind. conceived the novel idea of interesting his prospective clientele in the mechanics of placing the picture on the screen. Mr. Jackson therefore secured the cooperation of the leading department store and placed in its largest window the display shown above, consisting of four new simplex projectors that were to be installed in his two theatres. This display attracted a great deal of attention and increased business very materially on the night they were first used. The projectors were sold and installed by the Exhibitors Supply Co. of Ind.

If you are in the market for any kind of

MOTION PICTURE APPARATUS

Consult us—and save money

Send for our price list

MOTION PICTURE APPARATUS CO.
110 West 32d St., New York
Phone Penn. 6564
U. S. and Canada Agents for Debrie Apparatus

The News

is again in the lead for Equipment advertising carried for 1925.

This maintains a leadership of over eight years.



Tell Your Story With Music—Pack Them In

You can duplicate this record for your theatre. Here's the greatest advertiser in the world carring none. Mr. Burr Nickle, is reported to be the first man who ever booked a feature picture from Los Angeles to Broadway, and the Tangley CALLIAPHONE did the trick.

We sell complete Auto outfits, or you can purchase the instrument and mount on your own car. Will fit a Ford Touring Car Chassis if necessary. Beautiful tones—the public loves it.

Our Guarantee—Put this modern "Pied Piper" on the streets and if the public does not agree it is the sweetest music ever heard from a loud volume instrument—if they don't agree that it is as pretty as a Band, then send it back, and we will refund your money, you pay the freight charges.

The largest managers are now using them for Parks, Shows, and the Movie Manager and Feature Picture men can use it to even a greater advantage.

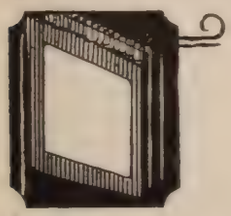
Cash or terms. Terms so easy you cannot afford to be without it. Low prices from $630 for instrument to $1355 and $1765 for complete Automobile outfits. Jake Wells uses one for his theatres. Ask him at Richmond, Va.

Write today, free literature—start your season right, give your people something different, be the first to put over a "real thing."

They Can Hear It A Mile Away

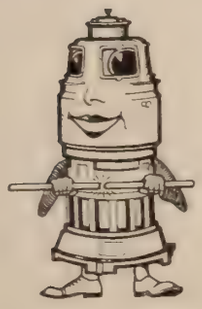
Tangley Co.
100 Main St.
Muscatine, Iowa

The Calliaphone
PRONOUNCE IT "KA-LI-A-PHONE"



TransVerteR *says*—





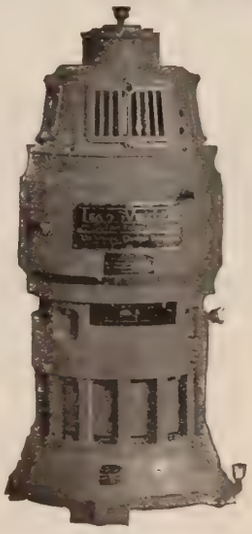
"I'm going to tell you why you need me"

The Public demands *Good Pictures* and that they be presented *without strain to the eyes.*

Put me on the job and watch the flicker and fluctuation disappear

I change your alternating current into direct current with four to five times the candle power of an alternating current arc of the same amperage.

I make it easy for you to perfectly dissolve your pictures and make your projection more artistic in many ways.



To really know how much "Transverter" can do for you just write for one of our folders. It will interest you. Send for it today.

PERKINS ELECTRIC LTD.
Canadian Distributors
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The HERTNER ELECTRIC COMPANY
1900 W. 112th. Street Cleveland, Ohio U.S.A.



A PROBERT MARQUISE Will Advertise Your Theatre

An attractive marquise over the entrance of your theatre will prove a dignified and effective advertisement for your shows. This advertising, right at the point of sale, always brings gratifying results.

At night, the well illuminated Marquise is even more efficient as an attention getter.

Our illustrated catalog shows marquise for all types of theatres, write for it today

PROBERT SHEET METAL CO.
COVINGTON, KY.



American Projection Society Holds Successful Meeting at N. Power Plant

THE American Projection Society of New York held its 50th lecture meeting at the factory of the Nicholas Power Company, 90 Gold street, at midnight on May 28th, and enjoyed one of the most interesting programs ever presented by the Society. About 150 members and friends of the Society from all parts of the metropolitan district were present and passed a very enjoyable and instructive night.

Arthur Shulze gave a successful demonstration of the method of determining screen illumination intensities by the use of the Photometer; F. H. Richardson gave an analysis of the high intensity crator and showed how economies could be effected by proper attention to the lamp. Herbert Griffin, General Sales Manager of Nicholas Power Company and Lester Bowen delivered talks on low intensity ares and gave a practical demonstration of their new Powerlite Low Intensity Reflector Lamp.

Prior to these talks the visitors were shown about 20 odd models of the earliest projectors including Power's numbers one to five and the Viascope, Selig's "Polyscope," Lubin's "Cinegraph" and early Edison models.

Adjourning to the large projection room George Edwards opened the meeting by introducing S. R. Burns, Pres. of the Nicholas Power Co., who briefly and cordially welcomed the guests. On behalf of the Nicholas Power Co, the members of the Society were presented with a number of the early models previously mentioned. George Edwards, on behalf of the American Projection Society, expressed his sincere appreciation of the gift and said these early projectors would be kept on permanent exhibition in the clubrooms of the American Projection Society.

Following the lectures, refreshments were served and this part of the program was in charge of Jesse Hopkins and Tony De Mott. Among others present were Cecil Wood, P. McDermott, F. Nealy, Bart Green, of the Department of Water Supply, Gas and Electricity; O. Kafka, president of the A. P. S.; Joe Bascon, president of Local 306; M. Smith, J. Engle, M. O'Brien, B. Norton, J. Gervin, J. Harding, J. Buchardt, A. E. Meyer, Nicholas Power Co.; and P. A. McGuire, Adv. Mgr. Nicholas Power Co.



A detail of the design and decorations used in Warner's new Egyptian theatre, Pasadena, Cal.

Libman-Spanjer Corp. Issues Illustrated Catalogue

Libman-Spanjer Corporation, designers and builders of theatre display frames and ticket booths, have just issued a very complete catalogue on their product. This booklet is filled with illustrations and short descriptions of attractive ornamental display frames, and unusual designs in ticket selling booths. It also contains several interesting remarks concerning the value of lobby displays.

New Schine House to Be Completed August 15

C. C. Young, district manager for the Schine Theatrical corporation, has notified Manager Gus de Pauw that the contract for the completion of the Capitol theatre in Newark, N. Y., has been let to Leon Lempert & Sons, Rochester. The contract calls for completion of the house by August 15. The house will have a seating capacity of 1,400.

Allis Theatre, Wis., to Be Replaced by New House

Plans for a new motion picture theatre for West Allis, Wis., are under way, accordto latest reports. The theatre will be erected to replace the present Allis Theatre at Sixty-fourth and Greenfield Avenues. It will seat one thousand and will cost approximately one hundred thousand dollars.

PRINTING AND DEVELOPING
100 FT. FREE
As trial to new customers.
We do high grade work. Send us your film.
Baker Motion Picture Studio and Laboratory
Plymouth Bldg., Cleveland, O.

THEATRE TICKETS
Specify GOLD SEAL
MACHINE - HAND SELLING - COUPON
Lowest Market Prices Always
AUTOMATIC TICKET REGISTER CORPORATION
723 SEVENTH AVE. NEW YORK.
Mfgs. GOLD SEAL TICKET REGISTERS
Thousands in Daily use the World Over

UNITED STATES TICKET CO.
ROLL AND FOLDED TICKETS FOR EVERY PURPOSE
USTICO
GET OUR CASH WITH ORDER PRICES
ALL-NIGHT AND DAY SERVICE
FORT SMITH, ARK.
"THE TICKET CITY"

Stanley Theatre to Be One of America's Finest

Construction of one of America's most beautiful play houses is rapidly nearing completion after six months' intensive work on the new Stanley Theatre, on the Boardwalk at Kentucky Avenue, Atlantic City, N. J., for the Stanley Company of America.

Architects, builders and other experts in the building industry visiting Atlantic City, as well as residents of the resort have watched as the building program converted what was worn down property at one of the most traversed points of the Boardwalk, into a handsome edifice of stone, brick and terra cotta.

A record for time in the building and completion of such a structure is being made. Less than seven full months will have elapsed between the time ground was broken for the Stanley Theatre until it is formally opened to the public with entertainment entirely new in the realm of the theatre for Atlantic City.

When the theatre is opened it is expected to be a revelation for beauty and appointment. The cost of building and decorations alone is in excess of $1,000,000, while its furnishings and equipment will be the last word in such, with the rugs for lobbies and rest rooms coming from far off China.

Work on the new structure has maintained its schedule despite several setbacks in the form of labor difficulties. Sub-contractors responsible for interior construction are now at work, with the result that despite predictions to the contrary, the theatre will be opened on or about July 1st.

N. W. Huston Is Building Theatre at Columbus, Kas.

N. W. Huston of Columbus, Kansas, has recently let contract for a $30,000 theatre, to be built on site of the one recently destroyed by fire. The building is to be a modern up-to-date show house. According to the contract this house will be opened Sept. 1st. Mr. Huston is also owner of the Columbia Theatre, at Columbus, Kans.

Dynamite Wrecks House in Charleston

The rear of the Capitol Theatre in Charleston, W. Va., was blown away by dynamite during the week. The explosion was of terrific violence and shook buildings within a wide radius. Charles Middleburg, owner of the house, has offered a reward of $2,500 for the arrest and conviction of those responsible for the blast.

Tonawanda House to Have 8 Stores and Cost $300,000

Announcement is made that the Main-Go Realty Company soon will ask bids for the erection of a large motion picture theatre and office building in the block bounded by Webster, Tremont, Main and Goundry Streets, North Tonawanda, N. Y. It is planned to have eight stores on the ground floor front in addition to the large theatre lobby. The cost of the house, it is reported, will be $300,000.

Has it made good in other houses?

When you consider booking certain pictures, or buying certain equipment, what counts most?

It's this question, isn't it?—

Has it made good in other houses?

That's a mighty sensible question—and we would like to have you apply it to Typhoon Cooling.

Never mind what you think Typhoons will do—or what they won't do. The only question should be:

Has it made good in other houses?

And here's your answer:

Loew's tried out Typhoons in one house several years ago. Since then they have installed Typhoons in one theatre after another.

The Saenger Amusement Company has all its 38 houses Typhoon-cooled—and Southern Theatre Enterprises over 50 houses.

And then there are any number of exhibitors operating two or three or more theatres—with Typhoons cooling every one.

Now, you know that these experienced exhibitors keep buying Typhoons for just one reason: Because they make good.

It is facts like these that prove Typhoon Cooling will make good in *your* house—that it is worth a good deal more than it costs.

If you want bigger business and bigger profits this summer, write for our Booklet N-14 NOW.

TYPHOON FAN COMPANY

345 West 39th Street - - - New York

Philadelphia Jacksonville New Orleans Dallas

Advertising in the Equipment Department Pays

GUNDLACH RADIANT Projection Lenses

No. 2 Size

The new Gundlach Radiant Projection Lenses are the only ones made in No. 2 Size for all focal lengths from 4½" upward.

Theatres still using No. 1 lenses in focal lengths of 4½" or over, may either reduce their current consumption or improve the illumination of their pictures, by adopting the new Gundlach Radiant Projection Lenses in No. 2 Size. Why not investigate? Write to

GUNDLACH-MANHATTAN OPTICAL CO.

853 Clinton Ave. So. Rochester, N. Y.

Does Change in Weather Cause Your Organ To be off Pitch?

EVENHEETERS

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New York

Lockport, N. Y., Famous House Being Remodeled

The new Palace theatre, recently acquired by Paramount in Lockport, N. Y., is being rushed to completion and is expected to be opened in a few weeks. Three beautiful mural paintings, one over the proscenium, and the others in arches at each side of the theatre, are now being painted by the Lusk studios of Rochester. Work of installing a Wurlitzer organ, manufactured at the company's plant in Wurlitzer, N. Y., near Buffalo, has begun.

The mushroom system of ventilation and heating has been installed. Under this system two plans will be available, the use of the city steam and the theatre's own heating plant as desired.

The concrete now is being laid for the first floor and this is expected to be completed this week, so that the placing of the 1,800 seats can begin next week

New Method Used for Projecting Still Pictures

A revolutionary method of still picture projection which may eventually find its way into the movies, it is claimed, was shown to delegates to the twenty-second annual meeting of the American Urological Association at Hotel Chase, St. Louis, Mo., May 22.

A sheet of specially prepared material resembling ground glass from a distance, but really a clear rubber fabric based on georgette silk and strung short taut as a drumhead was placed before the spectators.

The projecting machine instead of occupying its usual place was set up a few feet behind the screen. The windows were open and lights in the room on.

Lantern slides, post cards, pencil script, ordinary calling cards and other opaque objects up to three inches in thickness were shown with exceptional clarity on the screen.

New Theatres and Closings for Kansas City

The following new theatres, changes in management and closings in the Kansas City territory have been announced: Royal theatre, Emporia, Kas., purchased by Harry McClure from Capitol Enterprises under the agreement that Capitol Enterprises will do the booking for both the Royal and Strand theatres, also at Emporia and owned by Mr. McClure; P. & D. Theatre Company of St. Joseph, Mo., started construction of a new theatre at Nineteenth and Howard streets, St. Joseph, the cost to be $25,000; Garden theatre, Marion, Kas., purchased by S. A. Mudd; new $25,000 theatre to be built by Peskay and Dubinsky at St. Joseph, Mo.; Midway theatre, Fornfelt, Mo., closed; Pastime theatre, Mendon, Mo., closed, according to M. Minor, manager.

Vice-Pres. K.-M. M. P. T. O. to Build Theatre

Jay Means, owner of the Murray theatre, Kansas City, and vice-president of the M. P. T. O. Kansas-Missouri, is planning the erection of a new theatre at Thirty-ninth street and Prospect avenue. The new house, which will seat 1,000 and maintain a straight picture policy at popular prices, will be just around the corner from the Ellsworth theatre. The theatre is expected to be ready for opening next fall.

Theatre Construction

We are in a position to thoroughly analyse any theatre proposition from every point of view. We will prepare you a statement showing the probable net returns on investment, cost of construction and equipment and methods of finance. We also prepare plans and specifications and supervise the construction from inception to completion, turning the theatre over to you complete in every detail, ready to operate. Send us your proposition for analysis.

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39 Murray St., N. Y.

Exhibitors' Box-office Reports

(Continued from page 2978)

Mile-a-Minute Mary—
Somewhat of a novelty. Drew crowds. (West.)
Chu-Chin-Chow—
This version of stage play, though at times wearisome from an overplay of the spectacular, drew remarkable business. (Middle West.)
A foreign production, somewhat draggy, with Betty Blythe. Drew fair business. (West.)
Business very poor on second week of the run. (Middle West.)

WARNER BROS.

My Wife and I—
A splendid production showing Irene Rich to advantage. (East.)
Rather entertaining photoplay. Business: Fair. (Middle West.)
A good domestic drama and was well received here. (Middle West.)
A good story, a good cast and good mounting kept them coming in to see this one. (West.)
Recompense—
Not so good on this one. The picture drags. Did a fair week. (Middle West.)
Hailed as a generally entertaining production with Monte Blue undertaking some splendid character work. Business good. (Middle West.)
The Lost Lady—
Business not so good. Irene Rich is good but not strong enough here yet to draw against any handicap. (Middle West.)

FIRST NATIONAL

Quo Vadis—
Played to a crowded house all week. (Middle West.)
Idle Tongues—
Went across in nice shape. (Middle West.)
Declasse—
Good production and drew well during run. (Middle West.)
The Lady—
Opened to capacity but fell off for the rest of the week. Patrons like Norma in more modern and carefree roles. (East.)



The Orpheum theatre, Chicago, used this double column ad on "Introduce Me" (Assoc. Exhibs.)



Newspaper ad on "Confessions of a Queen" (Metro-Goldwyn) at the Alhambra, Milwaukee.

Soul-Fire—
Barthelmess' best picture in a long time—excellent tale well told. Business—Fair. (Middle West.)
Chickie—
Favorably received by the press. Attracting very excellent business. (Middle West.)
This played to busines way above average. Some comment was made upon the fact that the picture varies from the story and some expressed disappointment in the film. But the crowds came. It would play to big business anywhere where the newspaper story had run. (Middle West.)
Second week. Although business did not equal that of first week, attendance was far above average. (Middle West.)
My Son—
A fair picture, but many thought Nazimova too young for the part of the mother. (West.)
I Want My Man—
Doris Kenyon and Milton Sills contribute sterling performances in this production. Story, cast and mounting are good. (West.)
They like this one. Stars do well and production is good. Box office reports good. (West.)
His Supreme Moment—
Romance of the most lavish type, drew almost capacity business throughout week. (Middle West.)
A picture with plenty of fire. Took well. (East.)
Fine movie. Well liked. (Middle West.)
Here is a picture that was well liked from the popular comment, but which did not stack up big on the box office report. It must be a matter of season—the weather was no special handicap. No other explanation of why it didn't average big, that can be suggested. (Middle West.)
Has good title and should go well anywhere. Can't complain. (Middle West.)
Should go over in any locality. It's a great picture. (Middle West.)
One-Way Street—
Did a fair business. Star does good work. (West.)

STATE RIGHTS

Soiled—
Just an ordinary program offering with acting and mounting fair. Business fair. (East.)
The Crackerjack—
A rollicking comedy. Business pretty good. (Middle West.)
The Night Ship—
A well acted and produced drama that went well in this town. (West.)
The Mad Dancer—
Appearance of Ann Pennington in this film helped but box office receipts were poor. (West.)
The Midnight Express—
A regulation thriller that pleased the audiences. Box office reports good. (West.)

PARAMOUNT

Eve's Secret—
Proved pleasing attraction. Nice business. (Middle West.)
The Way of a Girl—
Star not big enough to draw and the picture is not a drawing card. Business not so good on this week run. (Middle West.)
The Spaniard—
Drew about the usual average attendance for the week. (Middle West.)
The Night Club—
"Forty Winks" had paved the way for this feature and Griffith was very well liked for his work in this feature. But the plot of the picture did not make a hit. Rather weak story. They all like Griffith. (Middle West.)
Griffith's work in this one helped put it over. Fine business for the week. (West.)
Griffith steals the picture. He is well liked here. (West.)
The Spaniard—
Role fits the star to perfection. Women raved over it. (West.)
The Shock Punch—
Richard Dix gives them some thrilling moments in this, his latest. (Middle West.)
The Little French Girl—
Cast attracted good business for the week. (Middle West.)
The Air Mail—
Story was a disappointment, business was poor. (West.)
The Dressmaker from Paris—
A novelty film that did an excellent business for us. Patrons all praised it. (West.)
Welcome Home—
Tommy Meighan's latest production drew them in all week. He's popular with our patrons. (Middle West.)
The Thundering Herd—
Real screen entertainment. Excellently acted and realistically mounted. Attracted S. R. O., despite fine out-door weather. (East.)
Code of the West—
A film that presents genuine amusement. (East.)
Are Parents People?—
Here is a human and splendid domestic comedy. Business good. (Middle West.)
The Crowded Hour—
Attendance about up to the usual average. (Middle West.)
Audiences liked it very much and had good crowds throughout run. (Middle West.)
Regarded as an excellent vehicle for Bebe Daniels, but lacking in truth and coherance as to plot. Battlefield scenes are important part of production. (Middle West.)
Old Home Week—
Drew well. Everyone enjoyed it. (Middle West.)
Popular entertainment de luxe. High grade comedy. Business Pretty good. (Middle West.)
The Charmer—
Interesting story—Business fair. (Middle West.)
An excellent vehicle for Pola Negri. Drew average business. (Middle West.)
Any Woman—
Ordinary picture—Fair business. (Middle West.)
Adventure—
Sure lots of adventure crowded into this one. Did nicely with it. (Middle West.)

F. B. O.

White Fang—
Another dog picture. They seem to like them here. (West.)
Alias Mary Flinn—
A cook picture with a somewhat new star who does well as the female bandit. (West.)
Lilies of the Street—
The sort of picture that will attract certain patronage, but will not please the average picture fan. Business: fair. (Middle West.)
Catches the fancy of the ordinary crowd. (East.)



The Strand theatre in New Orleans used this double-column ad on "Inez from Hollywood" (First Nat'l).

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adventurous Sex, The	Special Cast	Assoc. Exhib	5039 feet	Mar. 21
Air Mail, The	Special Cast	Paramount	6976 feet	Mar. 28
Beauty and the Bad Man	Special Cast	Prod. Dist. Corp.		May 9
Beyond the Border	Harry Carey	Prod. Dist. Corp.		April 25
Billy, The Kid	Franklyn Farnum	Inde. Pict. Corp. (S. R.)	4800 feet	
Blood and Steel	Desmond Holmes	Inde. Pict. (S. R.)	5300 feet	
Border Justice	Bill Cody	Inde. Pict. Corp. (S. R.)	5432 feet	Nov. 8
Coast Patrol, The	Kenneth McDonald	Barsky (S. R.)	5000 feet	
Confessions of a Queen	Special Cast	Metro-Goldwyn	5820 feet	April 4
Crimson Runner, The	Pricilla Dean	Prod. Dist. Corp	6 reels	June 6
Daddy's Gone A'Hunting	Special Cast	Metro-Goldwyn	5851 feet	Mar. 7
Denial, The	Special Cast	Metro-Goldwyn	4791 feet	Mar. 21
Double Action Daniels	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	4650 feet	
Dressmaker from Paris, The	Rod La Rocque	Paramount	7080 feet	Mar. 28
Ermine and Rhinestone		H. F. Jans (S. R.)		
Fighting Romeo, A	Al Ferguson	Fleming Prod. (S.R.)	5000 feet	
Fighting the Flames	Haines-Devore	C. B. C. (S. R.)	5800 feet	
Forbidden Cargo	Evelyn Brent	F. B. O.	4850 feet	April 11
Friendly Enemies	Weber and Fields	Prod. Dist. Corp.		May 9
Golden Trails		Sanford Prod. (S.R.)	5 reels	
Goose Hangs High, The	Special Cast	Paramount	6186 feet	Feb. 14
Great Divide, The	Terry-Tearle	Metro-Goldwyn	7811 feet	Feb. 21
Head Winds	House Peters	Universal	5309 feet	Mar. 28
Hunted Woman, The		Fox	4954 feet	April 4
I Want My Man	Sills-Kenyon	First National	6175 feet	April 18
Jimmie's Millions	Richard Talmadge	F. B. O.	5167 feet	Feb. 28
Just Traveling	Bob Burns	Sierra Pict. (S. R.)	4400 feet	
Last Laugh, The	Emil Jannings	Universal	6519 feet	Dec. 20
Mad Whirl, The	May McAvoy	Universal	6184 feet	Dec. 6
Marriage in Transit	Edmund Lowe	Fox Film	4800 feet	April 11
Monster, The	L. Chaney-J. Arthur	Metro-Goldwyn	6435 feet	Feb. 28
My Wife and I	Special Cast	Warner Bros.	6700 feet	June 6
New Lives for Old	Betty Compson	Paramount	6796 feet	Mar. 7
New Toys	Richard Barthelmess	First National	7250 feet	Feb. 21
One Year to Live	Special Cast	First National	6064 feet	Feb. 28
Percy	Charles Ray	Asso. Exhib	5384 feet	Feb. 28
Playing With Souls	Special Cast	First National	5831 feet	Mar. 14
Price of Pleasure, The	Valli-Kerry	Universal	6618 feet	
Recompense	M. Prevost-M. Blue	Warner Bros.	7480 feet	May 2
Renegade Holmes, M.D.	Ben Wilson	Arrow (S. R.)	4947 feet	
Riders of the Purple Sage	Tom Mix	Fox	5578 feet	Mar. 28
Romance and Rustlers	Yakima Canutt	Arrow (S. R.)	4994 feet	Nov. 15
Sackcloth and Scarlet	Alice Terry	Paramount	6732 feet	Mar. 7
Sally	Colleen Moore	First National	8636 feet	Mar. 28
Scar Hanan	Yakima Canutt	F. B. O.	4684 feet	April 4
Scarlet Honeymoon, The	Shirley Mason	Fox	5080 feet	Mar. 21
Seven Chances	Buster Keaton	Metro-Goldwyn	5113 feet	Mar. 28
Should a Husband Tell?		Red Seal Pict. (S. R.)		
Sign of the Cactus, The	Jack Hoxie	Universal	4938 feet	Jan. 10
Speed	Betty Blythe	Banner Prod. (S. R.)	6000 feet	May 30
Stop Flirting	Special Cast	Prod. Dist. Corp.	6 reels	June 6
Tainted Souls	Special Cast	Fox		
Too Many Kisses	Richard Dix	Paramount	6 reels	Mar. 14
Waking Up the Town	Jack Pickford	United Artists	4802 feet	April 11
Where Romance Rides	Dick Hatton	Arrow	4301 feet	Feb. 12

APRIL

Feature	Star	Distributed by	Length	Reviewed
Adventure	P. Starke-T. Moore	Paramount	6602 feet	April 25
After Business Hours	Hammerstein-Tellegen	C. B. C. (S. R.)	5800 feet	
Bandit Tamer, The	Franklyn Farnum	Inde. Pict. (S. R.)	5000 feet	
Beggar on Horseback, A	Ralston-Nissen	Paramount		
Border Vengeance	Jack Perrin	Madoc Sales (S. R.)	4500 feet	
Fighting Sheriff, The	Bill Cody	Inde. Pict. (S. R.)	4500 feet	May 30
Coast of Folly	Gloria Swanson	Paramount		
Code of the West	O. Moore-C. Bennett	Paramount	6777 feet	April 25
Courageous Fool, The	Reed Howes	Rayart (S. R.)		
Dangerous Innocence	LaPlante-B. O'Brien	Universal	6759 feet	Mar. 21
Declasse	Corinne Griffith	First National	7869 feet	April 4
Eyes of the Desert	Al Richmond	Sierra Prod. (S. R.)	4500 feet	
Fifth Avenue Models	Philbin-Kerry	Universal	6581 feet	Jan. 24
Fighting Parson, The	Al Ferguson	Davis Dist. Div. (S. R.)		
Fighting Sheriff, The	Bill Cody	Inde. Pict. (S. R.)	4500 feet	May 30
Galloping Vengeance	Bob Custer	F. B. O.		
Getting 'Em Right	George Larkin	Rayart (S. R.)	4669 feet	
Gold and the Girl	Buck Jones	Fox	4512 feet	April 4
Go Straight	Gladys Hulette	B. P. Schulberg (S. R.)		May 23
Heart of a Siren, The	Barbara La Marr	First National	6700 feet	Mar. 21
Justice Raffles	Henry Edwards	Cranfield & Clarke. (S. R.)	6000 feet	
Kiss in the Dark, A	Special Cast	Paramount	5767 feet	April 18
Little French Girl, The	Betty Bronson	Paramount	5628 feet	
Love's Bargain	M. Daw-C. Brook	F. B. O.	5641 feet	April 25
Man and Maid	Special Cast	Metro-Goldwyn	5307 feet	April 18
Men and Women	Special Cast	Paramount	6223 feet	Mar. 28
My Son	Nazimova-J. Pickford	First National	6500 feet	April 25
One Way Street	Special Cast	First National	5596 feet	April 11
Pioneers of the West		Sanford Prod. (S. R.)	5 reels	
Private Affairs	Special Cast	Prod. Dist. Corp.		
Proud Flesh	Special Cast	Metro-Goldwyn	5770 feet	April 25
Roaring Adventure, The	Jack Hoxie	Universal	4657 feet	Feb. 14
Ridin' Comet, The	Yakima Canutt	F. B. O.	4354 fee	May 16
Rough Going	Franklyn Farnum	Indep. Pict. Corp. (S. R.)		
Rough Stuff	George Larkin	Rayart (S. R.)		
Shackled Lightning	Frank Merrial	Hercules Prod. (S. R.)		
She Wolves	Special Cas	Fox		May 9
Silent Sanderson	Harry Carey	Prod. Dist. Corp.		
Sky Raider, The	Capt. Charles Nungesser	Assoc. Exhib	6638 feet	April 4
Sporting Venus	Special Cast	Metro-Goldwyn		May 23
Straight Through	Wm. Desmond	Universal	4867 feet	
Tale of a Thousand and One Nights	Special Cast	Davis Dist. Div. (S. R.)	6800 feet	Feb. 14
Tearing Thru	Richard Talmadge	F. B. O.	4714 feet	May 23
That Devil Quemado	Fred Thomson	F. B. O.	4768 feet	April 4
Two-Fisted Sheriff, A	Yakima Canutt	Arrow (S. R.)	4149 feet	Dec. 6
Way of a Girl, The	Special Cast	Metro-Goldwyn	5025 feet	April 18
Western Engagement, A	Dick Hatton	Arrow		
Wings of Youth		Fox		May 16
Winning a Woman	Perrin-Hill	Rayart (S. R.)	4865 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
Alias Mary Flynn	Evelyn Brent	F. B. O.	5559 feet	May 30
Bandit's Baby, The	Fred Thomson	F. B. O.		
Barriers of the Law	Holmes-Desmond	Indep. Prod. (S. R.)	5400 feet	
Burning Trail, The	William Desmond	Universal	4783 feet	April 18
Charmer, The	Pola Negri	Paramount	6076 feet	April 18
Chickie	Mackaill-Bowers	First National		May 9
Crackerjack, The	Johnny Hines	C. C. Burr (S. R.)	6500 feet	May 23
Crowded Hour, The	Bebe Daniels	Paramount	6558 feet	May 9
Every Man's Wife		Fox		
Eve's Secret	Betty Comoson	Paramount		May 9
Faint Perfume	Special Cast	B. P. Schulberg (S. R.)		
Fear Fighter, The	Billy Sullivan	Rayart (S. R.)		
Fighting Demon, The	Richard Talmadge	F. B. O.	5470 feet	
Fine Clothes	L. Stone-A. Rubens	First National		
Fugitive, The	Ben Wilson	Arrow	4892 feet	
Hearts and Spurs	Buck Jones	Fox		
His Supreme Moment	B. Sweet-R. Colman	First National	6600 feet	April 25
Let 'er Buck	Hoot Gibson	Universal	5547 feet	Jan. 3
Lilies of the Streets	J. Walker-V. L. Corbin	F. B. O.	7160 feet	April 25
Lunatic at Large, A	Henry Edwards	Cranfield & Clarke (S. R.)	6000 feet	
Makers of Men		Barsky Prod. (S. R.)		
Necessary Evil, The	Dana-Lyon	First National		May 23
Night Club, The	R. Griffith - V. Reynolds	Paramount	5732 feet	May 16
Old Home Week	Thomas Meighan	Paramount	6780 feet	June 6
Phantom Rider, The	Al Richmond	Sierra Prod. (S. R.)	4750 feet	
Quick Change	George Larkin	Rayart (S. R.)		
Raffles, The Amateur Cracksman	House Peters	Universal	5557 feet	May 30
Rainbow Trail, The	Tom Mix	Fox	5251 feet	April 25
Return of a Soldier	Special Cast	Metro-Goldwya		
Saddle Hawk, The	Hoot Gibson	Universal	5468 feet	Mar. 7
Scandal Proof	Shirley Mason	Fox	4400 feet	June 6
Snob Buster, The	Reed Howes	Rayart (S. R.)		
Soul Fire	Barthelmess-B. Love	First National		May 16
Speed Wild	Maurice B. "Lefty" Flynn	F. B. O.	4700 feet	
Sporting Grit	Richard Talmadge	F. B. O.		
Talker, The	A. Nilssen-L. Stone	First National		May 23
Texas Bearcat, The	Bob Custer	F. B. O.	4770 feet	
Up the Ladder	Virginia Valli	Universal	6023 feet	Jan. 31
White Fang	Strongheart (dog)	F. B. O.	5800 feet	
White Thunder	Yakima Canutt	F. B. O.	4550 feet	
Wolves of the Road	Yakima Canutt	Arrow	4375 feet	
Woman's Faith, A	Reubens-Marmont	Universal	7 reels	April 4
Wrath		Metro-Goldwyn		
Zander the Great	Marion Davies	Metro-Goldwyn		May 16

JUNE

Feature	Star	Distributed by	Length	Reviewed
Any Woman	Alice Terry	Paramount	5963 feet	
Dangerous Odds	Bill Cody	Inde. Pict. (S. R.)	4800 feet	
Desert Flower, The	Colleen Moore	First National		
Double Fisted	Jack Perrin	Rayart (S. R.)		
Down the Border	Al Richmond	Sierra Prod. (S.R.)	4750 feet	
High and Handsome	"Lefty" Flynn	F. B. O.		
Human Tornado, The	Yakima Canutt	F. B. O.		
I'll Show You the Town	Reginald Denny	Universal	7400 feet	June 6
Introduce Me	Douglas McLean	Assoc. Exhib	5980 feet	Mar. 21
Just a Woman	Windsor-Tearlk	First National	6500 feet	June 6
Making of O'Malley, The	Milton Sills	First National		
Man From Lone Mountain, The	Ben Wilson	Arrow		
Man She Bought, The	Constance Talmage	First National		
Meddler, The	William Desmond	Universal	4890 feet	May 23
Mike		Metro-Goldwyn		
Mist in the Valley	Alma Taylor	Cranfield & Clarke (S. R.)	5500 feet	
Modern Babylon		Paramount		
My Lady's Lips	Special Cast	B. P. Schulberg (S. R.)		
Ridin' Easy	Dick Hatton	Arrow	4483 feet	
Ridin' Thunder	Jack Hoxie	Universal		May 23
Smooth as Satin	Evelyn Brent	F. B. O.		
Spaniard, The	Cortez-Goudal	Paramount	6676 feet	April 18
Texas Trail, The	Harry Carey	Prod. Dist. Corp.		
White Monkey, The	La Marr-T. Holding	First National		
Whirling Lariats	Fred Thomson	F. B. O.		
Youth's Gamble	Reed Howes	Rayart (S. R.)		

JULY

Feature	Star	Distributed by	Length	Reviewed
Bad Lands, The	Harry Carey	Prod. Dist. Corp		
Cold Nerve	Bill Cody	Inde. Pict. (S. R.)	5000 feet	
Don't		Metro-Goldwyn		
Drug Store Cowboy, The	Franklyn Farnum	Ind. Pict. Corp. (S.R.)	5100 feet	Feb. 7
Duped	Holmes-Desmond	Inde. Pict. (S. R.)	5400 feet	
Lady Who Lied, The	L. Stone-V. Valli	First National		
Marriage Whirl, The	C. Griffith-H. Ford	First National		
Pipes of Pan	Alma Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Secret of Black Canyon, The	Dick Hatton	Arrow		
Strange Rider, The	Yakima Canutt	Arrow		
Taming the West	Hoot Gibson	Universal	5304 feet	Feb. 28
Tizona, the Firebrand	Evelyn Brent	F. B. O.		
Trailed	Al Richmond	Sierra Prod. (S. R.)	4750 feet	
White Desert, The	Special Cast	Metro-Goldwyn		

AUGUST

Feature	Star	Distributed by	Length	Reviewed
California—Or Bust	Richard Dix	Paramount		
Camille of the Barbary Coast	Busch-O. Moore	Assoc. Exhib.	5600 feet	
Children of the Whirlwind	Lionel Barrymore	Assoc. Exhib.		
Don Q	Douglas Fairbanks	United Artists		
Drusilla With a Million	Special Cast	F. B. O	7391 feet	
Gold Rush, The	Charles Chaplin	United Artists		
His Buddy's Wife	Glenn Hunter	Assoc. Exhib.	5600 feet	
In the Name of Love	Cortez-Nissen	Paramount		
Manhattan Madness	Dempsey-Taylor	Assoc. Exhib.	5500 feet	
My Pal	Dick Hatton	Arrow		
Only Thing, The	Special Cast	Metro-Goldwyn		
Range Justice	Dick Hatton	Arrow		
Street of Forgotten Men	Special Cast	Paramount		
Wanderer, The	William Collier, Jr.	Paramount		

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Fifty-Fifty	L Barrymore-H.Hampton	Assoc. Exhib.	5564 feet	
If Marriage Fails	J. Logan-C. Brook	F. B. O	6006 feet	May 23
Keep Smiling	Monty Banks	Assoc. Exhib.		
Parisian Nights	E. Hammerstein-L. Tellegen	F. B. O.	6278 feet	
Ship of Souls	B. Lytell-L. Rich	Assoc. Exhib.	6800 feet	
Under the Rouge	Tom Moore	Assoc. Exhib.	6500 feet	

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Across the Hall	Edna Marian	Universal	2 reels	
Adventures of Adenoid	Aesop's Fables	Pathe	1 reel	April 25
After a Reputation	Edna Marian	Universal	2 reels	
Air Tight	Bobby Vernon	Educational	2 reels	
Alice's Egg Plant	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
Almost a Husband	Buddy Messinger	Universal	2 reels	
Amateur Detective	Earle Foxe	Fox	2 reels	
Andy in Hollywood	Joe Murphy	Universal	2 reels	
Apache, The	Earle Foxe	Fox Film	2 reels	
Apollo's Pretty Sister		Fox	2 reels	
Are Husbands Human	James Finlayson	Pathe	1 reel	April 11
Artists' Blues	G. Joy-J. Moore	Rayart (S. R.)	2 reels	
Ask Grandma	"Our Gang"	Pathe	2 reels	May 30
At the Seashore	Monkey	Fox	2 reels	
At the Zoo	Aesops Fables	Pathe	1 reel	
Baby Blues		Educational	2 reels	
Bachelors	Special Cast	Universal		
Bad Bill Brodie	Charles Chase	Pathe	2 reels	
Bad Boy	Charles Chase	Pathe	2 reels	April 11
Balboa Discovers Hollywood	"Red Head"	Sering D. Wilson (S.R.)	1 reel	
Bark is the Woods	Harry Langdon	Pathe	2 reels	
Bashful Jim	Ralph Graves	Pathe	2 reels	Mar. 21
Big Chief Ko-Ko (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Black Gold Bricks	Roach-Edwards	Universal	1 reel	
Black Hand Blues	"Spat Family"	Pathe	2 reels	April 18
Brainless Horsemen		Fox	2 reels	
Brass Button	Billy West	Arrow	2 reels	
Breaking the Ice	Ralph Graves	Pathe	2 reels	April 11
Bride Tamer, The	Milburn Moranti	Sierra Pict. (S.R.)	2 reels	
Butterfly Man, The		Fox	2 reels	
Cat's Shimmy, The	"Kid Noah"	Sering D.Wilson(S.R.)	1 reel	
City Bound	Charles Puffy	Universal	1 reel	
Clean-Up Week	"Aesop's Fables"	Pathe	1 reel	Mar. 7
Clear the Way	Buddy Messinger	Universal	2 reels	
Cleopatra and Her Easy Mark	"Cartoon"	Sering D. Wilson (S. R.)	1 reel	
Cloudhopper, The	Larry Semon	Educational	2 reels	June 6
Columbus Discovers a New Whirl		Sering Wilson (S. R.)	1 reel	
Cotton King	Lloyd Hamilton	Educational	2 reels	
Crime Crushers	Lige Conley	Educational	2 reels	
Cure, The (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Daddy Goes A'Grunting		Pathe	2 reels	
Curses	Al. St. John	Educational	2 reels	May 23
Darkest Africa	"Aesop's Fables"	Pathe	1 reel	
Day's Outing A	"The Gumps"	Universal	2 reels	
Deep Stuff	Aesops Fables	Pathe	1 reel	
Dinky Doodle and Cinderella	"Dinky Doodle"	F. B. O.	1 reel	
Dog Days	"Our Gang"	Pathe	2 reels	Mar. 14
Dog 'On It	Bobby Dunn	Arrow	2 reels	
Dome Doctor, The	Larry Semon	Educational	2 reels	
Don't Pinch	Bobby Vernon	Educational	2 reels	April 25
Don't Worry	Wanda Wiley	Universal	2 reels	Mar. 21
Dragon Alley		Educational	2 reels	May 16
Dumb and Daffy	Al. St. John	Fox	2 reels	
Dynamite Doggie	Al. St. John	Educational	2 reels	Mar. 21
Echoes From the Alps	Aesops Fables	Pathe	1 reel	May 23
End of the World, The	Aesops Fables	Pathe	1 reel	
Excuse My Glove	"Spat Family"	Pathe	2 reels	Mar. 14
Expensive Ebony	Ebenezer Ebony	SerinWg ilson (S. R.)	1 reel	
Fares Please	Al. St. John	Educational	2 reels	May 16
Fast Worker, A	Aesops Fables	Pathe	1 reel	
Felix Full O'Fight		M. J. Winkler (S. R.)	1 reel	
Felix Gets His Fill		M. J. Winkler (S. R.)	1 reel	
Felix Grabs His Grub		M. J. Winkler (S. R.)	1 reel	
First Love	"Our Gang"	Pathe	2 reels	
Fishermen's Luck	"Aesop's Fables"	Pathe	1 reel	
For Hire	Edward Gordon	Universal		
For Love of a Gal	"Aesop Fable"	Pathe		
Fun's Fun	Bowes-Vance	Educational	1 reel	June 6
Getting Trimmed	Wanda Wiley	Universal	2 reels	April 18
Giddap	Special Cast	Pathe	2 reels	Mar. 21
Going Great	Eddie Nelson	Educational	2 reels	
Goldfish's Pajamas	"Kid Noah"	Sering D.Wilson(S.R.)	1 reel	
Good Morning, Nurse	Ralph Graves	Pathe	2 reels	May 30
Good Scouts		M. J. Winkler (S. R.)	2 reels	
Great Guns	Bobby Vernon	Educational	2 reels	Feb. 21
Gridiron Gertie	Wanda Wiley	Universal	2 reels	
Guilty Conscience, A	Eddie Gordon	Universal		
Gypping the Gypsies		Sering Wilson (S. B.)	1 reel	
Half a Hero	Lloyd Hamilton	Educational	1 reel	Mar. 7
Hard Boiled	Charley Chase	Pathe	2 reels	Mar. 21
Hard Working Loafer, The	Arthur Stone	Pathe		
Haunted Honeymoon	Tryon-Mehaffey	Pathe	2 reels	Feb. 28
Heart Trouble	Arthur Lake	Universal		
Hello, Goodby	Lige Conley	Educational	2 reels	May 30
Hello, Hollywood	Lige Conley	Educational	2 reels	Mar. 28
Helping Hand	Jimmy Aubrey	F. B. O.	2 reels	
Here's Your Hat	Arthur Lake	Universal	1 reel	May 9
Her Lucky Leap	Wanda Wiley	Universal	2 reels	
He Who Gets Crowned	Jimmy Aubrey	F. B. O.	2 reels	
He Who Got Smacked	Ralph Graves	Pathe	2 reels	May 9
Hey! Taxi!	Bobby Dunn	Arrow	2 reels	
High Hopes	Bowes-Vance	Educational	1 reel	Feb. 14
His Marriage Wow	Henry Langdon	Pathe	2 reels	Mar. 7
Hold My Baby		Pathe	2 reels	April 25
Honeymoon Heaven		Sering Wilson (S. R.)	1 reel	
Horace Greely, Jr.	Harry Langdon	Pathe	2 reels	June 6
Horrible Hollywood		Lee-Bradford (S. R.)		
Hot Dog	Animal	C B C (S R)	2 reels	
Hot Times in Iceland	Aesops Fables	Pathe	1 reel	
House of Flickers, The		Fox	2 reels	
House That Dinky Built	(Cartoon)	F. B. O.	1 reel	
Housing Shortage, The	"Aesop Fable"	Pathe	1 reel	
Hysterical History (Series)		Universal	1 reel	
Ice Boy, An		Sering D.Wilson(S.R.)	1 reel	
Ice Cold	Arthur Lake	Universal	1 reel	
In Dutch	Aesop's Fables	Pathe	2 reels	
Inside Out	Bowes-Vance	Educational	1 reel	Mar. 28
Iron Mule	Al St. John	Educational	2 reels	April 18
Is Marriage the Bunk	Charles Chase	Pathe	1 reel	April 4
Isn't Life Terrible	Charles Chase	Pathe	2 reels	
Itching for Revenge	Eddie Gordon	Universal	2 reels	Mar. 7
It's All Wrong	Karr-Engle	Universal		
James Boys' Sister		Sering Wilson (S. R.)	1 reel	
Jungle Bike Riders	Aesop's Fables	Pathe	1 reel	Mar. 14
Kicked About	Eddie Gordon	Universal	2 reels	Mar. 14
Kidding Captain Kid	"Cartoon"	Sering Wilson (S R)	1 reel	
King Cotton	Lloyd Hamilton	Educational	2 reels	May 9
King Dumb	Jimmy Aubrey	F. B. O.	2 reels	
Ko-Ko Trains Animals (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Lead Pipe Cinch, A	Al Alt	Universal		
Lion Love		Fox	2 reels	Feb. 28
Lion's Whiskers		Pathe	2 reels	April 18
Little Red Riding Hood	"Dinky Doodle"	F. B. O.	1 reel	
Locked Out	Arthur Lake	Universal	1 reel	May 30
Looking for Sally	Charles Chase	Pathe	2 reels	May 9
Lost Cord, The	Bert Roach	Universal	1 reel	Feb. 21
Love Bug, The	"Our Gang"	Pathe	2 reels	April 4
Love Goofy	Jimmie Adams	Educational	2 reels	Mar. 7
Love Sick	Beth Darlington	Universal	2 reels	May 23
Love's Tragedy		Sering Wilson (S. R.)	1 reel	
Lucky Accident, The	Charles Puffy	Universal	1 reel	
Lucky Leap, A	Wanda Wiley	Universal	2 reels	
Marriage Circus, The	Ben Turpin	Pathe	2 reels	April 11
Married Neighbors	Engle-Karr	Universal	2 reels	
Meet the Ambassador	Jimmy Aubrey	F. B. O.	2 reels	
Mellow Quartette	Pen & Ink Vaudeville	Educational	1 reel	April 4
Merrymakers	Bowes-Vance	Educational	1 reel	Mar. 28
Met by Accident	Wanda Wiley	Universal	2 reels	
Miss Fixit	Wanda Wiley	Universal	2 reels	
Monkey Business	"Pen & Ink Vaude."	Educational	1 reel	May 9
Moonlight Nights	Gloria Joy	Rayart (S. R.)	2 reels	
Nearly Rich	Charles Puffy	Universal	1 reel	
Neptune's Stepdaughter		Fox	2 reels	
Nero's Jazz Band		Sering Wilson (S. R.)	1 reel	
Never on Time		Lee-Bradford	2 reels	
Never Weaken	Lloyd reissue	Assoc. Exhib.	2237 feet	
Nice Pickle, A	Edwards-Roach	Universal	1 reel	
Night Hawks	Lige Conley	Educational		
Nobody Wins	Arthur Lake	Universal	1 reel	
No Place to Go	Arthur Lake	Universal	1 reel	
Now or Never (re-issue)	Harold Lloyd	Assoc. Exhib.	3 reels	
Office Help	"Aesop Fabe"	Pathe	1 reel	
Official Officers	"Our Gang"	Pathe	2 reels	
Oh, What a Gump	"The Gumps"	Universal	2 reels	
Old Family Toothbrush		Sering Wilson (S. R.)	1 reel	
On Duty	Wanda Wiley	Universal	2 reels	
One Glorious Fourth		M. J. Winkler (S. R.)	2 reels	
Orphan, The	Al Joy	Ricardo Films, Inc. (S. R.)		
Over the Bottom	Stan Laurel	F. B. O.	2 reels	
Over Here	Harry Langdon	Pathe	2 reels	
Papa's Pet	"Bull's Eye Comedy"	Universal	1 reel	April 11
Pegg's Love Affair		Screen Art Dist.		
Peggy the Vamp		Davis Distr.	2 reels	Oct. 11
Permanent Waves	"Aesop's Fables"	Pathe	1 reel	
Pie-Eyed	Stan Laurel	F. B. O.	2 reels	
Pie Man, The	"Aesop Fable"	Pathe	1 reel	Mar. 21
Plain Clothes	Harry Langdon	Pathe	2 reels	Mar. 28
Plain and Fancy Girls	Charles Chase	Pathe		Mar. 14
Plain Luck	Edna Marian	Universal	2 reels	
Plenty of Nerve	Edna Marian	Universal	2 reels	
Poor Sap, The		Fox	2 reels	
Powdered Chickens	Edna Marian	Universal	2 reels	Mar. 28
Props' Dash for Cash		Educational	1 reel	
Putting on Airs	Edna Marian	Universal	2 reels	April 11
Puzzled by Crosswords	Eddie Gordon	Universal	2 reels	Mar. 7
Queen of Aces	Wanda Wiley	Universal	2 reels	May 16
Rapid Transit	Al. St. John	Educational	2 reels	
Raid, The	Gloria Joy	Rayart Pictures	2 reels	
Rarin' Romeo	Walter Hiers	Educational	2 reels	Mar. 28
Raspberry Romance	Ben Turpin	Pathe	2 reels	Feb. 28
Red Pepper	Al. St. John	Educational	2 reels	April 4
Regular Girl, A	Wanda Wiley	Universal	2 reels	

Feature	Star	Distributed by	Length	Reviewed
Riders of the Kitchen Range	Mohar-Engle	Pathe	1 reel	June 6
Remember When	Harry Langdon	Pathe	2 reel	April 25
Rip Without a Win'k		Sering Wilson (S. R.)	1 reel	
Ripe Melodrama, A		Sering Wilson (S. R.)	1 reel	
Rivals	Billy West	Arrow	2 reels	
Robinson Crusoe Returns on Friday		Sering Wilson (S. R.)	1 reel	
Rock Bottom	Bowes-Vance	Educational	1 reel	May 9
Robbing the Rube		Lee-Bradford Corp.	2 reels	
Rolling Stones	Charles Puffy	Universal	1 reel	May 30
Rough Party	Al Alt	Universal		
Royal Four-Flush	"Spat Family"	Pathe	2 reels	
Runt, The	„ Aesop's Fables"	Pathe	1 reel	June 6
Sailor Papa, A	Glenn Tryon	Pathe	2 reels	April 4
Saturday		Davis Dist. Div.	2 reels	
Sherlock Sleuth	Arthur Stone	Pathe		
Ship Shape	Vance-Bowes	Educational	1 reel	April 18
Shootin Injuns	"Our Gang"	Pathe	2 reels	May 9
Should a Husband Tell?		Red Seal Pict. (S.R.).	1 reel	
Should Husbands Be Watched	Charles Chase	Pathe	1 reel	Mar. 14
Sir Walt and Lizzie		Sering Wilson (S. R.)	1 reel	
Sit Tight	Jimmie Adams	Educational	2 reels	May 30
Skinners in Milk		Pathe	2 reels	May 13
Skyscraper, The	Harry Langdon	Principal Pict. (S. R.)	2 reels	
Sleeping Sickness	Edwards-Roach	Universal	1 reel	May 30
Slick Articles	Engle-Karr	Universal	2 reels	May 30
Smoked Out	Lake Hasbrouch	Universal	1 reel	April 18
Sneezing Beezers		Pathe		
Snow-Hawk	Stan Laurel	F. B. O.	2 reels	April 18
S. O. S.	"Aesop's Fables"	Pathe	2 reels	
Spanish Romeo, A (Van Bibber)		Fox	1 reel	
Speak Freely	Edna Marian	Universal	2 reels	
Stick Around	Bobby Dunn	Arrow	2 reels	
Stop, Look and Whistle		Fox	2 reels	
Storm, The (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Super-Hooper-Dyne Lizzies		Pathe	2 reels	
Sure Mike!	Martha Sleeper	Pathe	1 reel	May 23
Teaser Island		Sering Wilson (S. R.)	1 reel	
Tell It To a Policeman	Glenn Tryon	Pathe	2 reels	May 23
Tender Feet	Walter Hiers	Educational	2 reels	May 23
Tenting Out	Roache Edwards	Universal	1 reel	Mar. 28
This Week-End		Lee-Bradford (S. R.)		
Thundering Landlords	Glenn Tryon	Pathe	2 reels	
Too Young to Marry	Buddy Messinger	Universal	2 reels	
Tough Night, A	Jimmy Callahan	Aywon Film	2 reels	
Tourists De Luxe	Hayes-Kaw	Universal	2 reels	May 16
Transatlantic Flight, A	"Aesop's Fables"	Pathe	1 reel	
Twins	Stan Laurel	F. B. O.	2 reels	
Two Cats and a Bird (Novelty)	"Cartoon"	Educational	1 reel	
Two Poor Fish	„ Pen & Ink"	Educational	1 reel	May 30
Uncle Tom's Girl	Edna Marian	Universal	2 reels	
Unwelcome	Charles Puffy	Universal	1 reel	
Waiting	Lloyd Hamilton	Educational	2 reels	
Wake Up	Bowes-Vance	Educational	1 reel	
Water Wagons	Special Cast	Pathe	2 reels	Feb. 21
Welcome Danger	Bowes-Vance	Educational	1 reel	Feb. 28
West is West	Billy West	Arrow	2 reels	
What Price Goofy	Charley Chase	Pathe	2 reels	June 6
When Dumbells Ring		Fox	2 reels	
When Men Were Men	"Aesop Fable"	Pathe	1 reel	
White Wing's Bride	Harry Langdon	Pathe		
Whose Baby Are You?		Pathe	2 reels	
Why Hesitate	Neal Burns	Educational	2 reels	April 11
Why Sitting Bull Stood Up		Serin Wilson (S. R.)	1 reel	
Wild Papa	"Spat Family"	Pathe	2 reels	May 16
Wild Waves	Bowes-Vance	Educational	1 reel	May 23
Wine, Woman and Song	„ Aesop Fable"	Pathe	1 reel	
Wooly West, The	Buddy Messinger	Universal	2 reels	

Short Subjects

Feature	Distributed by	Length	Reviewed
Action (Sportlight)	Pathe	1 reel	
All Under One Flag (Sportlight)	Pathe	1 reel	
Animal Celebrities (Sportlight)	Pathe	1 reel	
Animated Hair Cartoon	Red Seal (S. R.)	1 reel	
Balto's Race to Nome (Special)	Educational	2 reels	May 23
Barbara Snitches (Pacemaker Series)	F. B. O.	2 reels	
Bashful Whirlwind, The (Edmund Cobb)	Universal	2 reels	
Beauty and the Bandit (Geo. Larkin)	Universal	2 reels	
Beauty Spots (Sportlight)	Pathe	1 reel	April 18
Broken Trails	Denver Dixon (S.R.)	2 reels	
Cabaret of Old Japan	M. J. Winkler (S.R.)	1 reel	
Color World	Sering Wilson (S. R.)	1 reel	
Close Call, The (Edmund Cobb)	Universal	2 reels	
Cocoon to Kimona	M. J.Winkler (S.R.)	1 reel	
Come-Back, The (Benny Leonard)	Henry Ginsberg-S. R.	2 reels	
Concerning Cheese (Varieties)	Fox	1 reel	
Covered Flagon, The (Pacemaker Series)	F. B. O.	2 reels	
Cowpuncher's Comeback, The (Art Acord)	Universal	2 reels	
Crose Word Puzzle Film (Comedy-Novelty)	Schwartz Enterprises (S. R.)	1 reel	
Day With the Gypsies	Red Seal Pict. (S. R.)	1 reel	
Divertisement	Sering Wilson (S. R.)	1 reel	
Do You Remember?	Red Seal (S. R.)	1 reel	
Dude Ranch Days (Sportlight)	Pathe	1 reel	May 30
Earth's Other Half (Hodge-Podge)	Educational	1 reel	June 6
East Side, West Side	DeForrest (S. R.)		
Fighting Cowboy (Series)	Universal		
Fighting Ranger (Serial)	Universal	Serial	Feb. 7
Film Facts	Red Seal (S. R.)	1 reel	
Fire Trader, The (Serial)	Universal	15 episodes	
Floral Feast, A	Sering Wilson (S.R.)	1 reel	
Frederick Chopin (Music Masters)	Jas. A. Fitzpatrick (S. R.)	1 reel	
From Mars to Munich (Varieties)	Fox	1 reel	April 4
Frontier Love (Billy Mack)	Denver Dixon	2 reels	
Fugitive Futurist	Cranfield & Clarke (S. R.)		
George F. Handel (Music Masters)	Jas. A. Fitzpatrick (S. R.)	1 reel	

Feature	Distributed by	Length	Reviewed
Gems of the Screen	Red Seal (S. R.)	1 reel	
Ghost City, The (Serial)	Universal	15 episodes	
Golden Panther, The (Serial)	Pathe		
Great Circus Mystery, The (Serial)	Universal	10 episodes	
Hittin' the Trail (Fred Hank)	Sierra Pict. (S. R.)	2 reels	
Idaho (Serial)	Pathe	Serial	Feb. 28
If a Picture Tells a Story	Cranfield & Clarke (S. R.)		
In the Spider's Grip (Novelty)	Educational	1 reel	April 11
Jazz Fight, The (Benny Leonard)	Henry Ginsberg (S. R.)	2 reels	
Judge's Cross Word Puzzle (Novelty)	Educational	1 reel	Jan. 31
Klondike Today (Varieties)	Fox	1 reel	
Knockout Man, The (Mustang)	Universal	2 reels	
Land of the Navajo (Educational)	Fox	1 reel	Feb. 28
Learning How (Sportlight)	Pathe	1 reel	
Leopard's Lair	Universal	Serial	
Let's Paint	Cranfield & Clarke (S. R.)		
Line Runners, The (Arnold Gregg)	Universal	2 reels	
Little People of the Garden (Secrets of Life)	Educational	1 reel	
Little People of the Sea (Secrets of Life)	Educational	1 reel	Feb. 28
Lizzie's Last Lap	Cranfield & Clarke (S. R.)		
Loaded Dice (Edmund Cobb)	Universal	2 reels	April 4
Lots of Knots (Hodge Podge)	Educational	1 reel	Mar 21
Lunzogy! (Stereoscopik)	Pathe	1 reel	
Mad Miner, A (Western)	Hunt Miller (S. R.)		
Magic Hour, The	Red Seal Pict. (S. R.)	1 reel	
Marvels of Motion	Red Seal (S. R.)	1 reel	
Marvellous Manhattan	M. J. Winkler (S. R.).	1 reel	
Merton of the Goofies	"Pacemaker"	F. B. O.	2 reels	
Mexican Oil Fields	M. J. Winkler (S. R.).	1 reel	
Movie Morsels (Hodge Podge)	Educational	1 reel	April 4
Neptune's Nieces (Sportlight)	Pathe	1 reel	
New Sheriff, A (Western)	Hunt Miller (S. R.)	2 reels	
Olympic Mermaids (Sportlight)	Pathe	1 reel	
One Glorious Scrap (Edmund Cobb)	Universal	2 reels	
Only a Country Lass (Novelty)	Educational	1 reel	May 23
Ouch (Stereoscopik)	Pathe	1 reel	
Our Six-legged Friends (Secrets of Life)	Educational	1 reel	
Outlaw, The (Jack Perrin)	Universal	2 reels	
Paris Creations (Novelty)	Educational	1 reel	Feb. 7
Paris Creations in Color (Novelty)	Educational	1 reel	Feb. 28
People You Know (Screen Almanac)	Film Booking Offices	1 reel	
Perfect View, The (Varieties)	Fox	1 reel	
Plastigrams (Novelty)	Educational		
Power God, The (Serial)	Davis Dist. Div. (S. R.)		
Pronto Kid, The (Edmund Cobb)	Universal	2 reels	
Queen of the Round-Up (J. Sedgwick)	Universal	2 reels	
Race, The (Van Bibber)	Fox	2 reels	
Raisin' Cain	Special Cast	Universal	2 reels	April 4
Record Breaker, The	Pathe	Serial	
Rim of the Desert (Jack Perrin)	Universal	2 reels	
Roaring Waters (Mustang)	Universal	2 reels	
Rock Bound Brittany (Educational)	Fox	1 reel	
Ropin' Venus, The (Mustang Series)	Universal	2 reels	
R. Valentino and Eighty-eight Prize-winning American Beauties	Chesterfield (M. P. Corp.) (S. R.)	3 reels	
Secrets of Life (Educational)	Principal Pict. (S. R.)	1 reel	Feb. 21
Shadow of Suspicion (Eileen Sedgwick)	Universal	2 reels	
Show Down, The (Art Acord)	Universal	2 reels	
Smoke of a Forty-Five, The (Western)	Hunt Miller (S. R.)		
Soft Muscles (Benny Leonard)	Ginsberg (S. R.)	2 reels	
Song Cartunes (Novelty)	Red Seal Pict. (S. R.)	1 reel	
Sporting Judgment (Sportlight)	Pathe	1 reel	May 9
Steam Heated Islands (Varieties)	Fox	1 reel	
Stereoscopiks (Novelty)	Pathe	1 reel (Series)	May 16
Storm King (Edmund Cobb)	Universal	2 reels	
Straight Shootin' (Harry Carey)	Universal	2 reels	
Stratford on Avon	Red Seal Pict. (S. R.)	1 reel	
Sunken Silver (Serial)	Pathe	10 episodes	April 18
Surprise Fight, The (Benny Leonard)	Henry Ginsberg (S. R.)	2 reels	
Thundering Waters (Novelty)	Sering D. Wilson (S. R.)	1 reel	April 25
Tiger Kill, The (Pathe Review)	Pathe		
Topsey Turvey Travel	"Hodge Podge"	Educational	1 reel	Feb. 7
Traps and Troubles (Sportlight)	Pathe	1 reel	Mar. 21
Turf Mystery (Serial)	Chesterfield Pict. Corp. (S. R.)	15 episodes	
Valley of Rogues (Western)	Universal	2 reels	April 18
Van Bibber and the Navy (Earle Foxe)	Fox	2 reels	
Village School, The (Hodge Podge)	Educational Film	1 reel	
Voice of the Nightingale, The (Novelty)	Educational	1 reel	Mar. 28
Waiting For You (Music Film)	Hegerman Music Novelties (S. R.)		
Wheels of the Pioneers (Billy Mack)	Denver Dixon	2 reels	
Where the Waters Divide (Varieties)	Fox	1 reel	
White Paper (Varieties)	Fox	1 reel	
Wild West Wallop, The (Western)	Universal	2 reels	May 16
Wonder Book, The (Series)	Sering D. Wilson	500 feet	
Zowie (Stereoscopik)	Pathe	1 reel	

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace of Spades, The	Desmond-McAllister	Universal		
Age of Indescretion		Truart (S. R.)	5800 feet	
Amazing Quest, The	Henry Edwards	Cranfield & Clarke	5500 feet	
American Pluck	George Walsh	Chadwick Pict. (S. R.)		
An Old Man's Darling	Laura La Plante	Universal		
Another Woman's Life	Mary Philbin	Universal		
Are Parents People?	Bronson-Vidor	Paramount	7 reels	June 6
Aristocrat, The	Special Cast	B. P. Schulberg (S. R.)		
As No Man Has Loved	Edward Hearn	Fox	10000 feet	Feb. 28
Ashes	Corinne Griffith	First National		
Atlantis		First National		
Awful Truth, The	Agnes Ayres	Prod. Dist. Corp		
Back Wash	Mary Pickford	United Artists		
Beloved Pawn, The	Reed Howes	Rayart (S. R.)		
Below the Line	Rin-Tin-Tin (dog)	Warner Bros		
Ben Hur	Special Cast	Metro-Goldwyn		

Feature	Star	Distributed by	Length	Reviewed
Beyond the Law	Jack Hoxie	Universal		
Black Cyclone	Rex (horse)	Pathe		May 30
Blackmail	Special Cast	Universal		
Blind Virtue	Special Cast	Atlas Educ. Co. (S. R)		
Bobbed Hair		Warner Bros		
Boden's Boy	Special Cast	Hepworth Dist. (S. R.)	5300 feet	
Bohemian Girl, The	Gladys Cooper	Cranfield & Clarke (S. R.)		
Border Intrigue	Franklyn Farnum	Inde. Pict. (S. R.)	5 reels	June 6
Border Women	Special Cast	Phil Goldstone (S.R.)	5000 feet	
Brown of Harvard		Metro-Goldwyn		
California Straight Ahead	Reginald Denny	Universal		
Captain Fearless	Reginald Denny	Universal		
Charity Ball, The		Metro-Goldwyn		
Chicken Feed	Special Cast	Fox		
Circle, The		Metro-Goldwyn		
Claim No. 1	Special Cast	Universal		
Clean-Up, The	Richard Talmadge	F. B. O		
Clinging Fingers	Special Cast	Universal		
Crack of Dawn	Reed Howes	Rayart (S. R.)		
Crashing Through	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Cyclone Bob	Bob Reeves	Anchor Film Dist		
Dark Horse, The	Harry Carey	Prod. Dist. Corp		
Deerslayer, The		Weiss Bros. (S. R.)	4780 feet	
Demon, The	Jack Hoxie	Universal		
Detour		Prod. Dist. Corp		
Does Marriage Pay		Inde. Pict. Corp. (S. R.)		
Dollar Down		Truart (S. R.)	5800 feet	
Dollar Down	Ruth Rolland	Parthenon Pict. (S.R.)		
Dollar Mark	Mildred Harris-Fraser	F. B. O		
Don Daredevil	Jack Hoxie	Universal		
Doubling for Cupid	Laura La Plante	Universal		
Dumb Head		Truart (S. R.)	6500 feet	
East of the Setting Sun	Constance Talmadge	First National		
Every Woman's Desire		First National		
Eve's Lover	Special Cast	Warner Bros		
Exquisite Sinner, The	Special Cast	Metro-Goldwyn		
Extra Man, The		Universal		
Face to Face	Viola Dana	Metro-Goldwyn		
Face on the Air, The	Evelyn Brent	F. B. O		
Fair Play	Special Cast	Wm. Steiner (S. R.)		
Fall of Jerusalem		Weiss Bros. (S. R.)	6800 feet	
Fast Pace, The	Special Cast	Arrow		
Fighter's Paradise, The	Rex Baker	Phil Goldstone	5000 feet	
Fighting Romeo, A	Al Ferguson	Davis Dist. Div. (S. R.)		
Fighting Smile, The	Bill Cody	Inde. Pict. Corp. (S. R.)	4630 feet	
First Year, The	Special Cast	Fox		
Flaming Waters		F. B. O		
Fool, The	Special Cast	Fox		April 25
Forest of Destiny, The		Gotham Prod. (S. R.)		
Free to Love	C. Bow-R. McKee	B. P. Schulberg (S. R.)		
Friends	Special Cast	Vitagraph		
Frivolity		B. P. Schulberg (S. R.)		
Galloping Dude, The	Franklyn Farnum	Inde. Pict. Corp. (S. R.)	4700 feet	
Going the Limit	Richard Holt	Gerson Pict. (S. R.)		
Golden Cocoon		Warner Bros		
Good Deed O'Day	Wm. Desmond	Universal		
Goose Woman, The		Universal		
Grass		Paramount	10 reels	Mar. 7
Graustark	Norma Talmadge	First National		
Greatest Thing, The	Special Cast	Asso. Exhib		
Grounds for Divorce	Florence Vidor	Paramount	5712 feet	
Gulliver's Travels	Special Cast	Universal		
Halfway Girl, The	Doris Kenyon	First National		
Happy Warrior, The		Vitagraph		
Havoc	Special Cast	Fox		
Headlines		Asso. Exhib		
Hearts and Fists		Asso. Exhib		
Hearts and Spangles		Gotham Prod. (S. R.)		
Hell Bent for Heaven		Warner Bros		
Heir's Apparent	Special Cast	First National		
Her Father's Daughter		F. B. O		
His Master's Voice	Thunder (dog)	Gotham Prod. (S. R.)		
His Woman	Special Cast	Whitman Bennett	7 reels	
Home Maker, The	Alice Joyce	Universal		
How Baxter Butted In		Warner Bros		
Hurricane		Truart (S. R.)	5800 feet	
I'll Tell The World	Richard Dix	Paramount		
Iron Horse, The		Fox Film Corp.	11335 feet	Sept. 13
John Forrest	Henry Edwards	Cranfield & Clarke (S.R.)	5000 feet	
Jungle Law, The	Richard Dix	Paramount		
Justice of the Far North		C. B. C. (S. R.)	5500 feet	
Kings of the Turf		Fox		
Kiss Me Again	Special Cast	Warner Bros	7 reels	June 6
Knockout Kid, The	Jack Perrin	Rayart Pict. Corp. (S. R.)		
Lariat, The	William Desmond	Universal		
Law and the Lady	Special Cast	Aywon (S. R.)	6 reels	Jan. 10
Lazybones		Fox Film		
Lena Rivers	Special Cast	Arrow	6 reels	
Lew Tyler's Wives		B. P. Schulberg (S. R.)		
Life of a Woman		Truart (S. R.)	6500 feet	
Lightnin'	Jay Hunt	Fox		
Light of Western Stars		Paramount		
Lightning		Truart (S. R.)	6500 feet	
Lightning Jack	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Lightning Lover, The	Reginald Denny	Universal		
Lightning Passes, The	Al Ferguson	Fleming Prod. (S.R.)		
Limited Mail, The		Warner Bros		
Little Annie Rooney	Mary Pickford	United Artists		
Little Girl in a Big City, A		Gotham Prod. (S. R.)		
Lodge in the Wilderness		Truart (S. R.)	6500 feet	
Lorraine of the Lions		Universal		
Lost Chord, The	Alice Lake	Arrow	6300 feet	Jan. 3
Lost World, The	Special Cast	First National	9700 feet	Feb. 21
Love Cargo, The	House Peters	Universal		
Loyalties	Special Cast	Fox		
Lying Wives	Special Cast	Ivan Abramson (S. R.)	7 reels	May 2
Madame Sans Gene	Gloria Swanson	Paramount	9994 feet	May 2
Mad Marriage, The	Special Cast	Rosemary Films (S. R.)	6 reels	Jan. 10
Man and the Moment		Metro-Goldwyn		
Man and the Law, The	Thomas Meighan	Paramount		
Man in Blue	Herbert Rawlinson	Universal	5634 feet	Feb. 21
Manicure Girl, The	Bebe Daniels	Paramount		
Man on the Box, The	Sydney Chaplin	Warner Bros		
Man Without a Conscience	Louis-Rich	Warner Bros	6850 feet	May 2
Mare Nostrum	Special Cast	Metro-Goldwyn		
Married Hypocrites	Fredericks-La Plante	Universal		
Marry Me	Special Cast	Paramount		
Marrying Money		Truart (S. R.)	5800 feet	
Men of Steel		First National		
Merry Widow	Mae Murray	Metro-Goldwyn		
Message to Garcia, A		Metro-Goldwyn		
Miracle of the Wolves, The			10346 feet	Mar. 7
Miss Vanity	Mary Philbin	Universal		
Million Dollar Doll		Asso. Exhib		
Moonlight Kisses	Mary Philbin	Universal		
Morals for Men		Truart (S. R.)	6500 feet	
Morganson's Finish		Truart (S. R.)	6500 feet	
Napoleon the Great		Universal		
New York of Life	Special Cast	Paramount		
Oats for the Woman	Special Cast	Universal		
Once to Every Man	O'Brien-Dove	Fox Film Corp		
Outlaw Tamer, The	Clayton-F. Farnum	Inde. Pict. (S. R.)		
Overland Limited, The		Gotham Prod. (S. R.)		
Pace That Thrills, The	Ben Lyon	First National		
Painted Woman, The	Kirkwood-Lee	Prod. Dist. Corp		
Pals		Truart (S. R.)	5800 feet	
Part Time Wife, The		Gotham Prod. (S. R.)		
Paths to Paradise	Bronson-R. Griffith	Paramount		
Peacock Feathers	Virginia Valli	Universal		
Perils of Paris	Pearl White	F. B. O.	6 reels	Dec. 13
Phantom of the Opera	Lon Chaney	Universal		
Police Patrol, The		Gotham Prod. (S. R.)		
Pony Express, The	Special Cast	Universal		
Poor Mama		Prod. Dist. Corp		
Poppy	Fields-Dempster	United Artists		
Prince, The	Philbin-Kerry	Universal		
Purchased Youth	Anna Q. Nilsson	F. B. O.		
Quality Street		Metro-Goldwyn		
Quo Vadis	Emil Jannings	First National	8945 feet	Feb. 28
Racing Blood		Gotham Prod. (S. R.)		
Reckless Sex, The	Special Cast	Truart (S. R.)	6 reels	Feb. 14
Red Clay	William Desmond	Universal		
Red Love, The	Lowell-Russell	Lowell Film Prod. (S. R.)	6500 feet	May 23
Resurrection		Principal Pict. (S. R.)		
Road That Led Home, The		Vitagraph		
Romance of an Actress		Chadwick (S. R.)		
Romola	Gish Sisters	Metro-Goldwyn	About 12 reels	Dec. 13
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose of the World	Special Cast	Warner Bros		
Salvage		Truart (S. R.)	5800 feet	
Satan in Sables	Lowell Sherman	Warner Bros		
Satan's Son	Special Cast	Inde. Pict. (S. R.)		
Savages of the Sea	Frank Merrill	Hercules (S. R.)	4850 feet	Mar 7
School for Wives	Tearle-Holmquist	Vitagraph	6750 feet	April 11
Seventh Heaven	Special Cast	Fox		
Shadow on the Wall		Gotham Prod. (S. R.)		
Shadow of the Mosque	Odette Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Shenandoah		B. P. Schulberg (S.R.)		
Shock Punch, The	Richard Dix	Paramount		May 23
Shootin' Square	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Siege	Virginia Valli	Universal		
Sign of the Cross		Gotham Prod. (S. R.)		
Silent Witness		Truart (S. R.)	5800 feet	
Skyline of Spruce, The	Special Cast	Universal		
Slave of Fashion, A	Special Cast	Metro-Goldwyn		
Sorrows of Satan	Special Cast	Paramount		
Souls Adrift	Rosemary Davies	Assoc. Exhib		
Souls for Sables		Truart (S. R.)	6500 feet	
Souls That Pass in the Night	Special Cast	Universal		
Span of Life	Betty Blythe	Banner Prod.		
Speed Limit, The		Gotham Prod. (S. R.)		
Spook Ranch	Hoot Gibson	Universal	5147 feet	May 2
Sporting Chance		Truart (S. R.)	6500 feet	
Steele of the Royal Mounted		Vitagraph		
Stella Dallas		First National		
Strange Bedfellows		Metro-Goldwyn		
Stranger of the North	Richard Travers	Assoc. Exhib.	6 reels	July 5
Sunshine of Paradise Alley	Special Cast	Chadwick Pict. (S.R.)		
Sun Up		Metro-Goldwyn		
Super Speed	Reed Howes	Rayart (S. R.)		
Tale of a Vanishing People		Truart (S. R.)	6500 feet	
Teaser, The	Laura La Plante	Universal		May 30
Temptress		Metro-Goldwyn		
Ten Commandments	Special Cast	Paramount	12 reels	Jan. 5
Ten to Midnight		Prod. Dist. Corp		
Tenderfoot, The	Jack Hoxie	Universal		
Thank U	Special Cast	Fox		
That Man from Arizona	D.Revier-W.Fairbanks	F. B. O.		
This Woman	Special Cast	Fox		
Three Faces East		Prod. Dist. Corp		
Three in Exile		Truart (S. R.)	5800 feet	
Throwback, The	Special Cast	Universal		
Tides of Passion	Mae Marsh	Vitagraph	6279 feet	May 9
Timber Wolf, The	Buck Jones	Fox		
Titans, The	House Peters	Universal		
Too Much Youth	Richard Holt	Gerson Pict	4800 feet	Feb. 28
Trailing Shadows	Edmond Lowe	Fox Film		
Trapped in the Snow Country	Rin-Tin-Tin (dog)	Warner Bros		
Travelin' Fast	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Travis Coup		Truart (S. R.)	6500 feet	

Feature	Star	Distributed by	Length	Reviewed
Twin Sister, The	Constance Talmadge	First National		
Unholy Three	Lon Chaney	Metro-Goldwyn		
Unknown Lover, The	Elsie Ferguson	Vitagraph		
Up and At 'Em	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Viennese Medley	Special Cast	First National		
Welcome Home		Paramount		May 23
What Will People Say		Metro-Goldwyn		
Wheel, The	Special Cast	Fox		
When Honor Ends	Richard Dix	Paramount		
Where the Worst Begins		Truart (S. R.)	5800 feet	
White Mice	Jacqueline Logan	Sering D. Wilson & Co		
White Outlaw, The	Jack Hoxie	Universal		
Why Girls Go Back Home		Warner Bros.		
Wildfire	Special Cast	Vitagraph		
Wild Girl		Truart (S. R.)	5800 feet	
Wild Ridin'	Buck Jones	Fox		
Winds of Chance	A. Nilsson-B. Lyon	First National		
Winning of Barbara Worth		Principal Pict. (S.R.)		
Wise Guy, The	Lefty Flynn	F. B. O.		
With Kit Carson Over the Great Divide	Special Cast	Sunset Prod. (S. R.)		
Wizard of Oz	Larry Semon	Chadwick (S. R.)		April 25
Woman Hater	Chadwick-Brooks	Warner Bros.		
Woman Scorned, A	Pola Negri	Paramount		
Women		Banner Prod. (S. R.)		
Women and Wives		Metro-Goldwyn		
World's Illusion, The		Metro-Goldwyn		
Worst Woman, The	Special Cast	B. P. Schulberg (S.R.)		
Wrong Coat		Truart (R.)	6500 feet	
Yoke, The	Special Cast	Warner Bros.		
You Can't Live on Love	Reginald Denny	Universal		

Newspaper Opinions on New Pictures

"If Marriage Fails"—F. B. O. Colony, New York

Morning Telegraph: "C. Gardner Sullivan can always be depended on to give us a story. 'If Marriage Fails' holds attention from beginning to end and there is considerable suspense. It develops smoothly and rapidly, punctuated by bits of business, numerous elaborate settings, many changes of costume and some very good acting and shrewd titling."

Daily Mirror: "'If Marriage Fails,' is presented in an adroit, an unusually delicate fashion. It is well acted. It has cabaret scenes of enticing novelty and it shows Jacqueline Logan in her best screen role in many a day."

American: "'If Marriage Fails' is a real afternoon's entertainment. John Ince's direction is admirable. Jacqueline Logan plays the mercurial crystal gazer . . . It's a lovable part . . . makes the most of every minute and seems to enjoy doing it."

Times: "'If Marriage Fails' the new film at the Colony this week, contains surprise after surprise, with the result that one is thoroughly interested in this narrative. The way in which the director achieves contrasts in scenic effects is decidedly skillful. Jacqueline Logan is seen in the role of Nadia, and she acquits herself in fine fashion."

"Kiss Me Again"—Warners, Panthean and Senate, Chicago

Tribune: "'Kiss Me Again' is a real comedy. That super director, Ernst Lubitsch, made it, and directors not so super who yearn to turn out mirth provokers should gaze upon it long and thoughtfully and make notes on their cuffs. Mr. Lubitsch has insisted that his trio—in the triangle situation of wife who thinks her husband neglects her—be Real and he has made them do the sort of things that real people would naturally do under the circumstances laid out in the story.

"The scenes are laid in Paris and the atmosphere is decidedly foreign. The players are excellently cast. So, be informed that 'Kiss Me Again' is excellent entertainment from every point of view."

"The Voice of the Nightingale"—Educational, Colonial, Dayton, O.

Herald: "There is a picture in town that all those who fret about foolish comedy fillers and all those others who see in the cinema an opportunity for artistic endeavors should view. It is 'The Voice of The Nightingale' and it is at the Colonial.

"'The Voice of The Nightingale' is done in lovely colors and it tells a romantic little tale of why the nightingale sings only at night. How in appreciation of a little girl's kindness in allowing the



B. Lichtig, First National's exchange manager in Havana.

nightingale its freedom after it had fallen into a trap it bestowed its beautiful voice upon her to use during all her waking hours. It is only short in length, but its merit surpasses many six, seven and eight reel films."

"The Boomerang" — Schulberg, Clinton Square, Albany

Times Union: "One of the biggest laugh vehicles the screen has seen in years."

News: "It is founded on one of the cleverest comedies of the modern stage and it keeps close enough to the original to inherit much of its cleverness."

"The Boomerang"—Sculberg, Boston, Boston

Advertiser: "The celluloid version comes through with colors flaunting in the breeze. 'The Boomerang' makes an entertaining picture."

"Drusilla With a Million"—F. B. O. Capitol, N. Y.

Mirror: "Mary Carr deports herself splendidly in a role reminiscent of 'Over the Hill,' only she has an opportunity to wear nice clothes, which she does. Priscilla Bonner is a comparative newcomer whom you will love. She's sweet and youthful and sheds real tears. 'Drusilla With a Million' is od entertainment."

Times: "Sequences show flashes of inspiration. Mrs. Carr delivers a sane, restrained and beautiful portrayal of Drusilla. Priscilla Bonner is excellent as the young mother. Her portrayal of the sorrow of a young mother is most convincing."

World: "Mrs. Carr acts with fine poise and grace."

Herald-Tribune: "'Drusilla With a Million" deserves a place in the sun . . . They (the audience) applauded the titles and situations, laughed at the comedy . . . and waited in breathless silence for the climaxes."

Evening World: "'Drusilla With a Million' at the Capitol, one of the best of its kind of pictures seen on Broadway in a long time. Here is a feature with a tremendous human appeal. Once more, in short, it is amply proved here that the most appealing film plays are those built around the family hearth. Movie fans who fell in love with 'Over the Hill' a few years ago will do the same with 'Drusilla With a Million,' for they will see the same Mary Carr."

Telegram: "Drusilla With a Million' at the Capitol is saturated with babies. At one point there is a shot of one tiny youngster splashing another with milk in a scene that is one of the funniest of its kind ever perpetrated. It drew a brigade of gleeful machine gun snorts from a delightful audience. The most trenchant part comes in a livid court room scene that kept the audience alternately perspiring and clapping by turns."

"Just A Woman"—First National, Strand, N. Y.

American: "We could almost hear the women in the audience purring contentedly, which should mean popularity and prosperity for 'Just A Woman.' This film is most satisfying. It's a mixture of a lot of sure-fire ingredients, but there is a dash of something that gives it a distinctive flavor. Claire Windsor is a lovely blond little wife who never over-acts."

Mirror: "'Just A Woman' is romantic entertainment, done with many new twists. Claire Windsor is not only beautiful, but she emotes in splendid fashion, while Conway Tearle carries on as the hero with the suppressed fire that makes the hearts go patter-pit. The cast is corking. You are bound to enjoy 'Just A Woman.' There's something to please everybody in it.

News: "Conway Tearle, Claire Windsor and Percy Marmont give delightful performances. We never liked Conway so much as we did as Robert Holton. "Just A Woman" is above the average triangle drama."

Journal: "The picture is good entertainment. Claire Windsor is very pretty and acts well."

Telegram: "As natural as life. Gives Conway Tearle at last a chance to do some sincere and appealing acting. Miss Windsor is unaffected and moving. Dorothy Revere is a fetching siren."

Evening World: "New twists are given to the plot with the result that the feature turns out better than most. Conway Tearle, Claire Windsor, Percy Marmont and Dorothy Revere—there is a nice balance in this cast and their work is decidedly convincing. Little Dorothy Brock, the best boy on the screen gives one of her appealing bits.

"Parisian Nights" F. B. O. Capitol, New York

American: "'Parisian Nights' full of thrills."

Evening World: "Rene Adoree . . . walks off with all the honors. But, outside of Miss Adoree's stellar work, there are other things in 'Parisian Nights' which make it worth while . . . the story . . . ingeniously done. The best of these was an exhibition of sculpture at which Parisian critics were saying that the statues were not at all life-like and then the statues, which were posed, get up and walk out of the room. 'Parisian Nights' is just loaded with dyed-in-the-wool melodrama . . . it is very stirring . . ."

Evening Graphic: "Miss Adoree is a clever little actress. She is at all times natural and convincing and her work in the emotional scenes is especially worthy of commendation."

Evening Journal: "The art critics shook their heads sadly, looked at the statues draped around the sculptress's apartment, and sighed that the lady would never be successful, because they didn't look like human figures. The antomy, they decided, was bad.

"Elaine Hammerstein smiled, ordered the maid to turn off the lights and the critics gasped. In the darkened room what they had thought were statues got off the pedestals and walked into the next room. That's one of the clever touches in "Parisian Nights," at the Capitol, and there are others. It's hectic melodrama, dealing with the rival Apache bands, the Panthers and the Wolves . . . You'll like the picture if for no other reason than that there is continuous action."

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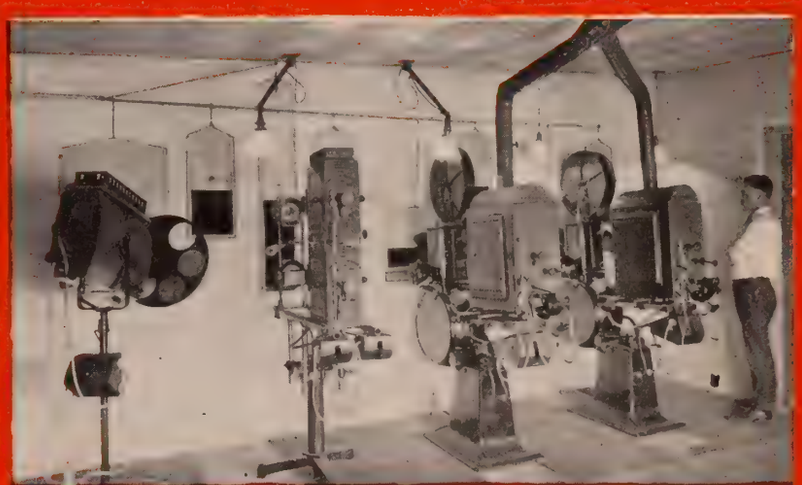
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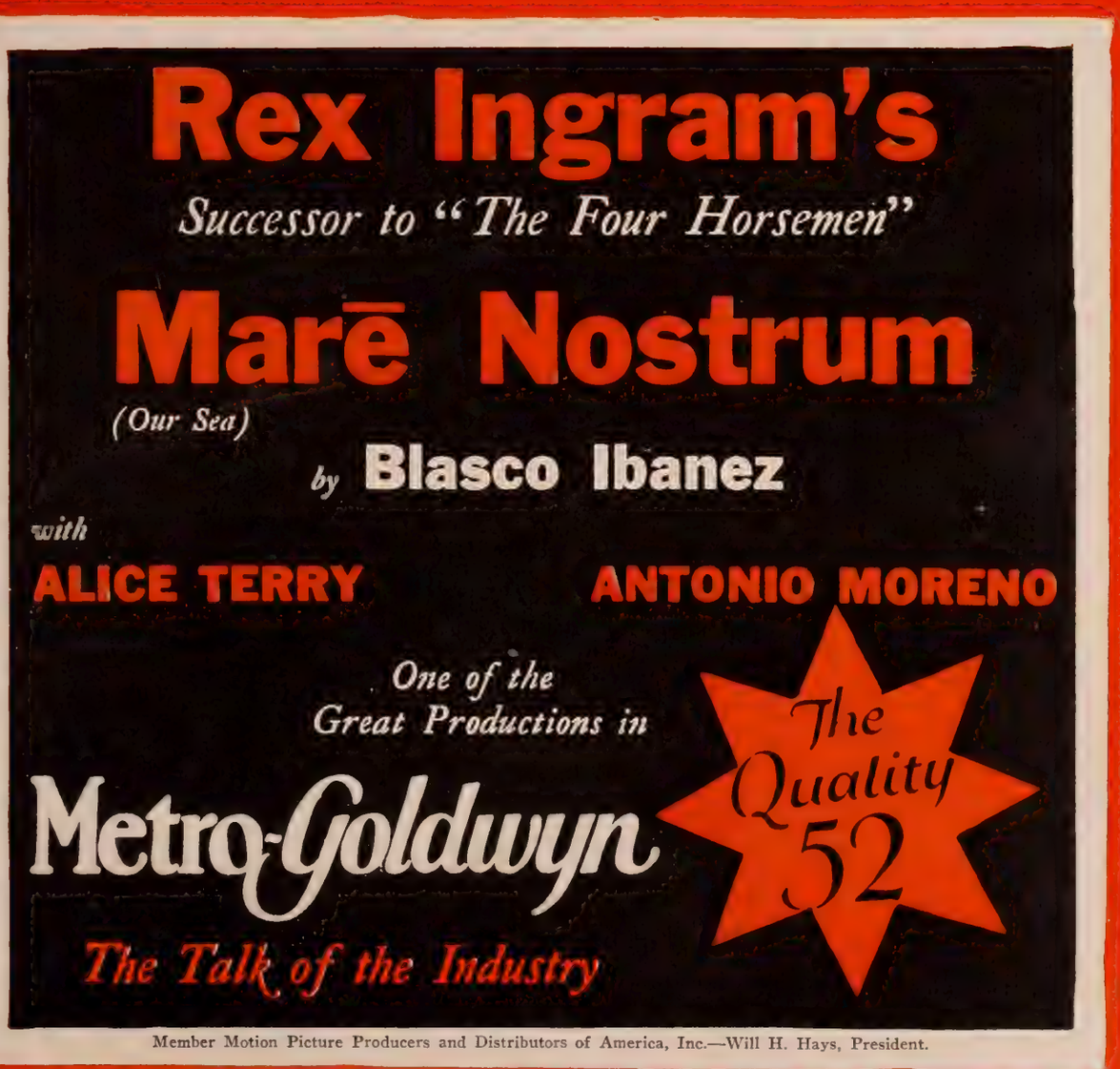


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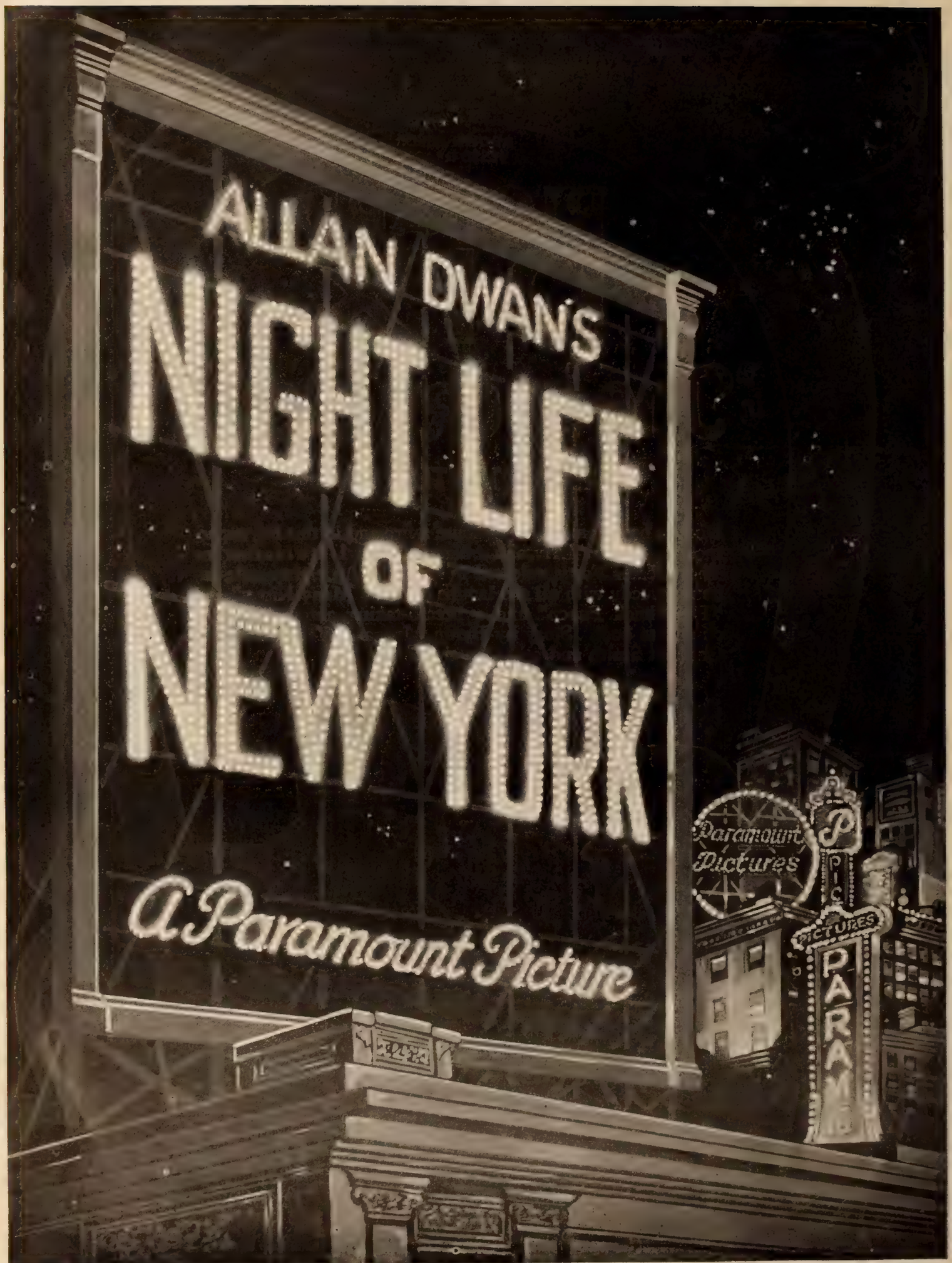
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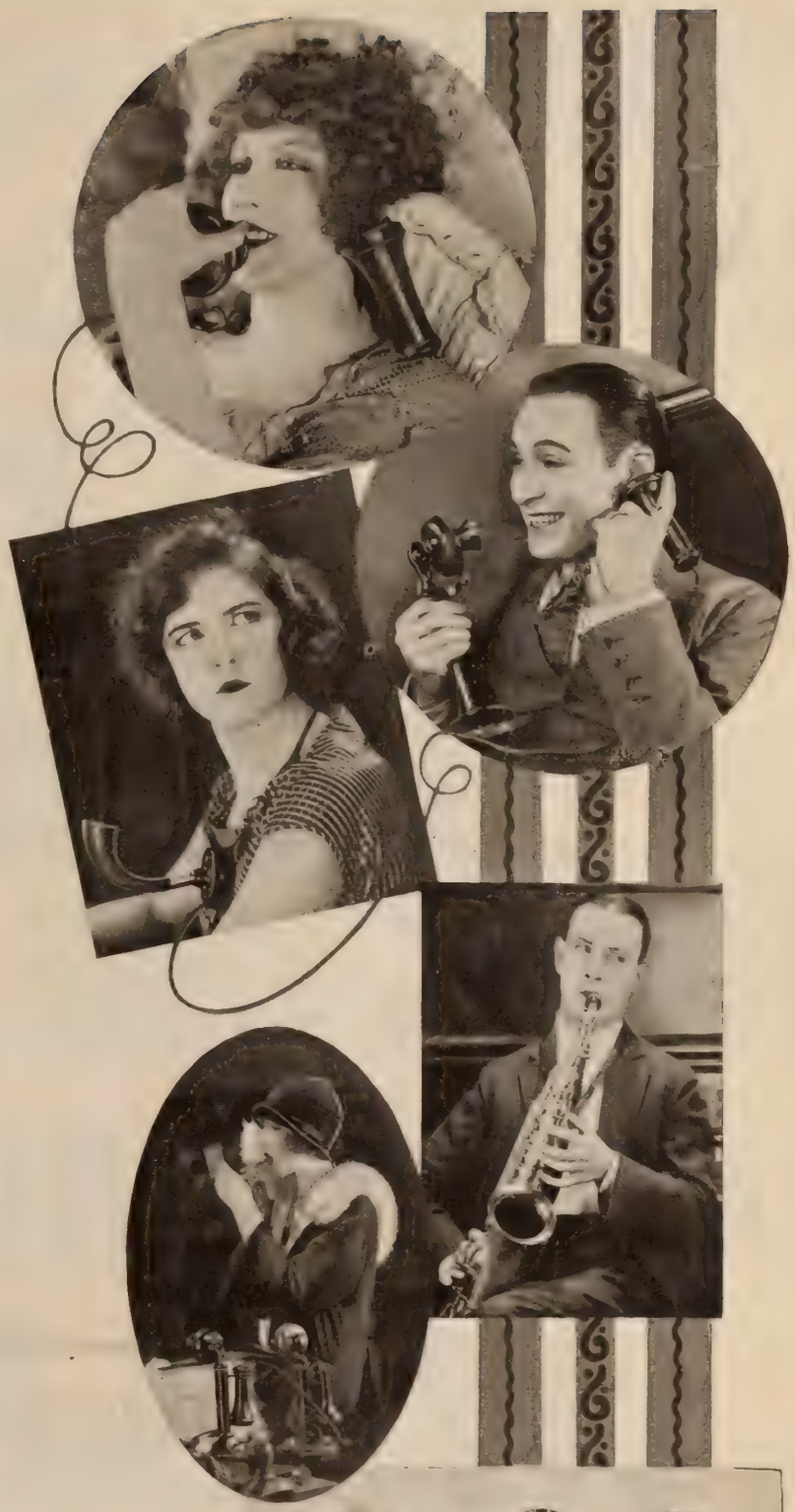
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THE FOOL
THE WHEEL
SEVENTH HEAVEN
WAGES FOR WIVES
3 BAD MEN
THE ANCIENT MARINER

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Fox Film Corporation



The greatest novelty Series ever made for the screen

WILLIAM FOX *Presents*

The MARRIED LIFE *of* HELEN *and* WARREN

THE BEST KNOWN COUPLE IN FICTION

Based on the stories by Mabel Herbert Urner which are now appearing in 500 newspapers in United States and Canada

8 Two Reel Pictures Placing In Photo Plays For The First Time The World's Most Human Magazine Page Characters

First Of Series Directed by J. G. Blystone

Your Patrons Have Read These True-to-Life Stories for Fifteen Years

FOX NEWS — MIGHTIEST OF ALL

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What do you know about

O. HENRY

He was the greatest short story writer the world ever knew
His books have been sold in every civilized country
You will find them in a million American homes
No short story writer has ever been so widely advertised

FOX FILM CORPORATION HAS ACQUIRED THE SCREEN RIGHTS TO ALL O. HENRY'S STORIES

They represent the cream of this author's writings
Each is a sparkling gem of humor, and drama based on everyday life.
Eight will be made this year in 2 reel lengths
They have never before been screened

Every O. Henry Picture will be a Tabloid Feature Production and a Program Leader in Itself!

FOX SHORT SUBJECTS-LITTLE GIANTS of the SCREEN

Fox Film Corporation

Member Motion Picture Producers & Distributors of America, Inc. Will H. Hays, President.

The Stampe

NEW YO

REGINALD
DENNY
in
"I'LL SHOW YOU THE TOWN"
A Harry Pollard Prod.
From the Novel by Elmer Davis
A Sensation during the week of June 7th
MARK NEW YORK **STRAND**



Laura La Plante and
Eugene O'Brien
in "DANGEROUS INNOCENCE"
A Wm. Seiter Production
From Novel, "Ann's an Idiot," by Pamela Wynne
Acclaimed by the critics week of June 6th
LEE OCHS' **PICCADILLY**



LAURA LA PLANTE
in
"THE TEASER"
With Pat O'Malley
Wm. Brady's Play, by Adelaide Mathew and Martha M. Stanley
OPENS JUNE 14TH
MARK NEW YORK **STRAND**





Maintain your independence

de is on—

RK starts it!

SIEGE
Starring
VIRGINIA VALLI
and
EUGENE O'BRIEN
From the Novel by Samuel Hopkins Adams, a Svend Gade Production
OPENS JUNE 14TH
CAPITOL



REGINALD
DENNY
in
"I'LL SHOW YOU THE TOWN"
A Harry Pollard Production
From the Novel by Elmer Davis
OPENS JUNE 20TH
BROOKLYN
STRAND



Read What the CRITICS Broadcast!

REGINALD DENNY in "I'll Show You The Town"

"A hilarious knockout! A wow!" Dorothy Herzog in the N. Y. Daily Mirror
"A sparkle that spells entertainment." Mildred Spain in the N. Y. Daily News
"Backed with solid laughs!" The N. Y. Evening Journal
"Keeps one laughing almost constantly!" The N. Y. American
"As jolly a film farce as the recent months have yielded!" Quinn Martin in the N. Y. World
"Delightful entertainment. Uproariously funny!" Alma Talley in the N. Y. Morning Telegraph
"Contains all kinds of comedy. Everybody pleased!" N. Y. Evening Post
"Easily Denny's best picture." N. Y. Telegram
"Perfectly delightful! A picture that will go far!" N. Y. World

LAURA LA PLANTE in "DANGEROUS INNOCENCE"

"Charming. One can't ask much more!" N. Y. Evening Journal
"Triumphs! Miss LaPlante does very nicely." N. Y. Sun.
"A flaming box-office title. Engaging! Lovely!" Mildred Spain in the N. Y. Daily News
"A good picture! Charming! All interesting features of the book!" N. Y. American
"Entertaining!" N. Y. World
"Delightful! Has everything demanded by the box-office." Alma Talley in N. Y. Morning Telegraph
"Clever. Pleasant entertainment." N. Y. Evening Post
"Catches one's attention. Amusing!" N. Y. Telegram
"Moving—human—convincing!" N. Y. Evening World



— Universal has the pictures!

Bobby Vernon Going Like a

Here's what Mr. Average Exhibitor says:

"Bobby Vernon's comedies are so consistently good that we are planning on buying a rubber stamp with 'This is a fine comedy. Bobby kept 'em laughing to the finish', to stamp these reports when we play one of his productions"

--- H. H. Hedberg, Melville, La.

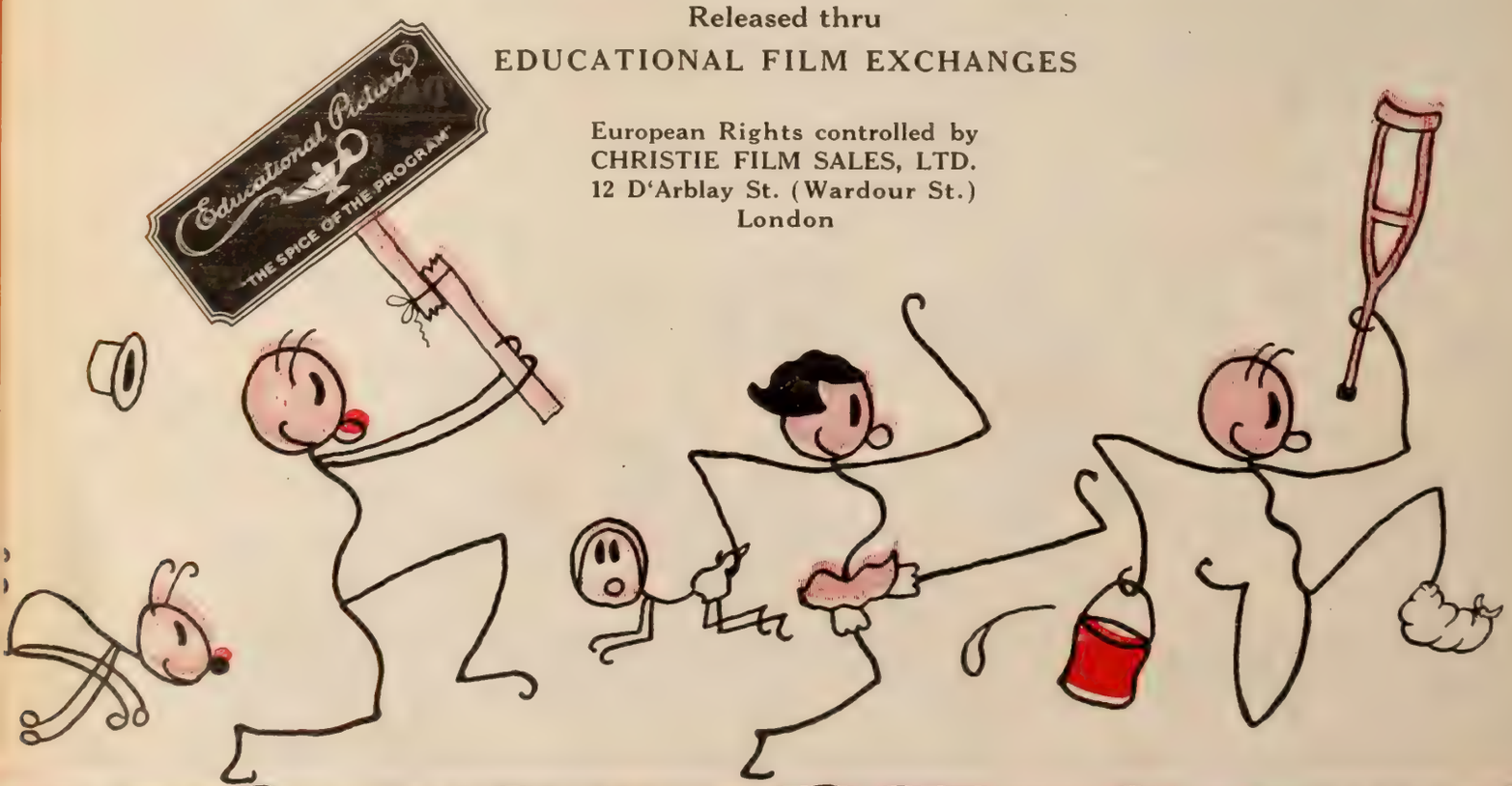
NOW PLAYING

BRIGHT LIGHTS HIGH GEAR FRENCH PASTRY
GREAT GUNS DON'T PINCH AIR TIGHT

And Watch for the New Series of Six --- Now in Production

Released thru
EDUCATIONAL FILM EXCHANGES

European Rights controlled by
CHRISTIE FILM SALES, LTD.
12 D'Arblay St. (Wardour St.)
London



Comedies

PRODUCED BY Christie

House Afire





Frances Lee
Bobby Vernon's
new leading lady



SPEAKING

DRUSILL

The New York Tribune
On Sunday, May 31st, said—

.... it
ing if the picture ma
for its producers as
for Miss Nichols.

NOTE

At the time of the writing of this advertisement — "ABIE'S IRISH ROSE" was playing its 1309th performance, smashing the world's record for continuous performances

IT is stated in the trade that "ABIE'S IRISH ROSE" has taken in (in road shows and the New York run) nearly $3,000,000 a record never before equalled in theatrical history, so when the New York Herald Tribune says that "DRUSILLA WITH A MILLION" might make as much money for its producers as "ABIE'S IRISH ROSE" has for its producers, it could not pay this great picture a greater compliment.

OF

LA WITH A MILLION

will not be surpris-
kes as much money
"Abie" is making

A POINT—

that the New York Herald Tribune entirely overlooked is this.

In forecasting the financial possibilities on "DRUSILLA WITH A MILLION" the newspaper commented on its possibilities for the producers and didn't mention the tremendous possibilities for the 15,000 theatres in the U. S. A. and the other thousands of theatres in Canada and throughout the rest of the world, so when these are reckoned it is safe to say that "DRUSILLA WITH A MILLION" will bring more money and profits to exhibitors than "ABIE'S IRISH ROSE" ever dreamed of bringing.

It is impossible in this space to begin to publish the simply amazing boosts, compliments and praise heaped on this ASSOCIATED ARTS production, from the pen of Elizabeth Cooper.

Never before have audiences at The Capitol, New York, the world's largest and finest theatre, applauded a picture as they applauded "DRUSILLA". It is the talk of the town and soon will be the talk of the entire Nation.

A CAMPAIGN OF ADVERTISING IN THE SATURDAY EVENING POST WITH A FULL PAGE SMASH NOW IN PREPARATION TO BE PUBLISHED WHEN THE PICTURE IS PLAYING, THUS SELLING THE PICTURE TO MILLIONS OF PEOPLE.

Contracts and play dates now being awarded in order of their receipt. Confer with the F. B. O. salesman who calls on you or communicate with your nearest F. B. O. Exchange. There are 34 of them in the 34 principal cities of the U. S. A. and Canada. WATCH FOR THE REVIEWS TO BE PUBLISHED SOON.

FILM BOOKING OFFICES
723 7th Ave., New York

TRUART

Presents

The Verdict

With

LOU TELLEGEN
ELLIOT DEXTER
TAYLOR HOLMES
GEORGE FAWCETT
LOUISE LORRAINE
WILLIAM COLLIER Jr.
GERTRUDE ASTOR
GASTON GLASS
JOSEPH SWICKARD



Soiled

With

KENNETH HARLAN
JOHNNIE WALKER
MILDRED HARRIS
WYNDHAM STANDING
ALEC B. FRANCIS
VIVIAN MARTIN
MARY ALDEN
ROBERT CAIN
MAUDE GEORGE
JOHN T. MACK.



The TORRENT

by

LANGDON McCORMICK

Author of

The "STORM"

with an

ALL STAR CAST



The "Thorobred"



WITH

GLADYS HULETTE
THEODORE VON ELTZ
CARTER DE HAVEN
MACLYN ARBUCKLE
THOMAS JEFFERSON
VIRGINIA BROWN FAIRE
HALLAM COOLEY, ROBERT BROWER
EDITH YORK, LILLIAN LANGDON

The RECKLESS SEX

WITH

MADGE BELLAMY
WILLIAM COLLIER Jr.
WYNDHAM STANDING
GERTRUDE ASTOR
DAVID TORRENCE
JOHNNIE WALKER
WALTER LONG
CLAIR McDOWELL
ALEC B. FRANCIS
GLADYS BROCKWELL



THE VIRGIN

With

KENNETH HARLAN
WALTER HIERS
SAM DeGRASSE
ROSA ROSANOVA
ALICE LAKE
DOROTHY REVIER
CESARE GRAVINA
FRANK LACTEEN



Produced by

PHIL GOLDSTONE

TRUART

BIG "6"

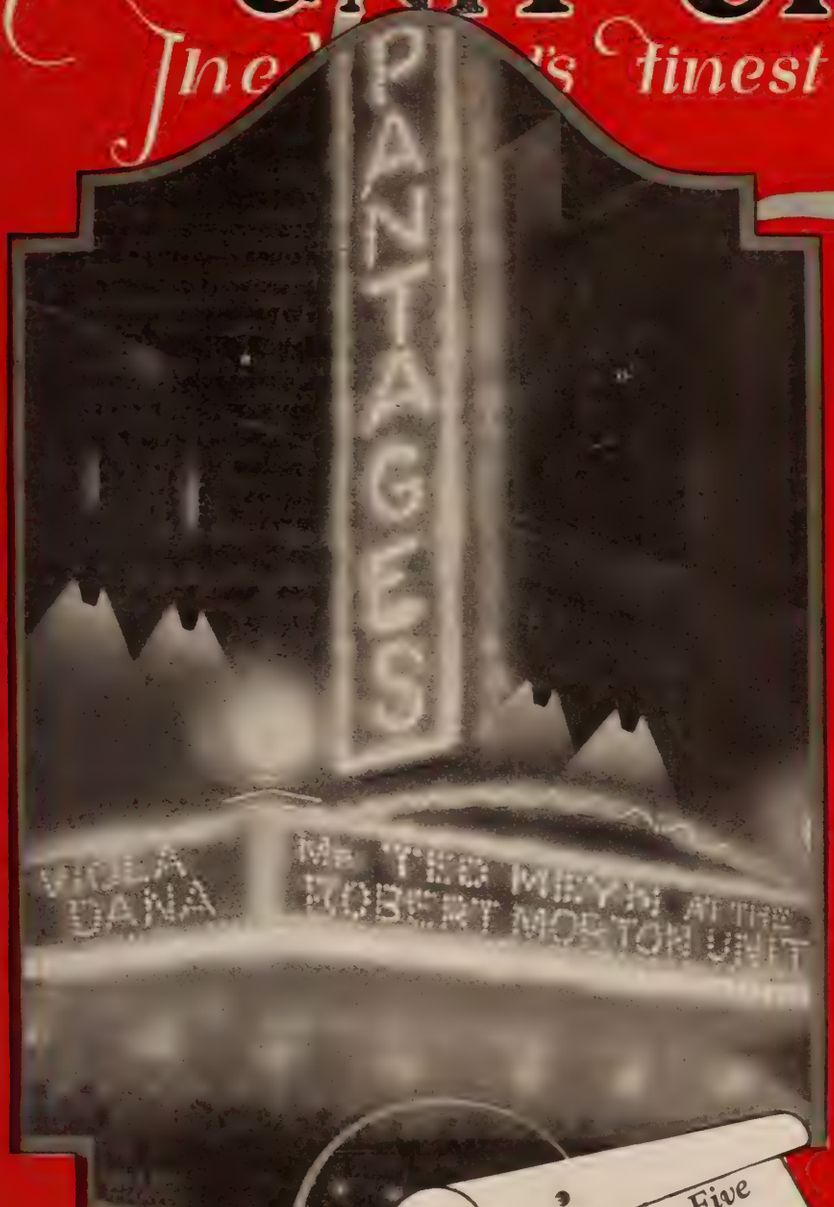
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JACOBO GLUCKSMANN

729 Seventh Ave. NEW-YORK

ROBERT-MORTON
UNIT ORGAN

The ... finest Theatre Organ



a Feature attraction

ROBERT MORTON ORGANS are distinctively different from all other organs. Unapproached grandeur and beauty of tone. Greater orchestral and theatrical resources and structural improvements found in no other instrument, make it the supreme musical instrument of all time.

The world's leading showmen everywhere—the most progressive exhibitors, are taking advantage of the box office value of the Robert Morton Unit Organ.

Pantages Buys Five More R. Morton Unit Organs

Alexander Pantages has just placed with J. G. Schiller, general manager of the Robert Morton Organ Company, contracts for five large Robert Morton Unit Organs, to be installed in his theatres at Portland, Ore., Spokane, Wash., Vancouver, B. C., and two other northwestern Pantages theatres.

These Robert Morton Organs, in addition to playing the pictures, and augmenting orchestras, will be used as distinct music features and one of the entertainment units. The instruments will be specially built for the purposes intended. "Morning Oregonian" Portland Picture World

Big Theatre

...a 2500 seat theatre ... N. Y. The ... Jagger will

FOR NEW SELLING PLAN MAIL COUPON TO-DAY

Mail to Nearest Office:

Robert Morton Organ Co.

150 W. 46th St., New York City
845 So. Wabash Ave., Chicago, Ill.
935 So. Olive St., Los Angeles, Cal.
Berkeley, . . . California

Send me, without obligation, full details of new selling plan.

Name Theatre .....

Seating Capacity .....

City .....

State .....

N

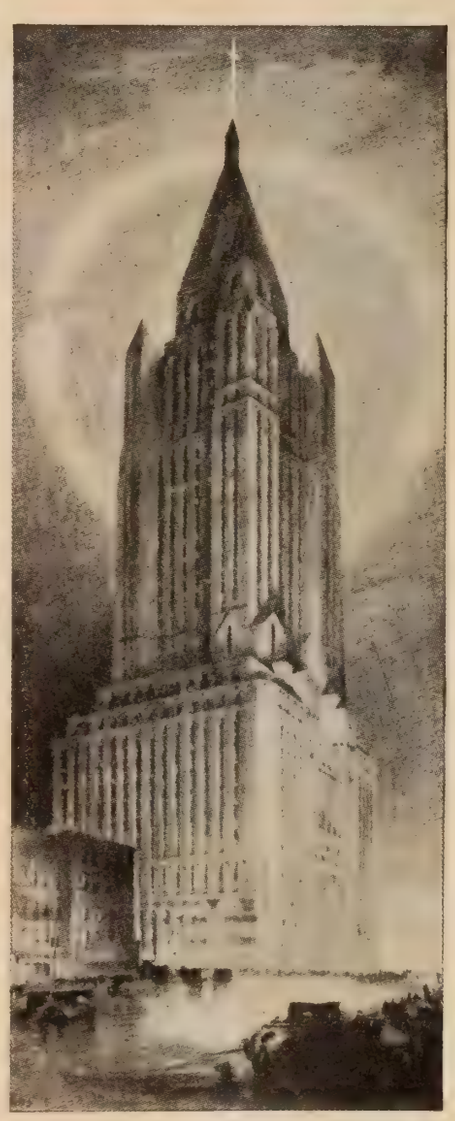
Buy Broadway Temple Bonds

AND LET GOD COME TO BROADWAY!

A 5% Investment in Your Fellow Man's Salvation Backed by Big Business and Banking Executives!

By FRANK IRVING FLETCHER

BROADWAY TEMPLE is to be a combination of Church and Skyscraper, religion and revenue, Salvation and 5%—and the 5% is based on ethical Christian grounds—Christ did not come to the earth hat-in-hand—he did not supplicate Charity but offered it—you cannot cite a single instance where He asked for something for nothing—always He spoke in terms of reward—He approved of the man who makes money in The Parable of the Ten Talents and He said the laborer is worthy of his hire—and by that token, the investor is entitled to his income—instead of asking for donations the Broadway Temple is issuing 2nd Mortgage 5% Bonds—it is going to be a self-supporting dividend-paying Church—that's what captured the imagination and support of the great business men behind it—they liked the robust conception of a Church that is not a supplicant but a producer!—not only preaching that Christianity is consistent with Business but demonstrating it by its own example. To be located on the highest block on Broadway—from 173rd to 174th Streets, and covering 26,000 square feet. It will have a tower 24 stories high. When each room is lighted and the whole is topped by a revolving flaming cross 34 feet high, it will recall religion impressively to the six million people who can see it.



It Will Contain:

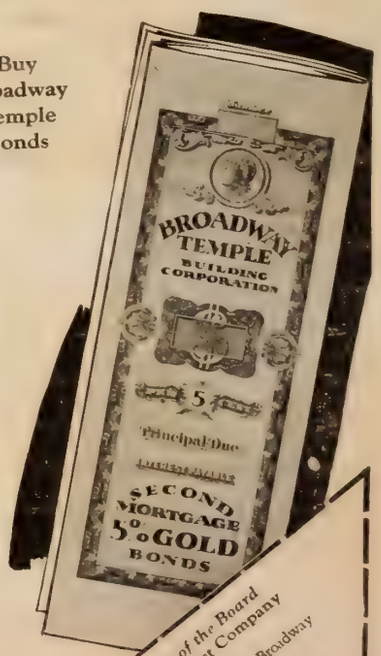
A Church auditorium seating 2,200, together with Sunday school rooms, gymnasium, swimming pool, social hall and every modern convenience for religious and community work.

An Apartment Hotel in the tower over the Church containing 644 rooms, public offices, cafeteria, dining room and everything necessary for a first-class apartment hotel and the whole overlooking the Hudson River or Long Island Sound.

Apartments For Housekeeping in the two wings which will accommodate 500 people.

Stores on the Broadway front which will be very desirable and therefore bring a solid income.

Buy Broadway Temple Bonds



To secure the $4,000,000 necessary to construct the Temple, $2,000,000 will be borrowed outright from a great insurance company. $2,000,000 will be issued in second mortgage 5% gold bonds which will bear cumulative interest as soon as they are paid for in full. Of this amount $1,250,000 has already been subscribed.

We now ask you to PARTICIPATE AS A PARTNER in selling the remainder.

A GOOD PUBLIC INVESTMENT FOR THE PUBLIC GOOD

Mail coupon for particulars. Interesting to read whether you invest or not.

SAMUEL McROBERTS, Chairman of the Board
Chatham-Phoenix National Bank & Trust Company
149 Broadway, New York, N.Y.

Without obligation to me, please let me know about the Broadway Temple Second Mortgage 5% Gold Bonds.

Name _____

Street _____ City _____ State _____

10 More Facts

1. The 10 facts which we listed previously prove that a record that has never been touched is Metro-Goldwyn's for the passing year, 1924-1925. Because of its ability to turn out a great money-making picture week after week—a 100 per-cent product—Metro-Goldwyn has become in one year The Talk of the Industry.

2. Now for the coming season 1925-1926 Metro-Goldwyn-Mayer with its already famous Quality Fifty-Two has established again its superiority in the field by assuring exhibitors a line-up that is being talked about wherever showmen meet.

3. Few times, if ever before, in the history of the industry were more big star names offered to exhibitors than in Metro-Goldwyn's Quality 52. Among the big names: LILLIAN GISH, LON CHANEY, MARION DAVIES, JOHN GILBERT, BUSTER KEATON, RAMON NOVARRO, MAE MURRAY, NORMA SHEARER, JACKIE COOGAN, ELEANOR BOARDMAN, AILEEN PRINGLE, PAULINE STARKE, CONWAY TEARLE, CLAIRE WINDSOR, CONRAD NAGEL, MAE BUSCH, LEW CODY, CARMEL MYERS, ZASU PITTS, RENEE ADOREE, WILLIAM HAINES, BERT ROACH, GERTRUDE OLMSTED and many others.

4. Metro-Goldwyn-Mayer directors have more box-office successes to their credit than any other group of directors ever gathered together heretofore. The directors of The Quality Fifty-Two are the following: REX INGRAM, FRED NIBLO, VICTOR SEASTROM, MARSHALL NEILAN, ERICH VON STROHEIM, TOD BROWNING, HOBART HENLEY, FRANK BORZAGE, KING VIDOR, RUPERT HUGHES, MONTA BELL, ROBERT Z. LEONARD, W. CHRISTY CABANNE, JACK CONWAY, ALF GOULDING, JOSEF VON STERNBERG, EDMUND GOULDING, BENJAMIN CHRISTIANSON, WILLIAM WELLMAN, AL RABOCH and more.

5. Metro-Goldwyn-Mayer has one of the most important companies of permanent players in the world at its Culver City Studios. It does not stop with its presentation of Today's Big Names. Keen showmen who know the audience appeal of personality and talent are grooming the box-office stars of Tomorrow. Watch for these players: SALLY O'NEILL, HARRIET HAMMOND, KATHLEEN KEY, GEORGE K. ARTHUR, HELENA D'ALGY, PAULETTE DUVAL and many more.

6. These celebrated novels are a few of the books among The Quality Fifty-Two: Blasco Ibanez' "MARĒ NOSTRUM," "THE TEMPTRESS," "THE TORRENT;" Rex Beach's "THE BARRIER," and "THE AUCTION BLOCK;" Sabatini's "BARDELYS THE MAGNIFICENT;" Peter B. Kyne's "NEVER THE TWAIN SHALL MEET;" Selma Lagerlof's world-prize novel "THE TOWER OF LIES;" Rupert Hughes' "MONEY TALKS!" and "HOW DARE YOU!" Elinor Glyn's "THE REASON WHY;" and many others.

7. The greatest of stage plays are among The Quality Fifty-Two. A few of them: "THE MERRY WIDOW," theatrical history's money-marvel; "SALLY IRENE AND MARY," Edward Dowling's outstanding hit; "BUDDIES," George Hobart's two-year Broadway success; "THE CIRCLE," 2 years in New York. By Somerset Maugham, author of "Rain;" "LIGHTS OF OLD NEW YORK," from Lawrence Eyre's famous "Merry Wives of Gotham." Lawrence Stallings, author of "What Price Glory?" contributes "THE BIG PARADE;" Samuel Shipman, famous Broadway playwright is included with "A SLAVE OF FASHION;" "SUN UP," by Lula Vollmer: "AN EXCHANGE OF WIVES," by Cosmo Hamilton. And a lot more!

8. Metro-Goldwyn means showmanship. Erté, world-dictator of Fashions has been brought from Paris to America. His breath-taking gowns in Metro-Goldwyn-Mayer pictures will soon be the sensation of all audiences. Plus Technicolor Sequences in many of The Quality Fifty-Two. These are just samples of Big Ideas apart from production, stars, title that make for additional box-office qualities in Metro-Goldwyn-Mayer attractions.

9. THE TRANSCONTINENTAL TRACKLESS TRAIN now en route from Coast to Coast advertising Metro-Goldwyn's Quality Fifty-Two and proving to be without question the greatest single exploitation stunt in the history of motion pictures is just one of the intensive promotion ideas planned by showman brains in the 1925-26 Metro-Goldwyn-Mayer campaign for box-office supremacy. Add the unparalleled publicity and advertising of Cosmopolitan Productions.

10. The achievements of Metro-Goldwyn-Mayer's studio organization, headed by Louis B. Mayer and his assistants Irving Thalberg and Harry Rapf, are a matter of current record. This triumvirate of showmen genius has proved again in The Quality Fifty-Two its knowledge of what exhibitors want to get the crowds. These are matters of business record and are corroborated by the fact that more than ever Metro-Goldwyn is The Talk of the Industry.

Not to Mention "Ben Hur"

Metro-Goldwyn

The Talk of The Industry



The RIVOLI

A Carrier COOLED Theatre
The Sensation of Broadway

Around Times Square

By EDWARD D. PEARSON

The management of the Rivoli Theatre executed a smart piece of business when they installed the new cooling plant in the house. Last week, this theatre did a better business than any other motion picture house along Broadway and visitors declared the new cooling plant to be all that was claimed.

New York Evening Bulletin,
Sunday, June 7, 1925

Carrier Engineering Corporation

Office and Laboratories

750 Frelinghysen Avenue — Newark, N. J.



INDEPEN
SECUR

For all time
Thru a

WARNER F

40 for the coming season

DENCE!
ITY!

WARNER BROS.
Classics of the Screen

for every exhibitor who wants to insure INDEPENDENCE now and in the future

WARNER BROS., now in direct contact with exhibitors through its own exchange system, is ready to underwrite your independence.

The Warner Franchise is available to any exhibitor who wants to insure his independence, not only for the present season, but for 5 years to come. Through this Franchise the exhibitor is guaranteed sufficient high-class product to maintain forever the independence he treasures.

The details of the Franchise can be learned through Warner Bros. exchanges.

RANCHISE

thru Warner Exchanges **40**

by — James Oliver Curwood

with — Bert Lytell - Stuart Holmes - Charlotte Merriam

at the **RIALTO** N.Y.

Selected Because

It is the kind of virile, outdoor drama that people love.

It has action without a let-up; suspense; romance.

It has every element that goes to make a BOX OFFICE SUCCESS.



VITAGRAPH

presents

"STEELE OF THE ROYAL MOUNTED"

A DAVID SMITH PRODUCTION

WARNER BROS. PICTURES INC.



Hot or Cold?

A hot or cool Theatre determines the size of your Box Office receipts. And Box Office receipts determine the size of your Bank Account.

You can overcome dull, hot weather days and slim box office receipts by giving your patrons a cool, fresh Theatre as well as good amusement.

Fresh, cool air can be easily and cheaply secured with an

ARCTIC NU-AIR

Cooling and Ventilating System

Only $160

places the sensational Arctic Nu-Air system in your Theatre. Rest on twelve monthly payments of $12.50 each.

40,000 Cubic Feet

of cool, fresh air every minute means happy patrons and larger summer Box Office receipts.

Mail this coupon today

At Milwaukee's National Convention

They Came
They Saw
They Bought

Idle Hour	Milwaukee, Wis.
Princess	Woodstock, Ill.
Oxford	Oxford, Ohio
Eagle	Hamilton, Ohio
Opera House	Algona, Iowa
Odeon	Hardin, Mo.
Family	Covington, Ky.
Capitol	Bismarck, N. D.
Door	Sturgeon Bay, Wis.
Burleigh	Milwaukee, Wis.
Lewis	Independence, Mo.
Empire	Storm Lake, Iowa
Strand	Sedalia, Mo.
Princess	Springfield, Ohio
Orpheum	Ottawa, Ill.
New Grand	Mexico, Mo.
New Luna	Byesville, Ohio
Pershing	Kansas City, Kansas
Wm. C. Quimby Theatrical Enterprise	Fort Wayne, Ind.
Fun	Detroit, Mich.
Dr. Kolb, *Three Systems*	Cincinnati, Ohio
Star Theatre	McCook, Neb.
Emery	Reading, Ohio
Lyric	Madrid, Iowa
Bijou	Appleton, Wis.
Lexington	Cleveland, Ohio

Now They Enjoy Bigger Summer Box Office Receipts

Arctic Nu-Air Cooling & Ventilating Company
808 State Lake Building, Chicago, Illinois.

We are interested in an Arctic Nu-Air Cooling and Ventilating system. Send us all available information without obligation on our part.

Length of Theatre (Inside).....☐ Have you a balcony?.....☐
Width of Theatre (Inside).....☐ Have you an exit alongside of
Height of Theatre (Inside).....☐ screen? .....☐
Have you a stage?.....☐

Name of Theatre.....

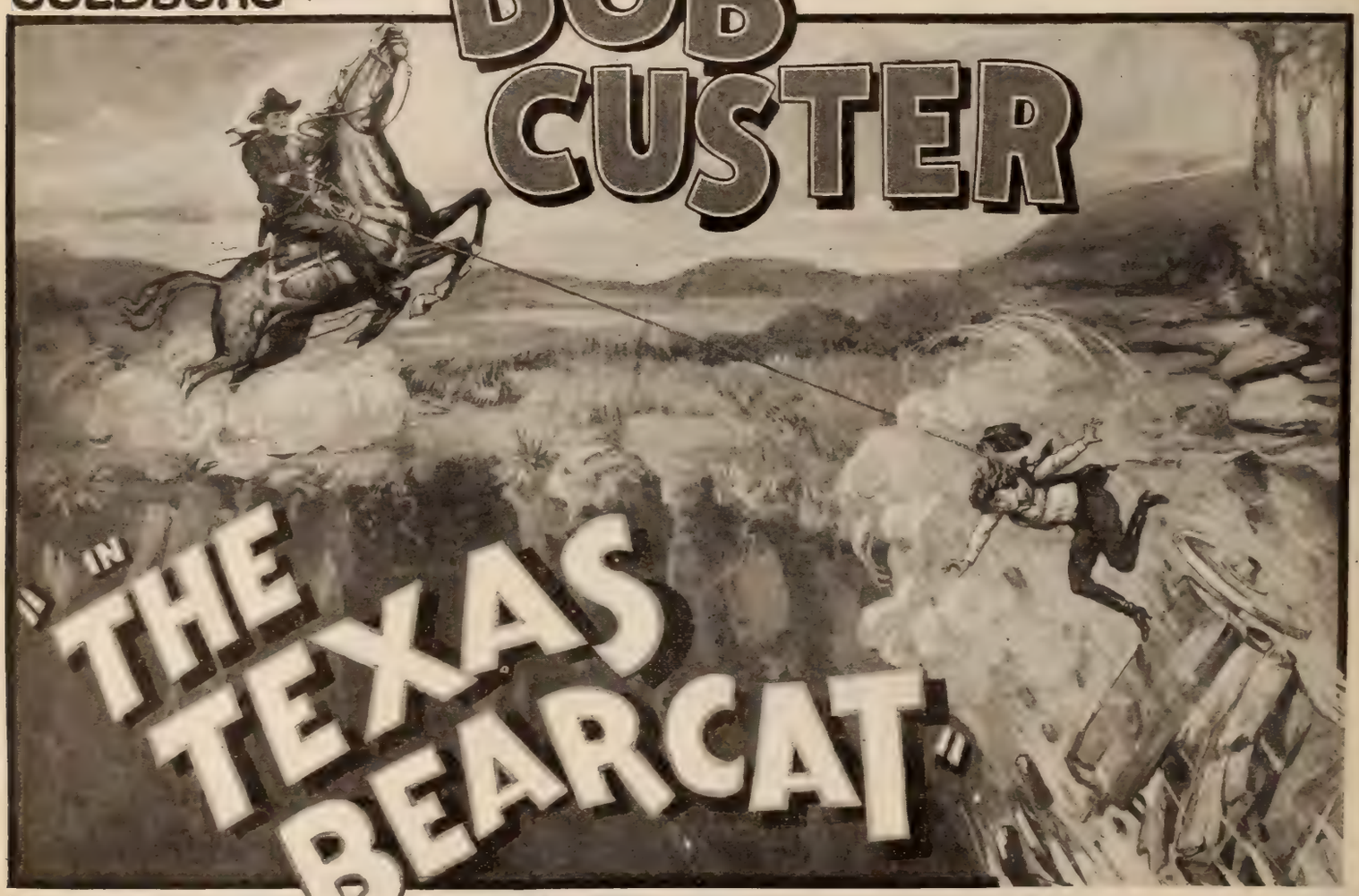
Proprietor .....

City and State.....

Absolutely sure-fire in any house!!

is this latest Texas Ranger Western
Packed to the hilt with Romance and FAST ACTION

JESSE J. GOLDBURG PRESENTS



DIRECTED BY
REEVES EASON

PRODUCED BY
INDEPENDENT PICTURES CORPORATION

Bob Custer Pictures *need no boosting*

The pictures themselves, every one of them, is the answer to the quality and drawing power of the product. Ask any Exhibitor who is now showing the BOB CUSTERS whether or not these Westerns are 100% effective as entertainment and ability to attract and hold regular patronage. If you have not played the earlier BOB CUSTERS you've missed some big bets. See the earlier releases—play them, play the latest ones and this one, "THE TEXAS BEAR CAT," and build yourself a regular patronage for this fast coming popular Western star.

FILM BOOKING OFFICES

723 Seventh Ave., New York. Exchanges Everywhere.

Thematic music cue sheets available on all our features.

KINOGRAMS IN EVERY ISSUE BEARS OUT ITS SLOGAN

"The Visual News of All the World"

The following headlines selected from the two latest issues of KINOGRAMS speak for themselves of the scope of our great news-gathering organization---

LONDON: KING, CHURCH, AND PEOPLE JOIN IN GREAT SERVICE AT WEMBLEY STADIUM ON EMPIRE DAY

BERLIN: GERMANY'S FIRST "REKLAMEMESSE" AN ELABORATE EXHIBITION OF THE ARTS OF PUBLICITY

PARIS: FRANCE JOINS AMERICA IN HONORING WAR DEAD ON MEMORIAL DAY

STOCKHOLM: PRINCE & PRINCESSES WITNESS WEDDING CER OF THE PERIOD OF 1800 --- A Kinograms Ex

FLORENCE: CARDINAL LEADS SOLEMN PROCESSION TO THE BATTISTERO TO RECEIVE HOLY FIRE

Wherever the big important dramas of world events are being enacted there is a KINOGRAMS NEWS REEL CAMERAMAN to make a pictorial record for the entertainment and amusement of your audience. You owe it to your patrons to give them the best ---

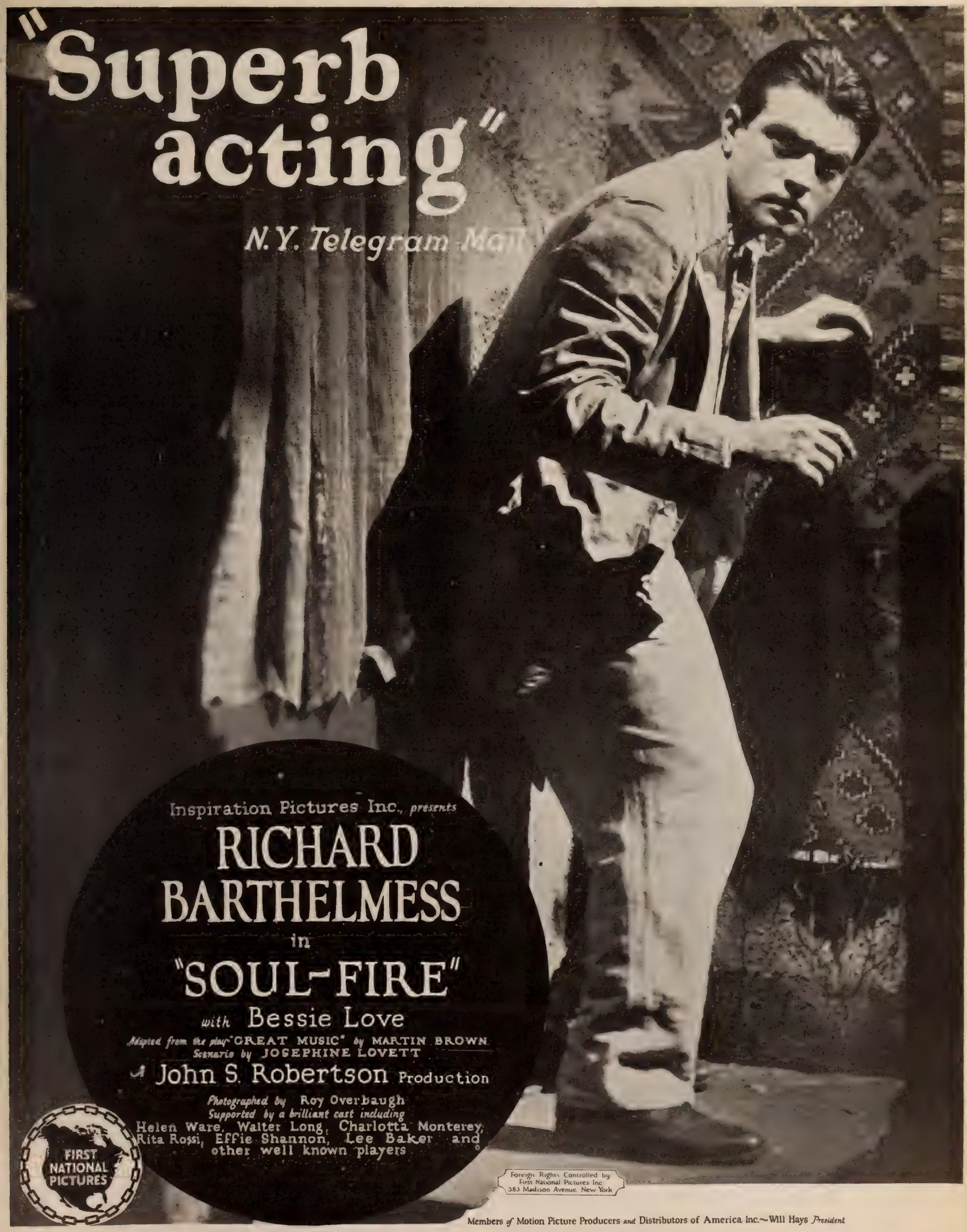
Book This Great News Reel Today

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL
FILM EXCHANGES, Inc.

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President


"A money maker"
Variety
And every place it plays—
the reports are the same.
It is "Dick's" greatest achieve-
ment.



Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

Buffalo says "Great!"

MORNING TELEGRAPH

"THE LADY" (First National), Shea's North Park—Newspapers: "Never has Norma Talmadge been given a greater role." —News. Other critics praised it. Business: Good.



Norma Talmadge in "The Lady"

By . . . . . MARTIN BROWN
Presented by . . . JOSEPH M. SCHENCK
Screen Version by . . . FRANCES MARION
Based on the A.H. WOODS play "THE LADY"
A FRANK BORZAGE Production

First National Pictures

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue New York

First National Pictures

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

Motion Picture News

VOL. XXXI NEW YORK, JUNE 20, 1925 No. 25

Cooling the Theatre

A NEW box-office factor has just come to the fore which, it is already clear, is going to rank along with theatre location and the attraction on the screen.

We refer to refrigeration—the installation and operation of a scientific cooling plant.

Summer heat has always been the theatre's chief competitor; but it now appears that a serious liability may not only be wiped out but turned into a solid asset.

The day is here, by all accounts, when to the regular theatre investment of land and building will be added that of a refrigeration plant. It will be a necessity.

* * *

Last week, while Broadway sweltered in the terrific heat wave, one theatre, the Rivoli, was well filled day in and out. The manager informs us that, while ten thousand admissions would be normal for the week's run, the admissions actually exceeded twenty-seven thousand.

The report stands out in bold relief against reports, this week, of theatre closings here and there and the threatened wholesale closing of most of the theatres in one metropolis.

Evidently the matter is of supreme importance. If people can actually be brought to a theatre to get cool there is created a brand new enterprise. Again it brings about competition that cannot well be met by any other offering.

We are bringing the matter forcefully to the exhibitor's attention. It ought to be generally and immediately investigated.

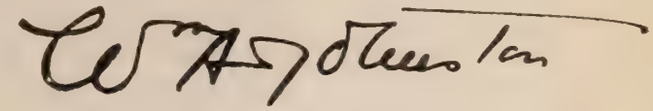
The installation cost of the right kind of a plant is considerable. It varies, of course, with the size of a house. The minimum cost to-day is around thirty-five thousand dollars. A motion picture engineer predicts that this will be lowered. Against this equipment figure, however, is to be placed the opportunity of three months a year paying business against shut down or loss.

* * *

The efficiency of the theatre cooling system has just recently been brought about. We are told by one large concern that laboratory experiments have been going on for some time and at very large expense. To-day it is claimed that air in a theatre anywhere can be made as healthful and comfortable as the best of country air.

The laboratory experts state that three main factors are involved: air motion, humidity and temperature. These can be brought together at what is called a comfort point. Air can be made cool or warm as the seasons demand. The refrigerating apparatus controls humidity as well as temperature.

The point of the matter is this: the cooling system should be the best procurable. It must be scientifically right. It is a matter of public health and therefore too serious a thing to be bungled. In the entire matter the Technical Department of MOTION PICTURE NEWS is at the service of any exhibitor.



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Truth in Advertising

THE National Vigilance Committee of the Advertising Clubs of the World recently issued a circular, entitled "Old Pictures for New." It says in part:

"Back in motion picture history, not so many years later than the nickelodeon era, the scenario departments of producing companies, both in the United States and in foreign countries, supplemented their current material by preparing screen versions of classic literature. Hardly a famous author, from Homer to Kipling, failed to have some part of his writings filmed and screened. For the time at which they were produced many of these were good pictures. A very few are good pictures today. But when these are advertised today the following facts should be kept in mind by the distributor and the exhibitor:

"A tremendous change takes place with each year in the quality of cinema photography, make-up, costuming, and the thousand details comprising modern production. Continuities have also moved with the times. The public knows this. Accordingly, a number of producers who have in their film vaults excellent pictures made but a few years ago have chosen to have the entire stories re-scenarized, re-enacted and re-photographed in order to maintain the high standard of their programs and those of their exhibitor patrons. Others, whose pictures have comprised actions too colossal for such re-production, have advertised the re-issue of such subjects as and for pictures which had been successfully exhibited at a previous date and were now being revived because of their great popularity.

"Once more the trend of producers is toward classic or well-known authors and famous stories. Think of a big story and there is every likelihood that some producer has filmed it within the year or is engaged in filming it. Today such productions are lavishly made. A number of them have been filmed abroad in order to obtain actual and not plastic and papier mache settings. In order that the exhibitor may do the business with these pictures which will enable him to realize a fair profit, his bookings of these releases is aided and backed up by enormous campaigns of national advertising so that an advance demand is created for his showing.

"Nearly every time a big current production of such a story is announced some film of a similar subject matter or title is exhumed from the vaults or from the kerosene circuit or the non-theatrical field and offered to exhibitors apparently for the purpose of cashing in upon the reputation of the new picture.

"There is no legal reason why an exhibitor may not book and screen these film-vault relics if he wishes to do so. But if he exhibits them without disclosing affirmatively that they are re-issue pictures, he is throwing away the good will of his patrons. One way to keep a theatre out of the list of those houses which are forever changing hands is to advertise every booking truthfully and completely. Even the small merchants in our towns and villages are learning what older advertisers have found from sometimes bitter experience—that advertising the whole truth pays a dollars and cents dividend. Sound principles of advertising are not alone applicable to goods, wares and merchandise. They apply to the sale of amusement just as much as they do to dry goods, hardware or furniture.

"The theatre owner who demonstrates to his patrons that they can always depend upon what they read in his film advertising, will attract and hold the regular, repeat patronage which is the backbone of picture house prosperity."

Egypt and Denmark as a Market

Both Egypt and Denmark are proving excellent markets for American films, according to reports recently received by the Department of Commerce from its foreign agents. The former has more than 40 theatres and a large number of outdoor theatres, and American pictures probably represent 55 per cent of the total shown.

American pictures have captured over 70 per cent of the Danish market. There are about 350 motion picture theatres in Denmark.

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PICTURES AND PEOPLE



Hercules McIntyre and his wife, Eleanor, arrive in New York on their first visit to America from Australia, where he is general manager of the Universal interests.



Albert Warner of the Warner Brothers, who sailed this week for Europe, where he will look over the possibility of theatre construction.



Sam Spring, First National's secretary, and E. Bruce Johnson, manager of the Foreign Sales department, arrive in Los Angeles.

OFF THE TEE

THE Film Tournament—an annual event—was staged Tuesday at Briarcliff Lodge—and the boys drove off the tee for good distances until the rain appeared. Of course only a few know the Hagen and Bobby Jones trick of driving a low ball when the showers are doing their stuff. So the majority found it rough work in driving out of the rough. As far as we are able to discover—the course record was not broken. Nor were there any casualties suffered in driving from the first tee. It stands on a ledge far above the fairway, but none of the golfers teed up too close to the edge. Every entry qualified—no matter how high his score. And there were prizes enough to satisfy the most hopeless duffer.

The Lodge is located in a highly picturesque spot. Westchester's rolling hills roll up on every side. You can Kodak as you go—up there. And when some of the scores mounted high some of the boys wished they had brought their kodaks instead of their mashies. However, it was all in good fun—and everyone reported a good time. It seemed like Sunday around the film offices—and the Astor Grill looked very empty. The golfers had taken their pencils and appetites to Briarcliff.

WELCOMED HOME

TOM MIX was given a rousing welcome home when he stepped off the train at Los Angeles the other day. The greeting was a fitting close to the European and domestic tour of the popular star. Cowboys and cowgirls on horseback, Indian chiefs in full regalia, Shriners, Mexican plainsmen, a cowboy band, an American Legion band, stage coaches and a long line of autos filled with other players and picture executives and city officials paid homage to Tom and Tony.

Despite a heavy rain the star rode his horse through thronged streets to the city hall from the station—a distance of more than a mile. When he arrived at the mayor's official residence, His Honor, the Mayor—George Cryer—was presented with one of Tom's famous ten-gallon hats. This was the first time that the mayor has ever officially welcomed a picture star in behalf of the city of Los Angeles.



Wanda Wiley, Century Comedy star, stages a thrilling traffic dodging demonstration in New York's most congested streets as publicity for the Free Milk Fund Bouts, a big charity benefit, during her visit to the metropolis.



And here is our own Editor William A. Johnston, listening to an exposition by Master Jackie Coogan of Metro-Goldwyn on how he would run a trade paper.



Alyce Mills, one of the fairest of the new screen faces, who will be seen soon in a leading role in "The Keeper of the Bees" (F. B. O.).



Tom Mix, Fox star, does a few tricks at the annual horse show, Washington, D. C., to the amusement of Secretary of Agriculture Jardine.



Maud holds up the taking of a scene for "Ben Hur" (Metro-Goldwyn) while May McAvoy prays and Director Fred Niblo presumably cusses. (Lucky it wasn't talking films!)

TITLING THE WESTERNS

IT doesn't invite much ingenuity to title a western. To keep in harmony with the shots of the open country and to indicate that the picture is there with the action a title is used that will smack them in the eye. The favorite titles are those which employ the words "Ridin' " and "Trail."

There is no beating around the bush in naming a western. One doesn't stop and ponder what the story means as is usually the case with the problem or domestic dramas. One knows when he sees So and So in a picture which carries "Ridin' " or "Trail" in the title that it offers no pretensions of being anything else than a western.

The list is a long one using these words. The "Ridin' " family includes, "Ridin' Mad," "Ridin' West," "The Ridin' Kid From Powder River," "Ridin' Pretty," "Ridin' Thunder," "Ridin' Casey," "The Riding Fool," "Riding Double," and "Wild Ridin'," The "Trail" group includes "The Vagabond Trail," "Crossed Trails," "The Back Trail," "The Sawdust Trail," "False Trails," "The Sunset Trail," "The Star Dust Trail," "Smoking Trails," "The End of the Trail," "The Trail of Vengeance," "The Trail Rider," "The Rainbow Trail," "The Cactus Trail," "The Texas Trail," and "The Covered Trail."

One could travel indefinitely on this tack. Such favorite words as Range and Roarin' have been used and are still being used in countless pictures. They all mean about the same. They try to suggest the West of scenery and action. And they get away with it. But there is too much following the well known groove.

SOME FINE SLEUTHING

IN ALL probability the police of the large cities have learned something in how to conduct their Missing Persons Bureaus in the manner in which a misisng girl was located in Seattle. The police department in the western city was bewildered by hundreds of false clues concerning the disappearance of May Alder, a seventeen-year-old school girl—clues that reached as far as Montana.

It took Mrs. Charles Hakansson, a friend and neighbor of the Alders, to show the police some new ideas in sleuthing. She had a hunch that the girl might be in a picture theatre, inasmuch as she was very fond of the movies. The fair sleuth doesn't know anything about scientific detective methods—she was not a disciple of Sherlock Holmes. But she did know May—and her intuition told her that May might be attending a moving picture show. Mrs. Hakansson visited a score of theatres and asked the management to switch on the lights while she walked the aisles scanning every face. Sure enough she was rewarded in discovering the girl in the Rialto theatre.

The usual hunches which the police develop lead them to follow up clues at the picture studios or to hunt for the man in the case. And the screens of the theatres are often used to flash photographs of the missing girls. But this is the first time that the lights have been switched on to locate the runaways.

OFF FOR EUROPE

AMONG the many film men who sailed for Europe Tuesday on the Aquitania was F. Wynne-Jones, American representative of the Ufa interests in Berlin, who left for a ten-day conference with officials of the company relative to product for the coming year.

In honor of the occasion, a luncheon was given at the Astor on Monday to the press, as a mark of appreciation for the courtesies shown the company and its pictures, "The Last Laugh" and "Seigfried." In a brief and informal talk, Wynne-Jones announced the closing of arrangements for the showing of the latter picture in Shubert houses, touched on production plans for the coming year and outlined the policies of his company with regard to the American market.



They had a roll-call of directors one afternoon at the Metro-Goldwyn-Mayer studios, and here are the men who turned out. From left to right they are: Victor Seastrom, Mauritz Stiller, Ernest Williamson, Monta Bell, Rupert Hughes, Josef von Sternberg, Eric von Stroheim (in rear), Jack Conway, Tod Browning, Hobart Henley, King Vidor, Fred Niblo, William Wellman, Reginald Barker, Marcel de Sano, Al Rabach, William Christy Cabanne and Benjamin Christiansen.



Since its rebuilding and additions, the Cosmopolitan studios in New York City are as fine as you will find anywhere. They are now under the general management of M. S. Epstin.

OPEN HOUSE TO SHRINERS

HOLLYWOOD kept open house for the visiting Shriners who held their convention in Los Angeles last week. Every studio did itself proud in welcoming the guests who had come from every section of the United States. They registered great enthusiasm in watching the stars step through their paces and the various sets evoked much interest. At the Culver City studios they caught close-ups of Elinor Glyn and Jack Conway who was directing the authors latest script, "The Only Thing." These studios entered two large and spectacular floats in the Shriners' parade And many film companies were represented with highly decorated floats.

BIG MITCH' SETTLES DOWN

TIRED of roaming around and calling home wherever he happened to hang his hat, Michell Lewis has arrived at Journey's End. He has purchased a homesite in Beverly Hills, California (that Edenesque spot, so highly favored by the picture stars). The Lewis lot adjoins the home of Charlie Chaplin and is directly opposite the homesite of Mary Pickford's mother.

MACFADDEN BRANCHES OUT

BERNARR MACFADDEN, not content with being a publisher of a dozen magazines and a newspaper, has branched out as a film producer. His newest enterprise is the True Story Film Company, Inc., and in honor of the occasion the Astor Distributing Corporation gave a luncheon at the Astor recently.



Dorothy Devore, Warner Brothers' star, supervises the first public outing of the new family of Cameo, the dog comedian. If they all turn out little Cameos, there will be a merry time around the kennels.

A COLOR SCHEME

THEY are going in for brightly colored lipsticks out in Hollywood—lipsticks that vary from the favorite shade of red to green and purple hues. Though many are claiming credit for originating the new shades the real origin must be credited to the studios. Under the w. k. Kleigs and Cooper-Hewitts weird effects are produced.

As most of us know the natural color of the lips takes on a purple hue under the studio glare. So what would be more effective than dobbing the lips with a purple lipstick? If this new color scheme takes on at the studios it will only be a question of time before the drugstores will be putting in a stock of them.

Eleanor Boardman has had some special green and purple sticks made, because they have better photographic values than the red. Another smart addition to milady's toilette with this new fashion is having the upper and lower eye-lids colored to match. It creates a bizarre, but attractive effect.

Miss Boardman has gone in for other colors, too. She is going to wear a blond wig, just like Alice Terry, in order to meet the critical eye of Elinor Glyn, in whose latest opus, "The Only Thing," she plays a golden-haired princess. Conrad Nagel will play opposite as a king or duke or something (the Glyn people are always royalty, or at least spring from very aristocratic stock), and we are wondering if perhaps he might wear a coal-black wig by way of contrast. This is a suggestion to Mr. Nagel.



This handsome float was one of those entered by the Metro-Goldwyn-Mayer in the Shriner's Pageant held in Los Angeles, and which captured first prize. On the float are Fred Niblo, Gertrude Olmstead, Renee Adoree, Louis B. Mayer, Claire Windsor, Irving Thalberg and Harry Rapf.

THOSE WAR STORIES

IT certainly looks as if the public is not so tired of war stories after all. While the World War ended seven years ago, producers became "scary" of making pictures that carried a war atmosphere. There were too many hatreds—and people wanted to forget the late unpleasantness. After several war stories had been produced and found Not So Good from a box-office value, the sponsors checked out on them. They turned thumbs down and played their fiddles in peaceful pastures. Now comes a tide of war stories—which indicates that the public is in a more receptive mood for them. Seven years has brought a glamour. The song of hate has been dissipated.

Through the past year there have been several war plays. And the coming season is dotted with them. King Vidor is busy putting over the big war scenes in "The Big Parade," the Laurence Stallings story—and on most every other lot you can discover some sort of war atmosphere.

Some of the war pictures which have already reached the screen include "Isn't Life Wonderful," "I Want My Man," "The Crowded Hour," "Friendly Enemies," "The Crimson Runner," "Recompense," "The Spirit of the U. S. A.," "The Fighting American," "New Lives for Old," "A Man Must Live," and "The Humming Bird."

Those which will follow in a few weeks or months include "Buddies," "Seventh Heaven," "Havoc," "Mare Nostrum," "Out of the Ruins," "Forever After," and "Back to Life."



Sam Spring, First National's secretary, and E. Bruce Johnson, manager of the Foreign Sales department, arrive in Los Angeles for a brief visit.

STAKING CLAIMS

IT may be that the acting folk of the screen are so accustomed to playing westerns involving the staking of claims that buying real estate comes as "second nature" to them. We all know of the goodly dozen (it may be more) out Hollywood way who have invested their earnings in California soil—and who are sitting very, very pretty as a result. Some have gone in for home plots, others for oil.

Now turning toward Florida we discover that State undergoing a terrific boom in real estate. Hundreds have migrated to the Florida East and West Coasts and have traded their money bags for parcels of land. About every other person you meet in the Coast cities and towns has invested in sod. The old saying—"there's gold in them thar hills," will have to be changed to read—"there's millions in them thar flats."

The actor folks are not neglecting the opportunity to buy up Florida. Here is Tom Meighan who has invested $250,000 in Ocala real estate. It was while he spent several weeks there not so long ago in filming scenes that he became impressed by the fact that the community seemed to have escaped the real estate boom which had swept many other sections of the state. It occurred to him that with Silver Springs, one of the natural wonders of America nearby (it has a flow of 22,000,000 gallons an hour) and with its location on the Dixie Highway, Ocala was destined to become a tourist center.

With the aid of real estate operators the star purchased several slices of Ocala terra firma. He figures these are good for hotel sites, and industrial and residential developments. But he denies the story that he intends erecting a studio there and go into picture production on a large scale.



May McAvoy as Esther in "Ben Hur" (Metro-Goldwyn) needs no adjectives to call attention to her beauty and charm, as proved by the photo above.

THE FAREWELL STUFF

THE question of what becomes of juvenile movie stars when they grow up is a subject which might occupy the statisticians for many a day. Do they go right on being movie actors and actresses or do they turn to some other profession as a welcome relief? Baby Marie Osborne dropped out of sight for a while, but we glimpsed her recently in a picture. So it is safe to say she will resume her film career. Madge Evans came back to appear opposite Richard Barthelmess in "Classmates."

As for Wesley Barry he is putting over the farewell stuff. He is going to become a naval officer, having definitely decided upon such a career at an age when most boys think of joining a circus or becoming firemen. Wesley recently reached what might be called maturity, and he is leaving the movies to enter the Naval Academy at Annapolis without, apparently, so much as a sigh of regret. His last appearance in the films will be with Ramon Novarro in "Midshipman Sterling," a story of life among the naval cadets.



Larry Kent, new F. B. O. "find", and already "supported" by a star; in this case the support being Lefty Flynn's famous football shoulders.



This, as you may see, is the final scene of "Peacock Feathers" (Universal), in which Cullen Landis and Jacqueline Logan rehearse their stuff for Svend Gade, the director.



Even with the assistance of the make-up artist, Percy Marmont's preparation for his role in "The Street of Forgotten Men" (Paramount) is a lengthy process.



Marion Davies was adopted as an Indian princess by the Shoshones and Arahapoes appearing in the "Iron Horse" (Fox) prologue at Grauman's Hollywood.



Milton Sills made a trip to Hollywood for one day to see his wife before starting his work in "The Knockout" (First National).

$100,000 Budget for M.P.T.O.A. To Appoint Executive

Richey Gen'l Mgr.; Playdate Bureau Separate Unit

A BUDGET of $100,000, with three quarters of the amount already pledged, of which $7,500 has been paid in cash and the balance secured by notes.

Decision to appoint a high-powered executive, who would operate under the control of the Board of Directors, of which Sydney S. Cohen is chairman. Though no official announcement has been made, it is understood that Former Governor J. A. O. Preus, of Minnesota, and James J. Davis, Secretary of Labor, are among those being considered for this post.

Selection of an organization manager for the M. P. T. O. A. Decision was made to give this appointment to Henderson M. Richey, now General Manager of the Michigan M. P. T. O., according to reliable information, and an official announcement may be expected shortly.

The naming of an important new Finance Committee, composed of Sydney S. Cohen, M. E. Comerford, W. A. Steffes, Glenn Cross and Harry Davis.

Appointment of a committee to negotiate a new standard film contract and extension of arbitration to include allocation of product and unfair competition. This committee is as follows: Joseph M. Seider, chairman; M. E. Comerford, Edward M. Fay, A. Julian Brylawski, Charles L. O'Reilly, R. R. Biechele, W. A. Steffes, and H. M. Richey.

Handling of the funds and management of the Bureau of Trade and Commerce (Playdate Bureau) as a distinct unit; and the creation of a Committee of Fifteen—five from the M. P. T. O. A.—five from the contributing producers and five from the public—so that the Bureau may function in direct contact with production, exhibition and patronage.

Naming of four vice-presidents; the executive committee.

Committee appointed on revision of the Constitution and By-Laws.

These were the important matters settled, or started well on their way, at the meeting of the National Board of Directors of the Motion Picture Theatre Owners of America held at the Roosevelt Hotel, New York City, last week.

Those present at the Board meeting were National President R. F. Woodhull; Sydney S. Cohen, Chairman of the Board; National Treasurer L. M. Sagal; R. R. Biechele of Kansas; A. Julian Brylawski, Washington, D. C.; M. E. Comerford, Scranton, Pa.; Fred Dolle, Louisville, Ky.; E. M. Fay, Providence, R. I.; A. A. Kaplan, Minneapolis, Minn.; Jack Miller, Chicago, Ill.; J. C. Ritter, Detroit, Mich.; J. M. Seider, Newark, N. J.; Jake Wells, Richmond, Va.; L. B. Wilson, Covington, Ky.; C. L. O'Reilly, New York; George P. Aarons, Philadelphia; H. A. Cole, Dallas, Texas; Glenn Cross, Battle Creek, Michigan; A. A. Elliott, Hudson, N. Y.; Charles Nathan, Peoria, Ill.; Fred C. Seegert, Milwaukee, Wis.; W. A. Steffers, Minneapolis, Minn.; J. Whitehurst, Baltimore, Md.; Nathan Yamins, Fall River, Mass.; M. J. O'Toole, Scranton, Pa.

National Headquarters of the M. P. T. O. A. issued the following statement on the meeting:

"The Chairman, Sydney S. Cohen, called the meeting to order and gave a general report of the activities of the organization and the development of the Bureau of Trade and Commerce since Milwaukee.

"Commenting on the Board's program of activities during the Wednesday and Thursday session, Mr. Cohen stated that on Wednesday, in order to facilitate the work on hand, special sub-committees were appointed to consider the matters to be discussed at the two days' session, and to report to the general Board on Thursday their deliberations.

"The Ways and Means sub-committees governed the question of dues and recommended that the same plan be adopted as carried out during 1924 and 1925, with this alteration—theatres in towns under 2,500 population be assessed $5.00 per annum, and theatres in towns under 5,000 population at $10 per annum. The schedule of dues now in operation is as follows:

"Theatres of 500 seats or under, $26 per annum.

"Theatres of 500 to 1,000 seats, $52 per annum.

"Theatres of 1,000 to 1,500 seats, $78 per annum.

"Theatres of 1,500 to 2,000 seats, $104 per annum.

"Theatres of 2,000 to 2,500 seats, $136 per annum.

"Theatres over 2,500 seats, $156 per annum.

"All theatres in towns under 2,500 population, $5 per annum.

"All theatres in towns under 5,000 population, $10 per annum.

"Recommendations for the engaging of the services of an organization manager were made and adopted.

"A committee designated as the Committee on By-Laws and Legislation was appointed to revise the present Constitution and By-Laws. The Committee to report at a later meeting of the Board.

"It was decided that the report and recommendation regarding Arbitration and the Standard Exhibition Contract submitted by Joseph M. Seider and approved at the Milwaukee convention, be carried out by the Board of Directors, and a committee was appointed following the decision of the Board to confer with producers on the approved standard contract, and also relative to the resolution adopted at the convention regarding the inability of theatre owners to secure film.

"After due deliberation and in consideration of the negotiations for the putting into operation the mandate of the convention in relation to the allocation of product, unfair competition and unfair competitive methods of circuits and chains of theatres operated by producer theatre owner, this Committee further recommended that the committee elected as above, shall also be the committee for the carrying out of the resolution in relation thereto passed at Milwaukee. The resolution follows:

"'Resolved, That this Convention approve, endorse and support most vigorously a plan to extend the principles of arbitration to grievances of exhibitors against producers and distributors arising out of their inability to secure service of film because of the unfair competitive methods of circuits and chains of theatres owned by these producers and distributors, and also because of the inability of theatre owners to secure film for the operation of their theatres, because of the unfair competitive methods of circuits and chains of theatre operators, and to that end the Board of Directors meet in conference in New York City with the representatives of the producers and distributors for the purpose of drafting an agreement embodying such plan.'

"In order to keep the Bureau of Trade and Commerce a clearly defined organization for the purposes so named, Trade and Commerce, it was decided to keep the funds, management and development of this Bureau as a distinct unit; and not directly a part of the Motion Picture Theatre Owners of America organization, although under its guidance and patronage. A committee consisting of five exhibitors, Nathan Yamins, W. A. Steffes, L. M. Sagal, A. Julian Brylawski and Sydney S. Cohen, was appointed —alternates, Jake Wells and James Ritter. This committee to have full and complete authority to work in conjunction with Universal's representatives, Film Booking Offices and the Independent Motion Picture Producers and Distributors Association and other producing companies under consideration.

(Continued on page 3037)

Summer Closings Follow Hot Spell

Heat Wave Revives Usual Talk of Extensive Shut-Downs, But Official Announcements Average With Other Years

LAST week's heat wave caused picture houses to play to lean business and brought forth many announcements of summer closings. Several houses are already dark and will remain idle until the end of the summer, while a number of others announced that they would close in a short time.

The torrid weather revived the usual early summer talk of extensive theatre shutdowns, though official announcements indicate that up to the present the number of closings will not greatly exceed those of former years.

The T.O.C.C. has started an agitation to have all members of that organization close their houses during the months of July and August. A questionnaire has been sent out and upon the results will depend the final decision with regard to the plan.

The question was discussed at a meeting held last Wednesday. There are about 600 theatres listed as members of the T.O.C.C. and it is possible that all of these will be darkened during July and August should the plan receive the endorsement of the organization. One of the main objections to the plan is based on the fact that the larger circuits will continue to operate the majority of their theatres throughout the summer.

The summer closing situation in other cities of the country vary with local conditions. In Detroit only one theatre was reported closed and that for repairs.

The Stanley Company darkened for th summer period four of their Philadelphia houses. These are the Aldine, Allegheny, Keystone and Orpheum.

The question, "Will the motion picture theatres of Cleveland close during the warm weather," has been answered by M. B. Horwitz, president of the Washington Circuit, which operates a chain of a dozen local houses. "No," says Horwitz, "The theatre will not close. And the reason they will not close is because they cannot." The zoning system, put into operation in Cleveland the beginning of last season by the Film Board of Trade, has made it necessary, says Horwitz, for the exhibitor to give dates for pictures many months in advance of showing the picture. This is necessary in order for an exhibitor to protect himself against his nearest zone competitor. These pictures, contracted for, must be played. If not on the date specified, then at some later date. "If we shut up shop," Horwitz stated, "then in the fall, we'd have a lot of old pictures waiting to be played. The public knows the new pictures from the old. To play the old pictures at the opening of a new season would ruin the standing of a first-run neighborhood house for the whole season. Perhaps forever. So it's cheaper to stay open during the summer, take the loss of operating in the heat, play off the old pictures that have been contracted for, and start in the fall with a clean slate."

With the advent of summer many changes are taking place in the theatrical world of Butte. As is usual at this time of year there is a marked decrease in the theatre attendance and that spells little profit, if any for the amusement houses.

Manager W. J. Sullivan of the Silver Bow Amusement company has published the announcement that his two houses, the American and the Rialto will close on the thirteenth of June for the summer months. He says: "Because of the high cost of our big attractions, our big salary for musicians, operators and other attaches, we have been losing money for some time past. Attendance has decreased more than 30% since March and it is a financial impossibility to continue." Under the contract with the Musicians' union, all houses having a seating capacity of more than 499 must employ a five-piece orchestra. It is generally believed that the darkening of both of these popular houses will be temporary and that they will be opened again in the fall.

A large number of Iowa theatres are closing this year for the summer slack season. One salesman estimated that summer closings would show an increase of 30 per cent over last year's total. Probably ten per cent of the smaller houses will be closed at least and in some cases the salesmen are reporting five or six houss out of every twenty-five to be planning on summer closing. Among other houses which will not be operating for the summer season is the Burg at Fredericksburg, the Opera House at Batavia, the Princess at Hopkington, and the Opera House at Limes Springs.

The unprecedented June hot spell under which Chicago sweltered for ten days had a very adverse effect upon the theatre attendance, and houses in all parts of the city reported very poor business. With slight fall in the thermometer, however, on Saturday night and Sunday, business again revived. The usual talk of theatres closing for the summer is heard on film row, but to date fewer houses than one year ago, have officially announced their intention of closing.

Old Sol has hit Baltimore, Md., with a vengeance during the past week. Consequently the patronage of the moving picture theatres became conspicuous by its absence and the exhibitors realized that at last Summer "had came."

Film Golfers Meet at Briarcliff

Rain Dampens Green But Day is Voted Great Success; Rex Beach Makes Low Net Score; Other Notables Compete for Trophies

THE Spring Golf Tournament conducted at Briarcliff Lodge, Westchester County, Tuesday, brought out the usual number of film golf enthusiasts, about 200, and in spite of a heavy rain that caught practically all the crowd out on the green the day was voted a great success.

The golfers began to arrive soon after ten a. m. and a number of foursomes were played before luncheon. The official matches were conducted in the afternoon but many of them were not completed owing to the rain. This made the awarding of some of the special trophies impossible and in consequence the committee decided to hold these prizes until the next tournament.

The winners of the principal trophies are as follows:

Low net (Reuben Samuels, Inc. Cup) won by Rex Beach, with a net of 70.

Low net runner-up (silver putter offered by Motion Picture News) won by Stanley B. Waite, with a net score of 71.

Low gross (Warner Bros. Cup) tied between Rex Beach and J. D. Williams. Won for Williams by Billy Brandt at the toss of coin.

Jules Mastbaum Cup for lowest exhibitor score to Christopher Deibel of Youngstown, O.

Trophy shield (Exhibitors Herald Trophy) won by John H. Theis, 2nd low gross runner-up.

Special cup by Davis Distributing Division won by Tom Moore, of Washington.

Winner of leg on FILM DAILY Cup, Rex Beach with a net of 70.

Kodak offered by Jules Brulatour won by Lester Aarons, 3rd low gross runner-up.

Winners of the foursome prizes follow:

Chester Sawyer, Bill Sheer, Joseph Sameth, John E. Storey, Don Mersereau, Arthur S. Kane, Jim Milligan, George Blair, Sam Sax, Harry Fields, Carl Carleton, Jerome Beatty, Marty Schwartz, John Theis, Harry Segal, Arthur Stebbins, Ned Depinet, J. V. Ritchey, Jr.; George Brown, Earl Gulick, Fred J. McConnell, J. Boyce Smith, Howard Tierney, Rudy Cameron, Albert L. Grey, E. J. Warner, Mark Dintenfass, S. S. Toback, Al Saunders, F. B. Crosbie, and Messrs. Branton, Scott, Nolan, Karpen, Frankel and Cummins.

Runners-up in the foursomes also awarded prizes:

Lee A. Ochs, Charles Haring, John Humm, Tim Leahy, E. A. Eschmann, Lee Marcus, C. Graham Baker, James A. Cron, Myron Lesser, Tom Gerety, Earl W. Hammons, E. J. Smith, J. T. Oliphant, E. L. Smith, Hawley Turner, Oscar Lynch, Joe Hornstein, George C. Wilson, William Massee, Oscar A. Price, Dr. S. Scheppt, Gene Hatschet, J. V. Ritchey, Sr.; A. W. Smith, Will Nigh, Stanley B. Waite, E. S. Gaylor, Jr.; Jess Gourlay, Paul Gulick, Lynde Denig, Arthur Pelterson, Al Hedley, Richard Brady, J. T. Rowley, and Messrs. Hand, Berson, Schreiber and Abrahams.

The distribution of prizes was a part of the evening's entertainment, the other half being a dinner held in the Casino of the Briarcliff Lodge. Harry Reichenback acted as toastmaster during the banquet. There were informal speeches and the crowd had a general good time.

Player Power Vital Issue In Present Competition

Production War Fought With Munitions of Names

By Edwin Schallert, Los Angeles Times

STARS. Star-making. Star exploitation. These are topics that are absorbing more and more a universal interest in Hollywood.

Players — and yet more players. New personalities. Striking and different. That is a big feature of the trend.

How many names will be added to the bright list before the year is over? How many will continue to shine permanently in the cinema sky?

Two, three, a half dozen? Perhaps even a score or more.

The answer is vital, because a keen phase of current competition in production centers in player power — names and talent, and how to insure more names, more talent for the future.

If a company of huge capital were to enter the motion picture field just now they would without doubt find a situation almost unprecedented — obstacles that in their way are of an entirely new kind.

Studio space they could doubtless procure or build; the story problem they could overcome; the services of young and promising directors are still to be had and as a rule they bring to the films a fresh point of view.

The wall that any brand new organization would have to crash through, however, is that which would stand between them and the majority of big player names. Could they, by any chance, obtain the services of the established favorites? That would have to be an outstanding question in their minds.

The free-lancer with the big reputation is rapidly vanishing from the field. Even Conway Tearle, for long the most inveterate in his complete and absolute independence of term contracts, has been engaged for a series of features by Metro-Goldwyn-Mayer. Lewis Stone, Anna Q. Nilsson, Wallace Beery and others have all lodged safely with one organization or another, either as star or featured player, and the chances of their taking part to any extent in activities outside of this is considered exceedingly slight. Percy Marmont is virtually the only one of the somewhat celebrated group who, at this writing, remains fancy free, and his signing up now seems inevitable.

The system of lending players, which prevailed so widely about a year or two ago, has been rapidly going out of vogue. Companies have on occasion lately attempted to secure a contract player from another organization and found that schedules did not permit such an arrangement. Things move too rapidly; an actor's value is enhanced more by keeping him at work in his home studio, it is felt, than by sending him to another unless the feature is very exceptional. Besides it is dangerous for a player to appear too frequently on the screen, as some of the free lancers did.

The front presented by the various companies is, under the circumstances, one to be observed and considered. The real battle, if there is to be a competitive war, will be fought to quite an extent with the munitions of names.

Metro-Goldwyn-Mayer just now presents a bold and very consistent ensemble of personalities. The total number is perhaps greater than that of any company, reaching more than forty, and they do not seem to be through signing up talent by any means.

Primary stars on their list include Lillian Gish, Norma Shearer, John Gilbert, Marion Davies, Ramon Novarro, Buster Keaton, Lon Chaney, Mae Murray and Jackie Coogan. An excellent line-up. These players will as a rule head the casts of their productions, although some of them will occasionally be used together, as at present Chaney and Miss Shearer, in "The Tower of Lies." One of the most interesting things about the group is that Miss Shearer and Mr. Gilbert have made such remarkable progress. They are said to be running a neck-and-neck race for popularity, with Gilbert leading in some localities, and Miss Shearer in others. Buster Keaton, it may be mentioned, is, according to the latest advices, to continue to release through Metro. and Jackie Coogan, of course, has been signed up for another year.

In actual box-office effect the Paramount list is, naturally, very strong. The name of Gloria Swanson is still something to conjure with, although she will have to have a good popular picture very soon to help her hold her favor. Her latest film, "The Coast of Folly," with a background of society life in Palm Beach and Miami, will give her one of her old-time opportunities to wear very smart frocks and gowns, and incidentally she appears in a dual role, as mother and daughter. The picture has been practically completed.

More than Gloria, it is a fact that Thomas Meighan needs a good strong starring story. He is one of the ablest actors, but the pictures in which he has lately played have not brought out his ability. Popularly, he manages to hold his own exceptionally well.

Richard Dix and Pebe Daniels are gaining a little, especially Dix. Some of his recent advancement has been quite noteworthy. Pola Negri is the star, however, that is building toward the biggest future.

The striking resource of Paramount's new strength commercially is comedians. They are better fortified than anybody, with Harold Lloyd a sure winner; Douglas MacLean—hitting in high already, and Raymond Griffith—one of the greatest comers in all of moviedom. Lloyd's college picture, which is to be held until the fall, is probaby going to prove the most successful that he has made lately, with the exception of "Grandma's Boy" and "Girl Shy." It may even top "Girl Shy." It is his last under his Pathe contract, and he is preparing for his first Paramount production now.

First National naturally holds a big balance of power because of the popularity of Colleen Moore and Corinne Griffith. Colleen is in some respects the most amazing of moviedom's stars. For who, since the heyday of Mabel Normand, can equal her as a clever comedienne?

The Milton Sills vogue is still on, and one looks to the future for big things for Dorothy Mackaill, since "Chickie" is a clean-up.

Norma Talmadge, with "Graustark," should be once again in her element, while the record of Connie Talmadge during the past few months is putting her farther along than she ever has been before. She's worth a lot of cheering these days is Connie. Everybody will be watching both her and Norma more and more as their association with United Artists approaches—Norma, particularly, very soon, since she has only two more releases with First National, and has lately again been proving her acting powers.

I like personally to regard the Warner Brothers line-up because it is such a distinctive and interesting one. Their stars comprise now John Barrymore, first and foremost, Lowell Sherman, Syd Chaplin, Monte Blue, Irene Rich, with Marie Prevost and Willard Louis occasionally also being featured in that capacity.

Alice Calhoun has come to them following the Vitagraph deal—a girl of still unrealized charm and talent. Among their other recent acquisitions are Dolores and Helene Costello, the daughters of Maurice Costello—the second generation taking their step into prominence. With Dorothy Devore, Patsy Ruth Miller, Huntly Gordon, Kenneth Harlan, Matt Moore, Clive Brook and others, this comprises a very well rounded list that should enable them to accomplish results worth while and also, perhaps, brilliant. I understand, by the way, that Barrymore is on this occasion to play in both a modern and a costume film. to pay in both a modern and a costume film.

Universal has been threatened with the loss of Reginald Denny. Denny has found fault with the very low terms of his contract,

which he announced were less than $1,000 a week.

The company is evidently striving for popular results with both Mary Philbin and Laura La Plante. Miss Philbin is completing "Stella Maris," a revival of the Mary Pickford story, while Miss La Plante is continuing the series of light comedies to which she seems singularly well adapted. From all accounts, however, the most important thrill to be afforded by the "U" in the near future is the picturization of "The Goose Woman," featuring Louise Dresser, Jack Pickford and Constance Bennett, which has recently been completed by Clarence Brown. This is incidentally Brown's last picture with that company, for he is to start directing Rudolph Valentino this month in "The Untamed," with a Russian background. In this Rudy will be seen as a Tartar prince. The film is a modernized version of a story by Pushkin, celebrated Slavic writer.

An actress whose fame will probably shortly be made in a mother role, somewhat resembling Miss Dresser's in "The Goose Woman," is Belle Bennett, who has been selected to do the title character in "Stella Dallas." Tests of thirty or forty players were shot for this particular plum, under the supervision of Samuel Goldwyn, the producer, and Henry King, the director. A number of stage players were considered among others, but Miss Bennett was regarded as having the film experience necessary to give an adequate portrayal. The picture should be one of the greatest of the mother-love plays of this or any other season. The girl who appears as the daughter Laurel, for whom Stella makes a supreme sacrifice, is to be done by Lois Moran, a brand new find brought from abroad. She apparently symbolizes anew youth on the screen a la Betty Bronson. Ronald Colman as Stephen Dallas, the husband of the title character, will have a role enabling him once again to prove the fine, thoughtful quality of his work. I do not know that Colman will ever actually reach stardom, but he can safely be regarded as one of the most successful of the new leading men. In many localities he has as many fans as Gilbert, if not more.

The first starring pictures made by Leatrice Joy and Rod La Rocque, under the Cecil B. DeMille banner, will shortly be ready for release, and it is good news, perhaps, that La Rocque's film, "The Coming of Amos," will disclose him in a much lighter portrayal than any that he has done in some time. Miss Joy's feature, "Hell's Highroad," will be the domestic drama type, giving her an emotional part, as well as a chance for comedy. The cast for De Mille's own picture, "The Road to Yesterday," which mingles period with modern setting, comprises Joseph Schildkraut, Jetta Goudal and Vera Reynolds among the principals, and will be started this month. Mr. DeMille has a very interesting nucleus for his films including Edmund Burns, Robert Edeson, Lillian Rich, Robert Ames, recruited from the stage, besides quite a few newcomers. Noah Beery, who is under contract to Famous Players-Lasky, with peace established again, was lent to him for "The Coming of Amos."

For the present, the number of productions filmed simultaneously at the De Mille studios, will probably not exceed two. It is understood that expansion of the plant is being contemplated some time in the course of a year or so, or whenever it may become necessary to materially increase the present output of twelve pictures annually.

The future plans of the independent established stars merit much attention—those of Douglas Fairbanks, especially, because on the strength of "Don Q" he is likely to be sitting atop the world again. His pirate story, which is next on the list, will very likely be photographed in technicolor, and is without doubt going to be much more elaborate than his present release. Tests have already been made of the color process and everything seems favorable to its use. Doug has had the pirate production in mind for a long time, but held it in abeyance because of others which were being made. The field will evidently be clear for him now.

Mary Pickford has finished "Little Annie Rooney," and optimistic hopes are being entertained for her in this production. It is not to be an ostentatious feature, but one that will very strongly emphasize human interest. For a time Mary thought in the setting to intensify the impression of the tenement districts and other drab surroundings, by using something of the "Caligari" idea in construction of the buildings and also crowding them together to make the effect seem oppressive. Later, she abandoned this for the simpler and more direct expedients, so that comedy and heart appeal, rather than anything manifestly decorative, will be the attraction.

Keep your eye on Charley Ray. He has also returned to his original character, and the preview of "Some Punkins" recently at the Writers' Club, caused a wave of optimism for his future. Ernst Lubitsch, among others, voiced enthusiasm. He has always had a very high opinion of Charley's ability, and has hoped at one time and another to direct him. "Some Punkins" is a blending of humor and pathos, with Charley wearing once again the farmer's hat and overalls, and can, without doubt, be very safely hailed as the sort of film that formerly made him "the best-loved boy on the screen."

Meanwhile the new names are not to be overlooked. The wheels are very smoothly moving toward many debuts at the studios. Success is possible in a much bigger way and much more rapidly than a few years ago for the newcomer because of the betterment of the releasing system, the improved technical quality of pictures, systematizing of costuming and make-up as regards the stars and finer general presentation of the films.

That there will be the big and lasting triumphs in the films that there were at an earlier stage, may seem somewhat less certain. First favorites are nearly always the most happily remembered. The new names are more closely linked with the parts which their possessors play; there is possibly less of the personal element in a player's vogue.

Nevertheless, it is to this newer group that one must look more and more for the keeping up of the progress of pictures. They are representative in a definite way of the stimulus of new ideas at work. They are seldom, nowadays, mere imitators of those who have gone before, for pictures do not suffer from this condition as they did six or seven years ago. The shrewd producer or director wants individuality in his talent, and it would appear that the man who is bent on discovering actors nowadays, who knows his business, wants his find to be, if not always supremely gifted, at least in type thoroughly distinctive.

Correct Error in Report of Mix Injunction

IN the issue dated May 30th, the NEWS printed an article under the heading "Enjoined from Using Bill Mix Name in Pictures" which stated that the United States District Court of the Southern California District has issued an injunction against the use of the name Bill Mix in connection with the advertising of pictures produced by Bill Mix Productions, Inc., and distributed by Sanford Productions.

The article referred to was incorrect and unintentionally misleading, since the injunction does not restrain these companies from using the Bill Mix name but instead makes provisions that the advertising of such pictures shall not cause or tend to cause exhibitors or the public to believe that a star named Tom Mix is the star or performer therein, further requiring that all advertising matter issued by the companies in connection with the Bill Mix pictures shall carry the following inscription: "Not connected with any other producer or performer of similar name." The order, thus, specifically permits the companies to use the Bill Mix name in connection with the advertising, selling and exhibiting of their pictures, subject to the provisions of the agreement.

The injunction was the outcome of a suit brought by Fox Film Corporation, producers of features starring Tom Mix. The order of the court is based on a stipulation signed and filed by the plaintiff and defendants to the action.

This article is printed by the NEWS to fully correct the error which occurred in the story printed in the issue of May 30th.

Statement is Issued by M. P. T. O. A. Officials

THE following signed statement was issued Wednesday, June 10, on behalf of the Motion Picture Theatre Owners of America, by R. F. Woodhull, President and Sydney S. Cohen, Chairman of the Board of Directors, in connection with an article which appeared in "Variety," headed "Big Shake-Up in M. P. T. O. A.":

"A statement has already been made to the press covering the business proceedings which took place at the Motion Picture Theatre Owners of America Board of Directors meeting, which was in session Wednesday and Thursday, June 3rd and 4th, at the Hotel Roosevelt, New York City, and the article published in "Variety," issue of June 10th, in connection with its inference that the Motion Picture Theatre Owners of America are aligning themselves with the Hays Organization is misleading.

"Motion Picture Theatre Owners of America, R. F. Woodhull, President; Sydney S. Cohen, Chairman, Board of Directors."

Manitoba Theatre Tax Runs Ahead of Estimate

The Provincial Amusement Tax has been running ahead of the Government estimate in the Province of Manitoba during the eight months ending April 30 last, according to Government statement just issued. The Provincial authorities estimated that the tax returns from theatre patrons during the eight months would be $180,000. The actual payments from the theatres totalled $182,000.

News' Staff Man on European Survey

L. C. Moen Goes Abroad on Important Tour of Investigation of Film Conditions in England and on Continent

L. C. MOEN, of the editorial staff of the MOTION PICTURE NEWS, sailed for Europe on Thursday of this week, via the S. S. "De Grasse," for an extensive tour of investigation of film conditions in England and on the Continent. In view of the increasing importance of the foreign market and the growing international nature of the film industry, the NEWS believes it advisable at this time to make a first hand survey of the changing conditions in France, England and Germany, the principal film capitals of Europe. If found advisable, the investigation will be extended to include Belgium, Austria or other adjacent territory.

Developments of the highest importance are pending in Europe, both as regards theatres and production, and it is believed by those close to conditions on the other side that the coming year will see vital changes in the present line-up in both fields.

While in Europe Mr. Moen will endeavor to approach the situation from two widely separated angles: first, that of the European producers, distributors and exhibitors; and second, that of the American companies operating in Europe, either in their own name or through affiliation with local corporations. These two groups hold widely divergent views on many topics, but it is felt that the only fair way to appraise the situation is to obtain the plans and beliefs of both the American and European concerns, rather than either group alone.

The survey to be made will include production in some measure, inasmuch as the volume of European production bears an important relation to the number of playing dates available for American pictures. The principal effort, however, will be directed along the line of theatre building and ownership, both European and American, inasmuch as developments in Europe at the present time closely approximate those in America as regards producer-distributor ownership of theatre, booking combines and the circuits.



L. C. Moen, of Motion Picture News, who sailed for Europe this week on a tour of investigation.
(Photo by Garo, Boston)

Working out from Paris as a central point, Mr. Moen will visit the important film centres, using the Handley-Page, Junker and other commercial airplane services in order to cover the utmost possible ground in the available time. He will be aided in his investigation by European film trade journals, distribution and production executives, American representatives, heads of exhibitor organizations and others intimately in touch with basic conditions.

Foreign exhibitors, executives and others who wish to get in touch with the NEWS representative during his stay in Europe may do so through the American Express Company, 11 Rue Scribe, Paris, France, from where mail will be forwarded to him throughout the trip.

Immediately upon his return to the United States Mr. Moen will prepare for MOTION PICTURE NEWS the most comprehensive analysis of European conditions as they affect the American film industry that has yet been presented by any trade paper. This material will appear exclusively in the NEWS.

Mr. Moen's selection for the survey of the foreign field is partially in the nature of a reward for faithful and appreciated services. He came to the NEWS four years ago from Babson's after an extensive and thorough experience in various branches of the film industry, to assume charge of the Exhibitors' Service Bureau. In this position, which has always been rated as one of the most important on the staff, he has proven eminently satisfactory and in addition has freely given of his talents from week to week in the preparation of the other departments of the magazine.

His talent for observation and his ability to relate on paper, clearly, that which he has seen, makes him an especially desirable man for the assignment and the NEWS is confident that the articles he will write upon his return will be well worth the attention of all branches of the industry.

At various intervals the NEWS has published special articles concerning conditions in Europe, notably Germany and England, but this is the first time a member of the home office staff has been sent abroad on a special mission. If the trip is successful, as it seems positive it will be, it is planned to continue the practice at such periods as is practicable and necessary to keep abreast of foreign conditions.

No definite number of weeks for the NEWS survey has been allotted to Mr. Moen but the time will be sufficient to accomplish practical results.

Increased Production in Germany

Ufa Announces Thirty-Three Productions for First Half of Season; Many More to Come

By Heinrich Frankel of Berlin

WHEN, some months ago, import regulations in this country were settled in such away (dealt with at length in one of my last articles) that each renter may only import an amount of foreign productions exactly corresponding to the footage of German films handled by him,—when this new regulations were published, it was easy to prohesy that, in view of the strong demands of this market and its more than 3000 halls, a big boom in German productions would have to result.

And that's indeed what has happened. Activity in German studios has considerably increased and is certainly ever so much larger than it was last year.

Ufa naturally heads the list. This concern, by far the biggest of all German film companies is announcing (and busily producing already) as many as 33 pictures during the first half of the season; and before the year ends there will surely be many more to come.—Some of these productions are of a highly ambitious character and are sure to turn out even bigger than "Nibelungs," "Last Laugh" and some other renowned productions of the past.

Naturally American readers will be mostly interested in the forthcoming productions of those directors who are more or less renowned already in the States.

Fritz Lang (of "Nibelung's" fame) is busily producing already a very big modern production, called "Metropolis." The story has naturally again been written by Thea von Harbou, the producer's wife. F. W. Murnau, producer of "The Last Laugh" has finished already a very big (modern) adaption of "Tartuffe." Carl Mayer, author of "Last Laugh" has also written the scenario, and Emil Jannings has once more been starred in the latest Murnau production.

At the present moment this greatest and most widely renowned of the German actors is playing lead in what will probably turn out one of the biggest and most ambitious of this year's Ufa productions. Author and director of this film which will be called "Vaudeville" is E. A. Dupont, probably the finest of the younger set of German producers. He is generally expected to rank among the world's greatest in a very short time. In this film Lya de Putti is co-starred who, by the way, is expected to go to America next year.

Dr. Robison, producer of "Warning Shadows" (which has enjoyed a very strong success in England) is just embarking on a very big production, adapted from "Manon Lescaut." Here too Yva de Putti is going to play lead.

(Continued on page 3037)

S. Barret McCormick Appointed as Pathe Manager of Exploitation

S. BARRET McCORMICK has been appointed Exploitation Manager of Pathe Exchange, Inc., succeeding Arthur Brilant, who recently resigned to engage in theatrical production work.

Mr. McCormick is fitted by his long and varied experience in the theatre, advertising and exploitation fields for his new office. He has established a record as a successful theatre manager, having been identified as Managing Director with such prominent first-run houses as the Circle in Indianapolis and the Allen in Cleveland.

As head of Pathe's exploitation staff Mr. McCormick will have charge of the compilation of campaign books and press-sheets and will also originate theatre novelties, and other exhibitor accessories. Pathe officials are convinced that in the new Exploitation Manager they have an executive unusually well-fitted by training and experience to handle these problems from the exhibitor's angle.

Mr. McCormick has been associated with the exploitation staff during the past ten months and during that time has handled a number of special campaigns for Pathe and Associated Exhibitors.

Aller Sails on Russian Aim

Vice-President of Rothacker-Aller Off for Europe to Investigate Proposition

CONSIDERABLE interest attached this week to the departure for Europe of Joseph Aller, vice-president of the Rothacker-Aller Laboratories, Inc., of Hollywood, to investigate the possibility of the extension of that company's affairs into Russia, or, as it is now termed, the Union of Socialist Soviet States.

Aller sailed on Tuesday, June 9th, aboard the "Aquitania," going first to London, where important changes will come about in the laboratory situation shortly through the imposition June 30th of a tax on the import of raw stock. This will give a considerable impetus to both raw stock manufacture and laboratory work in the British Isles, according to those familiar with conditions there.

Following his stay in London, Aller will go on to Paris and Berlin, where he will confer with several technical experts who have been making investigation there for the Rothacker-Aller interests during the past two or three years.

The Russian angle to the trip is occasioned by Aller's acceptance of the official invitation extended to him by the Director of the Goskino, a department of the Soviet government which is in full control of all motion picture activities in Russia.

Reports have come out of Russia recently from several sources indicating that that country is seriously contemplating film activities on a considerable scale. The film industry virtually disappeared during the revolution, but a fair number of theatres managed to survive and are understood to be operating at present on a moderately successful basis. Much of the film shown is from Germany, which has perhaps been most active in building commercial relationships with the Soviet States.

A few films have actually been produced in Russia in recent years, but many of the so-called "Russian" films exhibited in Europe have been filmed in the Russian refugee colonies (numbering several hundred thousand persons) in Paris and Berlin. The Moscow Art theatre has been responsible for a number of productions. These, while possessing the highest type of artistry and acting, have been rather too morbid and tragic in theme to be widely suitable for showing in other countries.

It is believed by many, however, that the Russian artists will ultimately develop a high type of picture, and perhaps become a serious factor in the production of high grade photoplays. With its uncounted millions of citizens, Russia possesses a tremendous potential home market for its own films, as well as those from other countries, once its financial affairs permit of expansion in the building and operation of theatres.

Gilda Gray A Paramount Star

Famous Stage Dancer Signs Contract to Appear in Films—First Role Picked

GILDA GRAY, famous stage dancer and entertainer, has signed a contract with Paramount to star in motion pictures, it was announced this week by Jesse L. Lasky. Miss Gray's first starring vehicle will be filmed from a story by Robert E. Sherwood and Bertram Block. Paul Bern has been chosen to direct.

The star won fame as a cabaret performer and later as a stage star as the leading exponent of the "shimmy." She began her career as a dancer in Milwaukee, later going to Chicago and so to the New York cabarets. In New York she attracted the attention of Sophie Tucker, vaudeville headliner, who obtained an engagement for Miss Gray to dance at a Sunday night concert at the Winter Garden.

In announcing the contract with Miss Gray, Mr. Lasky said:

"In Gilda Gray we feel we have signed one of the greatest box-office attractions the theatre has developed in recent years. Her popularity is phenomenal, as was proved recently when she drew $49,000 in one week at the Metropolitan theatre in Los Angeles. This record has been repeated in other places where she has appeared in the last two years. None of this personality will be lost on the screen. We have tested her thoroughly and the same magnetism which has attracted thousands of people all over the country will be manifest in her pictures."

New Companies Chartered in New York State

Motion picture companies incorporating in New York State during the past week included the following: Spring Valley Community Theatre, Inc., Spring Valley, $100,000, George Ayers, Lawrence Beckerle, E. H. Bedford, Spring Valley; Ashland Amusement Corporation, S. A. Telsey, A. Rachmil, Brooklyn; S. Hellinger, New York City; Woodhouse Productions, Inc., $1,000, J. Kendler, New York City; A. Levitt, Brooklyn; H. Lapin, Coney Island; Raspen Enterprises, Inc., $20,000, W. G. Lovatt, W. N. Hechheimer, G. B. Nicholson, New York City; Herrick Productions, Inc., $50,000, F. H. and A. J. Herrick, New York City; C. E. Huck, Morristown. N. J.; All-Right Films Incorporated, capitalization not stated, J. Sinder, D. B. Lederman, New York City; Charles B. Paine, Brooklyn; L. B. M. Theatres, Inc., $15,000, William Landau, S. G. Bock, M. Marmor, New York City; Neleh Producing Corporation, $50,000, M. L. Elkin, M. Salit, A. Eichel, New York City; Motion Picture Presentations Corp., capitalization not stated, C. Harriman, C. A. True, A. G. Thorne, New York City; Westpenn Productions, Inc., $50,000, John Marquette, H. Schiffman, L. Butler, New York City.

Commercial Capital Corporation, $50,000, W. H. Tallis, E. M. James, J. M. Mullin, New York city; Ten Eyck Pictures Corporation, capitalization not stated, A. Radeloff, Brooklyn; E. M. Barnes, A. Schimel, New York city; J. L. Barnard Productions, Inc., $25,000, J. L. Barnard, R. G. Beekhout, W. E. Huey, New York city.

Arch Productions, Inc., capitalization not stated, S. E. Mecca, S. Schiff, S. Goodman, New York city; Raygold Theatre Corporation, $20,000, P. Wellins, M. L. Schwartz, J. Hurowitz, New York city.

Famous Players Declare Preferred Dividend

A dividend of $2 on preferred stock of Famous Players was declared at a meeting held last Monday by the board of directors of the corporation. The dividend is payable August 1st to stockholders of record as of July 15th. The books will not close.

R. D. Craver Heads North Carolina M. P. T. O.

R. D. CRAVER was elected temporary president of the North Carolina M. P. T. O. at a meeting of the executive committee held recently. Mr. Craver will serve until the annual meeting at Wrightsville Beach on June 21-24th inclusive, when a permanent chairman will be named to take the place of the late H. B. Varner.

A vigorous campaign to get exhibitors to attend the convention is being carried on by Secretary Abbott of the North Carolina body. It is understood that there will be a number of prominent theatre men at the Wrightsville Beach convention. Sydney Cohen and Charles Pettijohn of the Hays Organization, are said to be among those who have signified their intention of attending the event.

In and Out of Town

SAM E. MORRIS, general manager of distribution for Warner Bros., is on a visit to Chicago and the Middle West in connection with the opening of the new Warner exchange in Milwaukee.

ALFRED WEISS, one of the executives of Weiss Bros. Artclass Pictures Corp., will sail June 13th on the Leviathan for an extended trip to Europe where he will make a survey of the foreign market with a view toward the purchase of film product.

J. G. BACHMAN, general manager of distribution for B. P. Schulberg, will leave late this week for a complete tour of his company's exchanges where he will outline the current sales policy. Mr. Bachman will probably visit the Schulberg studios in Hollywood before returning.

HAL WALLIS, studio representative for Warner Bros. on the West Coast, is in town for a couple of weeks.

CHARLES CHRISTIE, business manager of the Christies has been in town attending the National Convention of Educational Exchange managers and executives.

SOL LESSER and Joe Goldberg of West Coast Theatres are expected to arrive in New York this week.

JAMES R. GRAINGER, general sales manager for Fox, left for the Coast the latter part of last week.

JOSEPH ALLER of Rothacker-Aller Laboratories, J. Robert Rubin of Metro-Goldwyn, E. A. Schiller of Loew's, Inc., and Frederick Wynne-Jones are reported as sailing on the Aquitania, Tuesday morning.

ARTHUR ZIEHM, well known film man from Central Europe is stopping at the Astor.

HAL ROACH left for the Coast on Saturday of last week.

Staab to Call Series of Exhibitor Conferences

Henry Staab, executive secretary of the Wisconsin M. P. T. O., is planning a series of zone conferences for exhibitors holding membership in the organization. The meetings will be presided over by Staab, who will make reports and suggestions of interest to the exhibitors on questions of distribution and exhibition.

He is also fostering a plan to have State conventions issue invitations to officers in other state organizations for the purpose of exchanging ideas and giving them the benefit of their experiences.

Rialto Theater, New York, Takes Exception to Story

The Rialto theatre, New York, takes exception to a story printed in a recent issue of MOTION PICTURE NEWS, which stated that "Baree, Son of Kazan," recently shown, was accompanied by a piano-organ music score supplied by Vitagraph and composed exclusively of original music. Officials of the Rialto stated that the music played was of the theatre's own selection and was not furnished by Vitigraph.

Increased Production in Germany Shown

(*Continued from page* 3035)

Dr. Berger, another one of leading Ufa producers, is directing an adaption of "Waltz Dream." The film will probably be titled "'NUX' the Prince Consort."

Max Mack and Lothar Mendes are other renowned German producers booked by Ufa. The former is directing "Career," starring Ossi Oswalda, the latter "Love's Blindness," starring Conrad Veidt, Lil Dagover, and the British artist Lillian Hall Davies. Emil Jannings is also playing quite a small part in this film; the funny thing about it is that he incorporates his own personality; quite a novel idea.

These are the more important of Ufa's own productions during the first half of the season. Apart of this are, however, quite a number of independent productions, either the German or the world rights of which are handled by Ufa. The most noteworthy of them are those by Paul Davidson who is generally regarded as "the father of the German film trade" and who certainly is the "discover" of Lubitsch and Negri. His company supplies two modern features, both of which are directed by P. L. Stein. Rex films, another noteworthy of the "Independent" furnish two pictures produced by Lupu Pick. One of them is being taken from Henrik Ibsen's famous play "The Wild Duck." Mestro Films are to deliver two Lucie Doraine productions to be produced by F. Basch. Sternheim Films are also delivering two modern productions, both of which are directed by Hans Schwartz.

Apart of these there are naturally lots of smaller features, to say nothing of a very large output of travel films, educationals and all that sort of things.

All the pictures mentioned in this article are either directly or indirectly connected with Ufa. In my next article I'll give a short survey of the forthcoming productions to be expected from other German quarters.

P. Magaro Touring Europe With Loew Representative

Accompanying E. A. Schiller, general manager of the Marcus Loew theatre interests, when he sailed from New York on June 9, aboard the Aquitania, to establish a chain of Loew theatres in Europe, was Peter Magaro, of Harrisburg, Pa., for twenty years a motion picture exhibitor in that city, who recently sold his Regent Theatre, in Harrisburg, to Mr. Loew. Mr. Magaro stated before his departure that he will assist Mr. Schiller in the establishment of the proposed new Loew theatres abroad. He is a native of Italy, and familiar with European theatrical conditions, having visited Europe several times in recent years.

Accompanying Mr. Magaro from Harrisburg are his daughter, Miss Elizabeth Magaro, and Marino Aeri and the latter's daughter. Mr. Magaro will spend the summer in Europe and then return to Harrisburg to look after his large real estate interests there and the affairs of his big Coliseum dance hall.

Mr. Magaro is a former vice-president of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, and a former member-at-large of the executive committee of Motion Picture Theatre Owners of America.

$100,000 M. P. T. O. A. Budget Announced

(*Continued from page* 3031)

"The action of the National Treasurer, L. M. Sagal and Chairman of the Board, Sydney S. Cohen, in depositing the money advanced by Universal, F. B. O. and the I. M. P. P. D. Association, for the Bureau of Trade and Commerce, as a separate entity from the treasury of the organization, was endorsed by the Board, and this precedent will be established in relationship to Bureau of Trade and Commerce Finance.

"A tentative budget was adopted and carried by the representatives of the various states present.

"A subcommittee of the Board, including National President R. F. Woodhull, was selected to appoint the new vice-presidents and the members of the executive committee-at-large and the executive committee. The following were selected:

"Vice Presidents: W. S. McLaren, Jackson, Michigan; Joseph W. Walsh, Hartford, Conn.; Theodore L. Hays, Minneapolis, Minn.; C. C. Griffin, Oakland, Calif.

Executive Committee at Large: — Dave Adams, Concord, N. H.; Dave Bershon, Santa Monica, Calif.; J. C. Brady, Toronto, Canada; H. M. Crandall, Washington, D. C.; Frank H. Durkee, Baltimore, Md.; D. A. Harris, Pittsburg, Pa.; David J. Hennessey, Newark, N. J.; Ernest Horstmann, Boston, Mass.; William James, Columbus, Ohio; Maurice Jenks, Topeka, Kansas; Frank Koch, Rochester, N. Y.; Dan Markowitz, San Francisco, Calif.; Joseph Mogler, St. Louis, Mo.; Charles L. O'Reilly, New York; H. J. Schad, Reading, Pa.; J. H. Silliman, Milwaukee, Wis.; Martin G. Smith, Toledo, Ohio; E. P. White, Livingston, Mont.

Executive Committee:—John Ackerman, Cincinnati, O.; H. Alexander, Toronto, Canada; R. V. Bassen, Minot, N. Dak.; A. J. Bethancourt, Houma, La.; E. H. Bingham, Indianapolis, Ind.; E. A. Boedecker, Bozeman, Mont.; Max Bryant, Rock Hill, S. Car.; William Cadoret, Wilkes-Barre, Pa.; C. E. Daffin, Tallahassee, Fla.; J. R. Denniston, Monroe, Mich.; A. D. Dennis, Montreal, Canada; L. O. Davis, Hazard, Ky.; J. Friedman, St. Paul, Minn.; Ray Grombacher, Spokane, Wash.; O. C. Hauber, Pine Bluff, Ark.; Walter Hays, Buffalo, N. Y.; Claude Hansen, Redfield, N. Dak.; C. E. Hildinger, Trenton, N. J.; H H. Hoke, Taylor, Texas; W C. Hunt, Wildwood, N J.; J. M. Hone, Seattle, Wash.; Will Horowitz, Jr., Houston, Texas; A. J. Kleist, Pontiac, Mich.; Solomon Levitan, Madison, Wis.; Henry H. Lustig, Cleveland, O.; Ray Lewis, Toronto, Canada; C. M. Maxfield, New Hartford, Conn.; F. J. McWilliams, Madison, Wis.; L. M. Miller, Wichita, Kansas; A. B. Momand, Shawnee, Okla.; Morris Needles, New York City; M. J. O'Toole, Scranton, Pa.; H. T. Palmer, Fairport Harbor, O.; Hector Pazmezoglu, St. Louis, Mo.; William Quinn, Los Angeles, Calif.; Charles Rapoport, Philadelphia, Pa.; C. M. Patee, Lawrence, Kas.; I. W. Rodgers, Cairo, Ill.; J Louis Rome, Baltimore, Md.; M. A. Rosenberg, Pittsburg, Pa.; Rudolph Sanders, Brooklyn, N. Y.; C. B. Sawyer, Kankakee, Ill.; Charles Sears, Nevada, Mo.; M. A. Sybert, Moundsville, West Va.; Michael White, Dover, N. Hamp.; C. E. Williams, Omaha, Nebr.

Woodhull to Address Meeting

Asbury Park Convention May Be Scene of "Keynote" Speech by National President

R. F. WOODHULL, President of the Motion Picture Theatre Owners of America, elected to succeed M. J. O'Toole at the Milwaukee Convention last month, will attend the opening session of the sixth annual convention of the Motion Picture Theatre Owners of New Jersey, at the New Monterey Hotel, Asbury Park, N. J., June 29.

It is known that President Woodhull is mapping out an intensive campaign for the national exhibitor organization for 1925-26, and it is expected that his "keynote speech" at Asbury Park will touch upon subjects of vital importance to New Jersey theatre owners, including Sunday opening.

It is expected that the larger plans of the National organization for the coming year will have been sufficiently worked out to permit President Woodhull to discuss the allotment of play dates in the contest between theatre owners of this country and interests alleged to be opposed to them.

Joseph M. Seider, President of the New Jersey State organization, this week announced the designation of the Committee on Attendance for the convention as follows: Sidney E. Samuelson, Sussex County, Chairman; Mortimer Lewis, Atlantic County; Morris Kitinsky, Bergen; J. Fox, Burlington; Lewellyn Pizor, Camden; A. D. Austin, Cape May; Norman Lewis, Cumberland; Eugene Steinhardt, Essex; Benjamin Schindler, Gloucester; Leon Rosenblatt, Hudson; L. Rosen, Hunterdon; Pierson Hume, Mercer; Sherman Dennis, Monmouth; Al Roth, Morris; Leo Juskowitz, Middlesex; I. M. Hirshblond, Ocean; A. W. Hill, Salem; L. Gerard, Somerset; Alexander Okin, Union; George Kirby, Warren; Louis Gold, Passaic.

The Ladies Committee on Entertainment of Ladies is:

Mrs. R. F. Woodhull, Mrs. Charles Hildinger, Mrs. Sidney Samuelson, Mrs. Henry P. Nelson, Mrs. William Keegan, Mrs. Benjamin Schindler and Mrs. I. M. Hirshblond.

One of the outstanding features of the convention will be the cooperation given to the New Jersey showmen by one of the leading exponents of the art of staging presentations and prologues. This will take the form of a campaign which will have its inception at the convention and will have for its slogan "Bringing Broadway to Main Street." President Seider has arranged with the expert to have a number of interesting events shown to the theatre owners and demonstrated for their benefit.

The Water Carnival planned in conjunction with the convention promises to eclipse any similar event of this kind. The Water Carnival will include a number of amazingly brilliant numbers, including many forms of sport, swimming and diving. Several New Jersey theatres have already started a contest for the most popular girl to represent her theatre section, the winner of each theatre to take part in the Water Carnival. Letters have been sent out to all New Jersey theatre owners by President Seider urging them to get behind the contest and utilize every means of publicity as well as advertising. Suggestions have been made to use the radio stations of New Jersey to publicize the event and to tie-up with local department stores who may be prevailed upon to furnish each winner with a bathing suit she will wear at the Water Carnival. Slides, throwaways, posters, voting blanks, etc., are some of the other suggestions made by President Seider.

Fred. H. Elliott Offered Post

I. M. P. P. D. A. Names Committee to Negotiate With Proposed Leader at Meeting Wednesday

FREDERICK H. ELLIOTT, well known in the film industry through his association as executive secretary of the former National Association of the Motion Picture Industry, will be offered the position of executive manager of the I. M. P. P. D. A., the association of independent producers, distributors and exchangemen.

The move to offer the post of leader of the organization to Mr. Elliott was taken at a special meeting of the I. M. P. P. D. A., held at the Hotel Astor, New York, Wednesday afternoon.

The meeting invested the executive committee with powers to negotiate with Mr. Elliott for his services as executive manager at a salary not to exceed $15,000 per annum.

The selection was made following a debate at which several men were proposed for the position of leader of the independent organization. When the choice narrowed down to Mr. Elliot, ther move to empower the executive committee to negotiate with him was carried through.

Mr. Elliott's former activities as secretary of the old National Association brought him into prominence. Since that time he has engaged in several enterprises as an organizer. He recently organized a large association of taxi cab companies.

It is not certain that Mr. Elliott will accept the post which the I. M. P. P. D. A. will offer him, though the general impression is that the members who championed him at the meeting Wednesday had reasons to believe that he would assume the duties of the position under the terms worked out by the association.

The meeting Wednesday also selected the man who will represent the association on the board of directors of the Bureau of Trade and Commerce, the so-called Play Date Bureau. This important assignment fell to Abe Carlos, head of Carlos Productions.

Warning Producers Against Child Labor

The California State Labor Bureau investigated complaints recently that women and children were required to work in motion picture studios from twelve to fifteen hours at a stretch with only enough time off to eat. As a result a letter of warning was dispatched to studio officials ordering them to comply with the statutes.

Changes in Paramount Sales Personnel

SEVERAL changes in the personnel of the Paramount sales department were announced this week by George W. Weeks, distribution manager of the company.

Phil Reisman, formerly general manager of Paramount Canadian Exchanges, has been appointed divisional sales manager at the home office, succeeding Harry Ballance, who requested transfer to a southern territory as district manager.

Morris Milligan, Paramount district manager of Cincinnati, Louisville and Indianapolis, has been advanced to the post vacated by Mr. Reisman. Charles Reagan, Paramount Indianapolis branch manager, has been appointed to Mr. Milligan's former office and F. E. Wagoner, Indianapolis salesman, will succeed Mr. Reagan.

Change in N. Y. State Censorship Commission

With the Democrats in control of the New York State Motion Picture Commission, further changes came during the past week when Ansel W. Brown, who has been in charge of the Albany office of the Commission, located in the State Capitol, was supplanted by Earl Leonard, of Saratoga Springs. The position pays $3,500 a year. Mr. Brown, who has been connected with the Albany office since the Commission was first organized in 1921, is well known throughout central and northern New York through his frequent visits to motion picture theatres. Mr. Brown plans to return to his home in Pulaski, and will probably enter the real estate business. No further changes are now expected in the Commission, owing to the fact that all other positions are under civil service.

Iowa Showman Not Guilty of Blue Law Violation

Deciding that a Marcus, Iowa, theatre man could not be held on charges of violating a local Blue Law because all admissions were collected on a week day although the picture was shown on Sunday, the justice of the Marcus court in Cherokee county, dismissed a charge brought against a theatre man of that town for running a show on Sunday.

The theatre man's plea was "not guilty" and was based on the fact that he had sold all tickets for the Sabbath show on week days preceding the performance and that no money was taken in exchange for admissions on Sunday.

Robertson Co. to Have Seven Detroit Theatres

The James N. Robertson Theatrical Enterprises, Detroit, Mich., will have seven theatres in that city, according to plans just announced.

The company is now operating the Cinderella and the DeLuxe. In August the New Roosevelt will be opened, and the company has announced that another house will be built at Charlevoix and Mt. Elliott. In addition to these there will be another house located on the east side and two more on the west side of the city.

Filmdom's Golfers in Action at Briarcliff



E. A. Eschmann.



Charles C. Pettijohn.



Nat G. Rothstein and Harry Osborne.



Rex Beach.



Lee A. Ochs.



Earl W. Hammons.



E. K. Gillett.



John E. Storey.



Mark Dintenfass



George Blair.

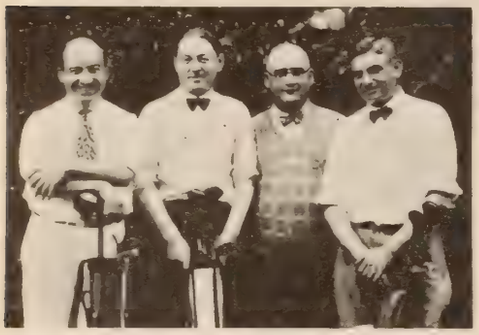


J. K. Adams and Henry G. Segal.



W. O. Hurst.

Champion Mashie Marksmen of Industry Are



William Brandt, Bernard Edelhertz, Lee Ochs and Lou Blumenthal.



Al Wilson.



E. K. Gillett, Christie Deibel, Tom Moore and Jack Deibel.



Dr. W. A. Shallenberger.



Willard C. Howe and J. S. Dickerson.



Lynde Denig.



Joe Simmons, M. A. Kraus, Henrique Blunt, Arthur Ziehm and Allan A. Lownes.



John B. Rock.



John Spargo, Bruce Gallup and "Danny."



Don Mersereau.



Albert L. Grey.



Tom Gerety.

Snapped at Tournament by News Cameraman



Albert L. Grey, Harry Field and Arthur S. Kane.



Paul Gulick



Elmer McGovern and Fred J. Beecroft.



Bobby North.



A. O. Dillenbeck and A. M. Botsford.



Jack Cohn.



Arthur Hoerl.



Joe Hornstein.



Watt Parker.



George E. Kann.



"Jack" Alicoate.



"Jim" Loughborough.

Pictorial Highlights of the Great Event



"Jimmy" Bryson.



Dick Brady, John B. Rock and C. A. "Doc" Willat.



James Cron.



The Film Gulicks, Earl and Paul.



C. Graham Baker.



M. H. Hoffman, Henry L. Goldstone, William D. Shapiro and A. Carlos.



M. Kraus.



Earl Gulick.



Harry Osborne.



Oscar A. Price.



Cy Field, Lon Young and Arthur Brilant.



Fred McConnell and James Cron.

Greater Movie Season Plans

By Will H. Hays,
President, Motion Picture Producers and Distributors of America, Inc.

GREATER MOVIE SEASON has been tried. It has proved that it is profitable to all exhibitors who participate in it. In the Northwest, in the South, in California, large and small exhibitors, having seen direct and lasting good results, have also predicted still greater possibilities in the making of the season a national affair with a national service bureau to handle the details.

Exhibitors have requested me to establish that. Last year H. M. Richey, general manager of the Motion Picture Theatre Owners of Michigan, Inc., deferred a Greater Movie Season campaign until 1925 in order to have behind his effort the force of a national drive. In 1922 when I attended the opening of the "Northwest Go to Movie Week" in Minneapolis, W. A. Steffes, chairman of the Allied States Organization, pointed out how much could be achieved by complete cooperation. In Philadelphia and New Orleans, I am informed, similar movements were individually successful.

In San Francisco for three years, in Los Angeles and smaller California towns last year Greater Movie Season was a great stimulant and the men back of the campaigns have continually urged a National Movement.

Where exhibitors have united and worked in harmony, results never have failed to exceed expectations.

Greater Movie Season answers what many theatres have asked for: one undivided effort to lift summer business and build permanently throughout the Fall.

Bakersfield, Calif., concentrated upon Greater Movie Season last year and theatres there broke all house records, according to the statement of Harry C. Arthur, Jr., then general manager of West Coast Theatres, Inc. In other towns located in the same valley as Bakersfield where no effort was made, business remained poor.

What is true of Bakersfield may be true elsewhere.

Movie Season Campaign Launched in Chicago

LOUIS BRAGER, special representative for the M. P. P. D. A., reports that the Chicago campaign for the Greater Movie Season already is under way under the leadership of Ralph T. Kettering of Jones, Linick and Schaefer.

At a meeting of the Chicago publicity and exploitation men, presided over by Mr. Brager, Kettering was selected general manager, Louis P. Kramer, chairman of the publicity committee, and Dan Roche, Charles Raymond, Lloyd Lewis, Russell Moon, Al Sobler, and Harry Earle to the executive committee.

William Hollender of Balaban and Katz will supervise all advertising. According to tentative plans a mass meeting will be held this week with the leading Chicago exhibitors in attendance. The entire campaign will be outlined and funds raised to carry it to a successful conclusion.

Greater Movie Season presents no advantages that are exclusive to large theatre circuits, whose annual gross can pretty well be reckoned in advance and expenditures arranged to fit that figure. I have in mind the smaller exhibitor, working from month to month, who usually can hope only that July and August will be no worse than last year. Here we believe is a means that will make them better.

He can beat the summer depression by cooperating with his fellow exhibitors who face the same problems; by organizing a committee and appointing one general manager and allocating to each member some specific share of the local campaign for which we have laid the general foundation.

This national service bureau has no huge appropriation to spend. We have provided, however, the necessary funds for establishing a staff competent to secure, first, the active cooperation of public bodies with millions of members who naturally include their share of those who attend motion pictures only when specially urged; to effect commercial tie-ups by which national advertising and window displays throughout the United States will carry the "Go-to-Movies" theme; to provide advertising and publicity for exhibitors' own use; to syndicate and publish through newspapers and magazines material that will help to build respect and added patronage for motion pictures; to furnish exploitation service by mail, and in person when possible, to exhibitor committees; and to prepare for theatres posters and accessories that will be sold at cost.

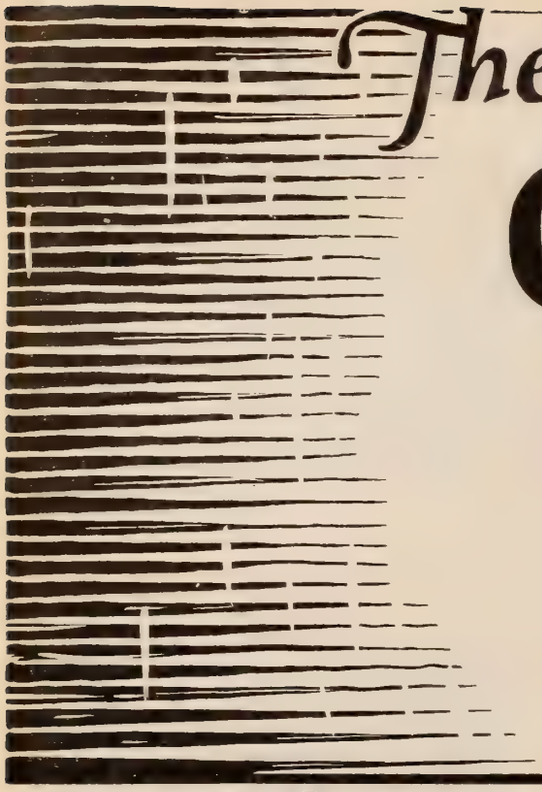
The campaign has aspects wider than to increase patronage during a certain definite period. August has been chosen for the business stimulant which any great national drive coming at a more or less dead and unexpected time, must entail. Greater Movie Season begins then. It continues—not for a week or a month, but for as long as theatres, by the entertainment they afford, justify the enthusiastic support that this season will inspire nationally.

Our exploitation men will work with exhibitor committee. Our staff will continue to promote motion picture interest wherever the written or spoken word can aid in patronage and good-will; and I feel that to the extent that the theatres will accept that aid and operate collectively their business will reflect the effort.

The members of our association realize that in order for this campaign to be a success, they must supply pictures of a quality worthy of such a demonstration so that when the people go to see the Greater Movie Season pictures they will be satisfied that what we have said about the improvement in motion picture entertainment is true. The campaign will arouse interest in motion pictures, but it will be the programs themselves that will be the final testimony that will win the case.



Left, window card, and right, block one-sheet, for Greater Movie Season; centre, type of book window display to be used by book stores in connection with photoplay editions during Greater Movie Season.



There couldn't be a GREATER without the GREATER Paramount

August Paramounts for Greater Movie Season

"THE TEN COMMANDMENTS"	Cecil B. De Mille's cinemasterpiece now ready for record-breaking business everywhere. Richard Dix, Leatrice Joy, Theodore Roberts, Rod LaRocque and others. By Jeanie Macpherson.
"BEGGAR ON HORSEBACK"	James Cruze's greatest. Gayest and funniest story ever on stage or screen. Opened June 5th for special run on Broadway and going great!
"NIGHT LIFE OF NEW YORK"	Allan Dwan's gorgeous melodramatic comedy-romance featuring Rod LaRocque, Dorothy Gish, Ernest Torrence, George Hackathorne. By Edgar Selwyn.
"IN THE NAME OF LOVE"	The nifty Norse newcomer Greta Nissen playing love scenes as they should be played. Ricardo Cortez, Wallace Beery, Raymond Hatton. De luxe comedy-romance written by adaptor of "Bluebeard's 8th Wife".
"THE LUCKY DEVIL"	Starring Richard Dix. A super-speed-special. By far the greatest Dix so far. With Esther Ralston. Directed by Frank Tuttle. By Byron Morgan.
"RUGGED WATER"	Joseph C. Lincoln's best seller of 1925. Something smashingly new in melodrama. Made by Irvin Willat, producer of "North of 36". Lois Wilson, Wallace Beery, Warner Baxter, Phyllis Haver.
"THE STREET OF FORGOTTEN MEN"	A melodramatic heart and human interest "Miracle Man" of 1925. Herbert Brenon production with Percy Marmont, Neil Hamilton, Mary Brian.

MOVIE SEASON

FORTY *Pictures*

and from June and July you can pick :

THOMAS MEIGHAN **in** **"Old Home Week"** ***Ask the man who's played it!***	**Richard Dix** **in** **"The Shock Punch"** ***They don't make 'em any better.***	**Adolphe Menjou** **Betty Bronson** **Florence Vidor** **in** **"Are Parents People?"** ***Read the reviews.***	**Jack Holt** **Billie Dove** **Noah Beery** **in** **Zane Grey's** **"Light of Western Stars"**
James Cruze's new comedy **"Marry Me!"** **with** **Florence Vidor**	**Bebe Daniels** **in** **"The Manicure Girl"** **with** **Edmund Burns** **Hale Hamilton** **Charlotte Walker**	**Adolphe Menjou** **Greta Nissen** **in** **William de Mille's comedy** **"Lost—A Wife"**	**Mary Brian** **in** **"The Little French Girl"** **with** **Alice Joyce** **Hale Hamilton** **Esther Ralston**

for a — Surefire Greater Movie Season

book ***Paramount*** *and*

THE GREATER FORTY

Lesser's Results

MORE than twenty per cent increase in profits during August, 1924, over August, 1923, at the West Coast Theatres, California, as a result of last year's Greater Movie Season, is reported by Sol Lesser. "Because the benefits of the season have been made so very certain to us, we are taking advantage of this business-getting opportunity this year with renewed vigor and enthusiasm," states Lesser.

Actual percentages of increase of some of the important West Coast houses over July, 1924, and August, 1923, are given in the following table:

Theatre	Pct of gain Aug. 1924 over July 1924	Pct of gain Aug. 1924 over Aug. 1923
California, Bakersfield....	67%	66.4%
California, Pomona.....	29.7%	76.2%
Strand, Los Angeles.....	7.8%	6.5%
Circle, Los Angeles.....	4.6%	11.5%
Wilshire, Los Angeles....	7.1%	18.3%
F. & D., Oakland.....	8.8%	41.7%
California, Stockton.....	16.1%	26.5%
San Jose, San Jose.....	18.3%	22.8%
Capitol, Redondo	4.9%	28.8%
Loew's State, Los Angeles	17.3%	17.8%

The average increase over the entire circuit, comparing August, 1924, with August, 1923, was 20.16%.

"We regard this increase in business as a genuine accomplishment," says Lesser, "particularly in view of the fact that in the majority of our theatres August has always been a poorer show month than July, and, too, this remarkable showing was made despite the depressed conditions following the hoof and mouth disease epidemic and the great drouth suffered by California last year, together with the generally unsatisfactory business conditions.

"We would also like to state that the business done during August of last year, as a result of the Greater Movie Season activities, was greater than that done during many of our fall months, when the motion picture business is at its peak.

"Last August initiated our participation in the Greater Movie Season activities, and was largely an experiment—the details not being thoroughly worked out. This year we are thoroughly organized and, having learned a great deal about its possibilities, we look for even greater results."

Newspaper Contest

A NATIONAL newspaper contest with a trip for two around the world as the capital prize and trips to Miami and Los Angeles for second and third, has been arranged as one of the interest-builders for Greater Movie Season. The Red Star liner, *Belgenland*, beginning her second world cruise November 25th, will carry the winners from New York to the Orient, India, Egypt and Palestine, Italy, the Riviera and Spain, returning to New York April 6th, after a tour of 132 days. First class expenses will be paid throughout, including shore excursions under the guidance of the American Express Company.

The winner of the second prize will have the choice of a trip for two to Los Angeles or Miami, while the third prize is whichever tour the second winner does not elect to take. The winners will be guests of the Miami or the Los Angeles Chambers of Commerce during two weeks with transportation and hotel expenses paid.

According to plans the Will H. Hays office has formulated, the contest takes the form of an essay on motion pictures, not longer than 300 words, and debars only professional writers and employees of theatres and newspapers that participate. It will be placed with one newspaper in each city or town where Greater Movie Season is celebrated, with preliminary announcements during July, and closing date towards the end of August. In addition to the principal prizes, local awards will be arranged—donations by stores, commercial firms and theatres—so that the extent of cooperation between merchants and theatre-owners may be widened immeasurably.

Working in conjunction with exhibitor-committees, the national bureau will handle details of syndication. A special press-sheet has already been prepared. Conditions governing the contest, feature stories and advertising displays for newspaper use, quite apart from theatre material are contained in this sheet. Pictorial one-sheet posters for newspaper delivery wagons, newsstands and billboards, together with slides to accord each cooperating theatre full benefit of the publicity, are included among the contest accessories.

As a means not only of promoting interest in advance but also of maintaining it throughout the season, this contest, which is perhaps the most ambitious yet attempted between newspapers and motion pictures, stands as one of the high-lights of the Greater Movie Season direct-to-the-public campaign.

Navy Co-operation

THE U. S. Navy has swung behind Greater Movie Season in battle formation. For the first time since the war—although in individual instances the Naval Recruiting Stations have lent their aid to specific pictures—a complete national tie-up has been effected between the movies and the marines. Washington, quick to appreciate the immense public interest the screen will command during July and August, has instructed all naval recruiting stations throughout the United States to display special posters linking Greater Movie Season with the fleet's Australasian Cruise.

No less than six thousand five hundred of these posters will occupy the navy's street-boards in almost every city from Coast to Coast.

"Greater Movie Season means better pictures on display. The Navy's Australasian Cruise shows the world in a navy way!"

That is the message the Navy will broadcast and each recruiting office stands ready to turn its efforts in such direction as exhibitor-committees may ask.

Noted Authors Helping

FAMOUS authors have agreed to write special stories for Greater Movie Season, supplementing the general newspaper features the press-sheet contains. Among those who will contribute, each in his or her particular and well-known style, are Rex Beach, George Barr McCutcheon, Cosmo Hamilton, Rita Weiman, Edwin Balmer, Temple Bailey, John Emerson and Anita Loos, Meredith Nicholson, Gerald Mygatt, Richard Connell, Elmer Davis, Thomas Dixon and Wallace Irwin, whose Japanese Schoolboy will discuss most learnedly the honorable pictures that motivate. Particular interest attaches to the birth of the motion pictures as covered in an illustrated article by Terry Ramsay, historian of the screen.

These stories will be syndicated from the Hays office on a regular releasing schedule, direct to theatres and exhibitors' committees, to be placed exclusively with local papers. Quite apart from regular picture patrons, the reading public is so familiar with the writers that their articles automatically influence the occasionals and absentees at whom the Greater Movie Season campaign is aimed.

Strong Advertisements

"TO clinch any campaign use newspaper advertising. To clinch this campaign use more!" says an ad-itorial that accompanies an unusual array of copy, designs and lay-outs for Greater Movie Season. "Every dollar spent means not only an immediate return but also a continuous return; for Greater Movie Season is institutional, not keyed to one picture or to five pictures but to a whole year's program. What you do now will build patronage permanently."

Thirty-five examples of advertisements, from full page smashes down to two-inch single-column teasers hit that objective. Sound constructive thought is evident throughout them—constructive but not ponderous; for the copy catches both the gala spirit of the occasion and the human-interest "behind the screen" appeal that registers with regular picture-goers no less strongly than with those who must be "sold."

Quoting the introduction of a full-page:

"Celebrate Greater Movie Season . . . . From yesterday's flickers to today's masterpieces—yes, real ones: . . . From penny arcades to theatres of ease and elegance where most of us go to see and be seen—and don't we? . . . . From the battered piano to splendid orchestras.

The drive's objective is well expressed. The new season's motion pictures have arrived; the improvement both on the screen and in the entertainment surrounding it is driven home by frank comparisons with movies as they used to be. That vein is followed in a quarter-page headed, "Don't long for the 'good old days!'" illustrating the entrance to an old nickelodeon in sharp contrast with a modern auditorium.

Copy that for three years has stood the test of Los Angeles and San Francisco campaigns will be immediately recognized by California exhibitors in the three-column advertisement, "Are You Behind the Times?" This is an appeal for fair judgment by people who are still prone to regard motion pictures from old-fashioned viewpoints. Experience on the coast showed that this persuasion won instant and favorable reaction. To repeat it, thus bringing it to the notice of all exhibitors, reveals a sound conception of responsibility on the part of the national service bureau.

"Entertainment is for sale and entertainment means just as much to the critics as to the friends of motion pictures," according to a statement from the Greater Movie Season bureau. "The man who rarely attends picture theatres may or may not have perfectly good reasons for his absence; but we have endeavored to present to him the very important facts that motion pictures today represent the efforts of leaders in every art, while, in most cases, the presentation of those pictures, the music and divertisement also entail considerably more thought than goes into the average theatrical performance at $2 a seat."

Many suggestions are made for cooperative advertising, chief of which is a full-page lay-out that should find ready acceptance by stores when newspaper space-sellers are en-

(*Continued from page* 3048)



For August—

NORMA TALMADGE *in*
"GRAUSTARK"

A great special for a great star. The finest picture of her career. From the popular novel by George Barr McCutcheon. A Joseph M. Schenck presentation directed by Dimitri Buchowitzki. Scenario by Frances Marion.

CONSTANCE TALMADGE *in*
"HER SISTER FROM PARIS"

One of this popular star's very best. Directed by Sidney Franklin with Ronald Coleman in support of star. A Joseph M. Schenck presentation from the stage play by Hans Kraely.

MILTON SILLS *in*
"THE KNOCKOUT"

A great picture for this star. An Earl J. Hudson production from the story by M. D. C. Crawford. Directed by Lambert Hillyer. Editorial Direction by Marion Fairfax.

"FINE CLOTHES"

A John M. Stahl production with Lewis Stone. A big bet anywhere. Presented by Louis B. Mayer. Adapted from Franz Molnar's stage success, "Fashions for Men."

"THE HALF WAY GIRL"

An Earl J. Hudson production with Doris Kenyon, Lloyd Hughes and Hobart Bosworth. Directed by John Francis Dillon. A sure fire hit. From original story by E. Lloyd Sheldon. Editorial Direction by Marion Fairfax.

Best on Performance in any Season

First National Pictures
Will make Greater Movie Season Greater for every Exhibitor!

(*Continued from page* 3046)

listed with local activities. "Things are not as they used to be!" the streamer reads, and in individual lay-outs below latest models of men and women's clothes, automobiles, radios, phonograph records and electrical equipment are illustrated in striking contrast with their former styles. The copy for each store is written, requiring only the addition of names and addresses to complete the display. The central position tells of the new productions and the Greater Movie Season opening, with space to list current attractions.

Straight type ads, cartoon and teaser series, mailing card copy, program announcements, letters, proclamations for mayors to sign, all carry the diversity of appeal and the practical sense of showmanship that stamps the entire campaign.

Almost every piece of copy is interchangeable and equally adaptable to large and small spaces. The variety of cuts—twenty in all—range from half-column slugs up to seven columns; and what is highly important to exhibitors who may wish to alter the present lay-outs to suit their own particular style, no copy beyond the head-lines or the actual words "Greater Movie Season" has been worked into the illustrations.

As in the case of the posters, cuts and mats are available at cost price, through the cooperation the Western Newspaper Union has readily extended to the movement.

Special Press Sheet

WHAT might be called an achievement in press-sheets is the twenty-four publication that takes Greater Movie Season as an idea and carries it through every stage of development into the second and third weeks of its success. The full organization is detailed there. Contests and national cooperation are explained fully. Six pages of exhibitor advertising, three pages of publicity and feature stories, other pages closely packed with illustrated exploitation convey an impression of the enthusiasm with which the national service organization has tackled the job.

One significant feature of the sheet is the page of endorsements that Greater Movie Season has received from national executives and leaders of civic, commercial and social organizations, in letters to Mr. Will H. Hays. That compilation, presented as it is, should prove a convincing argument in the hands of committees when local campaigning is begun. No less than thirty great public bodies together with eight or ten State Governors and Secretary of Labor James J. Davis, have expressed themselves strongly in favor and support of the movement. These endorsements are being supplemented almost daily; others which have arrived since the sheet went to press will be placed in exhibitors' hands later.

The exploitation suggestions obviously have been written from the exhibitors' angle. They include no impossibilities. Full details even the wording of special song slides, etc., that accompanied the recent Balaban and Katz Old-Fashioned Movie show are presented with the thought that Greater Movie season, emphasizing the screen's general improvement, is a suitable occasion for such performances generally. Parade organization is dealt with extensively; methods of bannering and ballyhooing find liberal space.

How departmental cooperation can be enlisted and what to do with it when once it has been secured, lobby display, merchandising, every avenue that can be used profitably and every peg on which the Greater Movie Season message can be hung, are all gone into exhaustively, to the extent of nearly a hundred stunts.



The Navy Recruiting Poster for Greater Movie Season

Press sheets will be forwarded to exhibitors and committees on application to Jerome Beatty, Director Greater Movie Season, Motion Picture Producers and Distributors of America, Inc., 469 Fifth avenue, New York City.

Striking Posters

EXHIBITORS' advice—"Say it quickly, briefly, and use big type to drive it home"—governed the selection of Greater Movie Season posters from numerous block and pictorial sketches submitted by prominent New York artists. By a process of elimination, the block designs chosen follow a color scheme of blue and yellow with an additional red in the case of the twenty-four sheet.

This particular stand has been devised to meet requirements both of theatre groups and the individual house conducting the campaign. To balance a red-disk bearing the slogan, "Let's Go!" an unoccupied space is left to the upper right hand side where, it is suggested, the current attraction can be posted; also on a red disk, if the stand is used as part of one theatre's display; while for all purposes the "Let's Go!" message can be blocked out with a Second, Third and Fourth week announcement to carry the season along.

The block one-sheet and three-sheet combine visibility and poster-effect with a certain artistic distinction that will blend harmoniously with any lobby display.

On the four-color pictorial one-sheet the Girl in the Ticket-Box strikes a note familiar to every picture-goer. Passing a ticket across the marble slab with the happy "How Many?....Thank You!" around the aperture in the glass, she is an essential part of every theatre, typical of it, and in every way a sounder "selling argument" than the usual symbolic figure with a helmet, a spear and pennants of film.

By special arrangement with the Morgan Lithograph Co. of Cleveland, Ohio, a price of three cents a sheet has been fixed for block-posters, six cents for the four-color pictorial one-sheet and three cents for the window card.

Accessories Available

CANVAS banners and pennants head the list of Greater Movie Season accessories to which nearly every manufacturers of exhibitor material has made some cost-price contribution, with the result that twenty or more ticket-selling novelties are available.

The banner conforms to the blue and yellow poster scheme, while pennants come in blue, red, green and black. A set of four slides hits the idea from four different angles. Dr. Frank Crane, nationally famous editorial writer, has supplied a powerful article, "The Movies" for the two-color herald. Official booster-badges of gilt and buttons in two sizes, balloons, noise-making snapper-jacks, steel bells and Mutt-and-Jeff metal puzzles carry a variety of appeal.

Particular attention has been paid to material intended for store-window display. Two artistic efforts under this schedule are a 22 x 28-inch bas-relief piece depicting a theatre-interior and screen; and a 6 x 10-inch debossed mat sign, gold-letters on blue, "We join in Greater Movie Season. Let's go!" The former for lobby and hotel vestibule exhibition, the latter for stores generally should meet with ready acceptance.

Cloth flowers for decoration, stickers, paper hats and a walking doll for kiddies are included in the novelty division.

Two trailers, one of two hundred feet, the other one hundred, will provide entertainment in themselves, it is promised. After considerable research shots of the earliest productions and pictures of some of the movie stars of twenty-nine years ago have been unearthed. Appropriate text is employed to accentuate briefly but powerfully the tremendous advance achieved in the screen art, and the trailers close with a compelling piece of animated salesmanship on the entertainment that patrons can look forward to by the inauguration of Greater Movie Season.

Smith's Endorsement

GOVERNOR "AL" SMITH, of New York, is a movie-fan. He is more than that. He has his own projection machine. And his endorsement of Greater Movie Season is characteristic of him.

"Of course I believe in a Greater Movie Season.

"All of us are always hoping that the motion picture will realize the full extent of its genuine possibilities.

"If you are going to make this a season of better pictures I can look forward to some more entertaining evenings in my home with my picture machine.

"Naturally I wish the movement success."

A Correction

In "An Editor on Broadway" last week, K. W. Linn was inadvertently referred to as Export Manager of Universal Pictures Corporation. Mr. Linn is at present handling the foreign rights of the group of pictures purchased by Universal from Selznick Pictures Corporation. Universal's export manager is, and for some time has been, N. L. Manheim.

From Coast to Coast and Back Again

Telling the World about Universal Pictures

See your Universal Exchange for a list of the Universal pictures available for the opening of the GREATER MOVIE SEASON!



2nd White List

54

WHITE PICTURES

WHITE CONTRACTS

WHITE TREATMENT

Good Short Subjects Mean
ADDED DOLLARS at Your Box-Office if You Exploit Them Right

GREATER MOVIE SEASON

will bring

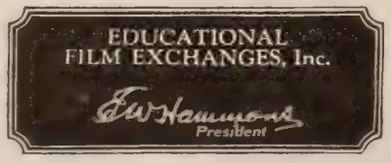
GREATER MOVIE PROGRAMS

with

GREATER SHORT SUBJECTS



This is an ideal time to begin Greater Exploitation For Your Theater. Advertise Your Whole Show. It will mean a Greater Season for You, with a Greater Bank Roll.



Member, Motion Picture Producers and Distributors of America, Inc., *Will H. Hays, President*

Say Quality Will Depend on Bookings

Independents Claim Exhibitor Demand Will Regulate Their Production Schedules Next Season

THAT the quality of feature attractions independents will make next year will be dictated by the exhibitors is the firm conviction of leading producers, distributors and exchange men in the independent field.

Independent producers are all set for a season of efficient picture-making and the facilities are at hand for the turning out of the highest quality of class A pictures if the exhibitors will encourage the plan by increasing their play dates on independent pictures. This is the unanimous opinion of several representative independents whose views were sought by MOTION PICTURE NEWS.

The fundamental reasons for the improved working conditions are that the independents now are organized, money for investment in their picture-making operations is available at reasonable rates of interest, and the independent producing companies are better equipped than they ever have been before.

The opinion given on the pictures which will be made next year concur to a degree in expressing the utmost confidence that the biggest theatres will be able to obtain an abundant supply of quality pictures from independent sources if the theatres signify their intentions of supporting the movement with increased play dates.

Some of the men whose opinion was solicited are quoted below.

Ben Amsterdam

"THE independents are geared to go. I have considered the announcements of many producers and on paper have figured it out that there will be an adequate supply of first-rate pictures to fill the demand should exhibitors go through with their announced intention of increasing independent play dates. But even more encouraging and convincing than these 'paper' considerations is the knowledge that these companies can make quality attractions. They have the organizations, the brains, the executive capacity and access to the necessary capital to make pictures that will compete with the best.

"Establish the assurance that a good independent picture can obtain bookings on something like an equal footing with those of the big distributing organizations, and the independents will improve their pictures and go on to further accomplishments in the future."

Harry Rathner

Pres. Astor Distributing Corp.

"THE necessity for the independent exhibitor to protect his own future by encouraging the independent producer and distributor has been urged so often and for so long that the arguments themselves have become time-worn. But the necessity is greater today than it ever was in the past, and so the arguments are more pertinent and convincing.

"The independent producers must be encouraged to carry on. They cannot be expected to progress or even exist if the exhibitor will not make an effort to give their pictures increased bookings, and if ever the independent producer passes from existence the independently owned and operated theatre must pass with him.

"By increased bookings, I mean an increase in the amount of money the theatre spends with a producer. Merely adding playing time to his allotment to the independent producer is not in itself sufficient. If the exhibitor will increase the amount of money which he spends with the independent by as little as ten per cent, that will be sufficient to encourage the producer to go on and develop gradually to a point where he may be depended upon absolutely to supply all the pictures necessary for all the theatres in the country."

Arthur Lee

Pres. Lee-Bradford Corp.

"IF the exhibitors increase their play dates on independent pictures there is only one course open to the independent producer and that is to make pictures which will compete at the box office with the best offerings of the big group.

"The situation is one which the independent may face with confidence, for there never has been any doubt about the ability of an independent to acquire first-rate box office attractions if the outlet was there for them.

"I have recently returned from abroad. The situation in England is one we might envy here. The theatres are absolutely open, I found, but there was room for only good pictures. Offer a really good picture and you were sure of bookings. Of the independent producer in this country I might say, show him the possibility for bookings and he will show you good pictures."

W. Ray Johnston

Pres. Rayart Pictures Corp.

"THE production schedules of independents for the coming year are dedicated to the policy of making greater pictures, on the theory that there will be greater opportunity for volume bookings.

"I do not believe independent producers and distributors seek more than fair competitive methods of business in the industry and they are ready to meet fairness with fairness, giving the exhibitor the benefit of a wider and more open market

"The Playdate Bureau will accomplish much for the independents. Its greatest work will be in the effort to open up territories which now are practically closed to independent productions. Through this closed situation the independent product is prevented from realizing much of its potential value. With these certain blocked territories opened up, the independent producer will realize the returns he has a right to expect from productions which have demonstrated their worth in other territories and the grade of pictures will steadily increase."

Bobby North

Apollo Exchange, New York

"THE quality of the independently produced pictures for next season rests with the exhibitors. The producers have the organizations, they can obtain the acting talent, the type of stories and the directors, to make box office attractions of the highest order. Whether they will do so is simply a question of available bookings.

"One thing is certain, there will not be a lack of good pictures to fill the increased dates if dates are forthcoming. The plans which the leading producers have announced will require no alteration whatsoever to bring out an adequate supply of first-rate attractions. The stories they have announced include several of the most promising sort as material for high class pictures. If they are encouraged to spend the money in producing those stories they will make fine product."

Jesse Goldberg

Pres. Independent Pictures Corp.

"THE best answer as to what may be expected from independent producers next year is the fact that the majority of them made profits last year. Therein lies the key to the main situation, which is financing. With proper financing facilities the independent producers can and will make good pictures.

"Taking the situation on a conservative basis the increase of 25% of the playing time accorded independent productions will more than cover the increase in capital which this year will be invested in independent films.

"The saving grace, the factor which makes it certain that there will always be an opportunity in the motion picture industry for the independent, is the fact that the public demands variety in its amusement. The more companies there are producing pictures the more variety there will be in pictures and if the theatre has the opportunity to select the choice productions from a great number of producing organizations the more certain is that theatre of being in a position to give its public, which after all is the factor which rules the industry, the variety it not only desires but demands."

Sam Sax

Pres. Lumas Film Corp.

"IF THE exhibitors elect to do so they may vote the straight independent ticket and make immediate profits as well as secure profitable returns on their investments in the future.

"By this I mean the independent market will supply theatres with all the first run pictures necessary to its success. Box office titles, stories providing the all-necessary exploitation 'angles,' players of general and widespread popularity among the screen patrons, directors capable of making the kind of production the public demands, all these things are within the reach of the independent producer.

"The flexibility of the independent producing organization in itself is a great factor contributing toward the ideal of pictures which will please the public. The independent is a more plastic operator, is quicker to sense the trend of public taste, and better equipped to take advantage of it by suiting his pictures to popular demand than the great, highly organized and cumbersome machines which have been built up by the producers in the big group."



Production stills from the Vitagraph picture, "Steele of the Royal Mounted."

Laemmle Urges Summer Sales

Creates Sales Trophy as Stimulant to Exchange Activities During Hot Months

FOR the purpose of stimulating Universal exchanges to greater interest and sales activity during the summer months Carl Laemmle has created a Sales Trophy to be held for one year by the exchange which does the best work each summer. The Trophy will be a silver ornament valued at $10,000.

Each year the trophy will be awarded to the exchange leading in the amount of business done during the summer period, the name of the winning exchange being engraved on the ornament, which will remain in possession of that branch until the following year.

The Universal exchanges have received instructions to bend their activities towards a country-wide observation of Greater Movie Season. It is expected that this event will materially aid exchanges in getting business during the month of August.

In addition to the first White List, which are available at Universal exchanges for summer showing, there will be a number of western features for the sales force to use as a basis of increased sales during the next few months. Another aid to the exchanges which Universal banks upon as added material for increased sales this summer is the Complete Service Plan, recently put into effect by the company.

Blanche Sweet Signs Contract

Will Star in Features for the First National Under Long Term Agreement

FIRST National has signed Blanche Sweet to a long contract to star in features. The agreement was negotiated with Miss Sweet by Al Rockett, representing First National on the coast.

It is probable that Miss Sweet's first picture for First National will be in the starred role in "The Sea Woman," which Edwin Carewe is preparing to put into production at the United Studios in Hollywood.

After making a film on the coast the star will go to New York to play the lead in the Robert T. Kane production of "Invisible Wounds," the Frederick Palmer novel recently acquired for adaptation to the screen.

Negotiations between the star and the film company have been in progress for some weeks.

While no financial data was given out by the First National organization, it is known that Miss Sweet will receive a handsome return for her services covering the contract period.

Independents Working at the F. B. O. Studios

The F. B. O. studios on the coast are the scene of extensive production activities at present, with several units at work on pictures for release by that company, and other independents busy with features for the coming season.

Among the F. B. O. pictures in the making are "The Keeper of the Bees," J. Leo Meehan directing; Fred Thomson's "The Wild Bull of Skull Mountain," Dick Talmadge's "The Isle of Hope," Evelyn Brent's "Lady Robin Hood," Wesley Ruggles directing "The Pacemakers," and Maurice Flynn's "High and Handsome."

Other independents at work are James Young, Theda Bara in "The Unchastened Woman"; Larry Semon, Dorothy Dwan feature; Wallace Worsley, Nat Ross feature for Associated Exhibitors, and two Schulberg units.

Cast is Completed for the Novarro Feature

Metro-Goldwyn-Mayer have completed the cast for Ramon Novarro's new picture, "Midshipman Sterling," which is being produced at Annapolis with the complete cooperation of the Bureau of Navigation and the U. S. Naval Academy. Christy Cabanne is directing.

Pauline Knapp, Margaret Seddon and Crawford Kent have joined Ramon Novarro and Wesley Barry at Annapolis and will be followed by Harold Goodwin, Gene Cameron, William Boyd, Maurice Ryan and Luis Alonzo.

The story was written by Carey Wilson and shows life at Annapolis with scenes that will be staged on the famous parade ground, in the mess hall, in Lovers' Lane and the armory.



"Off The Highway" is a Hunt Stromberg production for

"Siegfried" to be Road-showed in Shubert Houses

"Siegfried," the elaborate Ufa production based on the Nibelung sagas, will be shown by the Shuberts in their legitimate theatres on a road show basis, and will open August 23rd at the Century theatre, New York City, according to announcement made by Frederick Wynne-Jones of Ufa this week before sailing for Europe.

Following the engagement of four or five weeks at the Century, the picture will be road showed through the other theatres, as many road companies being formed as may be found necessary or desirable.

An elaborate musical presentation will be arranged, probably to include at least a 50-piece orchestra. A special prologue, carefully designed to bring out the values and theme of the picture, will also be worked out. Wynne-Jones may bring back a special act from Europe with him for this purpose.

Wynne-Jones will remain in Berlin about ten days, conferring with officials of the company, after which he will return to New York. Before sailing, he announced that the principal productions of his company during the next few months would be "Faust," "Manon Lescaut," and "Metropolis." The last named is now in production under the direction of Fritz Lang, and "Manon Lescaut" has been completed with Lya de Putti.

Robert Schmidt, Aged 6, in F. B. O. Feature

Robert Schmidt, six year old son of Art Schmidt, west coast district manager of Film Booking Offices, this week made his debut as a film actor in "High and Handsome," the Gerald Beaumont story in which Maurice Flynn is being featured.



release through Producers Distributing Corporation.



Rudolph Valentino in scenes from "Cobra," his latest production for Paramount.

Mayer Discusses Production

Says Studio Organization is Basis of Successful Photoplay Making

ORGANIZATION is responsible for the success of motion pictures exactly as machiery is responsible for the successful running of a ship, according to Louis B. Mayer, vice president of Metro-Goldwyn-Mayer.

"No captain could pilot a ship alone," declares Mr. Mayer, "and to make successful pictures the director must have a complete organization in back of him. The greatest generals, in war, finance and industry, never tried to do anything single-handed; why should it be assumed that the motion picture industry is different in fundamental principles from those of any highly technical business?

"Our whole organization, for instance, is devoted to one thing: helping the director make a good picture. We do this by working with him on the selection of his stories, and seeing to it that the story has the proper requisites before actual production commences. This is where our box office knowledge is valuable, for where he has made, or is making, one picture, we have made dozens and know the elements that make for popularity.

"In casting, we have studied the qualities and values of our players, and we thus know how a cast should be balanced to get the maximum from it; in all the details of production our judgments are based from the experience derived from handling hundreds of similar incidents, and the directors realize the value of this, for we are really sharing their burdens to help them.

"Of course, we make mistakes. Everyone does, for the human race is still fallible, but in our organization the responsibilty is so divided that errors as well as benefits, are shared.

"Someone must stand apart from the director to get a separate viewpoint on his work and to see it with unprejudiced eyes; he cannot do it, because it is his own and because he is bound up with it. We have competent executives to do this, whose wide knowledge of production allows them to advise and counsel our directors.

"To sum up, we expect our directors to devote all their artistry to their pictures, and to leave to others in our organization the worries of the details, which by virtue of their experience, they are more competent to deal with."

Silverman Now Warner Bros. Mid-West Representative

Sam E. Morris, general manager of distribution for Warner Bros., has announced the appointment of Edwin Silverman, recently in charge of the Chicago office of Lubliner and Trinz, former distributors of Warner pictures in that territory, as the company's special representative in the Middle West.

Mr. Silverman will have headquarters in Chicago and will have supervision of the Chicago, Milwaukee, Indianapolis, Omaha and Des Moines territories.

Announce Title of Fred Thomson's New Feature

"The Wild Bull's Lair," from an original story by Marion Jackson, will be the title of the next feature which Fred Thomson will make for F. B. O. The picture was put into production last week under the direction of Del Andrews.

The leading feminine role will be played by Katherine Bennett, sister of Enid Bennett. As in the former Fred Thomson features, "Silver King," his trained horse, will have an important part in the action.

Finishes Camera Work on New Talmadge Feature

Dimitri Buchowetzki, director of "Graustark," the new Norma Talmadge vehicle for First National release, has completed the camera work and is now editing and titling the film.

The scenario for this screen adaptation of the famous George Barr McCutcheon story was written by Francis Marion. Miss Talmadge is supported by Eugene O'Brien, Marc MacDermott, Roy D'Arcy, Michael Vavitch, Albert Gran, Lillian Lawrence, Frank Currier, Winter Hall, and Wanda Hawley.

Buffalo Leading the First National Contest

The Buffalo branch of First National led the field at the close of the first period of the Summer Play Date contest inaugurated eight weeks ago by E. A. Eschmann. New Orleans was second and Boston third.

Under the rules of the contest a selling period of eight weeks is allotted to branch managers and their sales forces in which to write contract for summer play dates. A prize will be awarded to each of the three leading branches when the competition is brought to a close.

Fitch and Klein Plays Are Bought by Warners

Warner Brothers have added "The Climbers," Clyde Fitch's well known stage play, and Charles Klein's "The Third Degree" to the long list of dramatic successes which they will film for next season's program.

"The Climbers" made its debut at the Bijou Theatre, New York, Jan. 15, 1901. Amelia Bingham was the star with Robert Edeson prominent in her support.

Helen Ware was starred in "The Third Degree," which was first produced in New York in February, 1909.

Schenck in New York to Buy Screen Stories

Joseph M. Schenck arrived in New York last Friday for a three weeks business trip to purchase new stories for production by United Artists stars.

Mr. Schenck announced that "Go West," Buster Keaton's next starring vehicle for Metro-Goldwyn will be directed by Keaton and Lex Neal, and that Kathleen Myers will have the leading feminine role.

"Cyrano" Given Premiere in Boston Theatre

"CYRANO de Bergerac," film version of the famous Edmund Rostand comedy, produced by Unione Cinematografica Italiana, had its American premiere at the St. James Theatre, Boston, last week and received extended reviews in the Boston newspapers.

The picture is in color and was tinted by hand by girl workers in Paris laboratories. It is presented in America by E. T. Peter, well-known in the industry, and a former official of the M. P. T. O. A. It is understood there will be other openings in important cities shortly.

F. B. O. Announces Title Changes on Three Films

F. B. O. this week announced title changes on two features and one of the "Pacemakers" series of two-reel comedies.

Richard Talmadge's feature originally announced as "Twenty Years After," has been changed to "The Mysterious Stranger." The story is based on Dr. Samuel Johnson's story "The History of Rasselas, Prince of Abyssinia."

"Lady Robinhood" is the new title given the Evelyn Brent vehicle formerly known as "Tizona—The Firebrand." This film was started in production last week.

The "Pacemakers" picture, based on the H. C. Witwer stories, which was announced as "The Last Lap" has been changed to "Miss Me Again."

Syndicate to Handle Serial Story of Gotham Feature

Gotham Productions have arranged with a newspaper syndicate for the publication serially in newspapers throughout the country of a fictionized version of "A Little Girl in a Big City," an adaptation of the James Kyrle McCurdy play produced by Gotham and being distributed on the state's rights market by Lumas Film Corporation.

The serialization from the film will be written by H. L. Gates, a prominent newspaper writer and author. The story is to be published in 36 chapters.

Richard Dix Heads Cast for Zane Grey Play

Richard Dix is in Hollywood to assume the chief role in "The Vanishing American," the screen production which Paramount will make from the novel of the same title by Zane Gray.

Dix completed his latest starring picture, "The Lucky Devil," before leaving New York. Production on "The Vanishing American" is scheduled to start in about two weeks.

Windemere to Direct for B. P. Schulberg

Fred C. Windemere, who started his career as a director with the old Essanay company, has been engaged by B. P. Schulberg to direct the film which that producer will make from the Fanny Heaslip Lea novel "With This Ring."

The signing of Windemere completes the third production unit now working on the Schulberg lot.

Otto to Direct "Rime of Ancient Mariner"

Fox has decided upon Henry Otto to direct the motion picture fantasy based on Samuel Taylor Coleridge's classic poem, "The Rime of the Ancient Mariner." The picture has already gone into production at the Fox West Coast studio. It will be a spectacular fantasy of the type for which Otto has become famous. The assignment to the new picture comes as the result of his direction of "Dante's Inferno," also for Fox.

Mme. Degresac Adapting "La Boheme" for Lillian Gish

Mme. Fred Degresac, a goddaughter of Victorien Sardou, has begun work on the adaptation of "La Vie de Boheme," the classic by Henri Murger, in which Lillian Gish is to be starred by Metro-Goldwyn-Mayer. The production will be a picturization of the original Murger story instead of the operatic version.

"La Boheme is Mme. Degresac's first work for the screen in a number of years. Announcement of the director for this production and the supporting cast is expected shortly.

P. D. C. to Open Branch in Charlotte, N. C.

Producers Distributing Corporation is to have a new branch office, located in Charlotte, N. C. Plans for a Charlotte exchange have been pending for some time, and following the sales conference in New York, which took place last week, Mrs. Anna H. Sessions, district manager of P. D. C., stopped at Charlotte on her way back to the Atlanta office, to negotiate for a location. It is not yet definitely decided, but the Dowd building, where Metro and Pathe are located, is the logical place for the Producers Distributing office.

Plans Announced for Ray's Next Production

According to an announcement from the Chadwick home office Charles Ray will be starred in another rural comedy drama of the type of his early pictures. Jerome Storm, Ray's director for this series of Chadwick pictures, will handle the megaphone under the supervision of Joseph De Grasse.

While the cast has not yet been announced, in all probability Duane Thompson, who played opposite the star in the first of this series, will again appear in the female lead.

Clara Bow to Play Lead in "The Plastic Age"

B. P. Schulberg has selected Clara Bow for the leading role in his production of "The Plastic Age," which will be filmed under the direction of Marcel De Sano, Schulberg's new directorial "find."

Menjou Will Continue With F. P.-L.

ADOLPHE MENJOU, who returned from Europe Saturday, has left for Hollywood, where he will begin work immediately in the Paramount picture, "The King."

"I should like to take this opportunity to clear up a number of conflicting rumors which have recently appeared in the newspapers regarding Mr. Menjou's relations with this company," said Jesse L. Lasky. "Mr. Menjou is under contract to the Famous Players-Lasky Corporation, he is perfectly happy in this contract and will continue to work for us as he has in the past. We have several important stories purchased for him and he has expressed complete satisfaction over what we are doing for him."

Complete Casting of "The Pace That Thrills"

The cast which will support Ben Lyon and Mary Astor, featured players, in "The Pace That Thrills," has been completed by First National, which started camera work on this Burton Morgan story at the New York studios last week.

The cast, in addition to Mr. Lyon and Miss Astor, includes Thomas Holding, Tully Marshall, Warner Richmond, Fritzi Brunette, Evelyn Walsh Hall, Dorothy Allan, and George Stevens. Webster Campbell is directing the film.

Chadwick Casting for "The Count of Luxembourg

The cast for "The Count of Luxembourg," a Chadwick production, starring Larry Semon, is being assembled and it is expected actual "shooting" will commence within the next two weeks.

Arthur Gregor has been signed by Chadwick to direct this production, which will have a cast of established players. It is to be made on a lavish scale. Construction of the first sets for the operetta are now under way.

Conway Tearle Signed for "Viennese Medley"

First National announces that they have signed Conway Tearle to enact the leading male role in the "Viennese Medley" an after the war story by Edith O'Shaughnessy to be produced at the United Studios on the coast under the supervision of June Mathis.

Anna Q. Nilsson will have the leading female role and May Allison will also appear in the production in an important part.

Melford to Direct Series for Metropolitan

George Melford has been signed to a contract to direct a series of four features for Metropolitan Pictures Inc. The pictures will be released by Producers Distributing Corporation.

Melford has started his first picture under the new contract. This is "Without Mercy," adapted for the screen by Monte Katterjohn from a novel by John Goodwin.

Metro - Goldwyn - Mayer Contest Winners

IN their search for new talent for the screen Metro-Goldwyn-Mayer have just completed an opportunity contest held in cooperation with the Los Angeles Evening Express. First prize was awarded to Miss Elaine Lewis, who has never appeared on the screen, but for whom a bright future is predicted.

Second prize went to Miss Adeline Getchell, an ingenue, third to Miss Harris, a character actress, fourth to Frances Lewis, and fifth to Arthur Parker, who is destined to play the business man type.

During the course of the contest five of the entrants were picked by Metro-Goldwyn-Mayer directors to play bits in their pictures. Many others were given opportunities as extras.



Scenes from the Ernst Lubitsh production "Kiss Me Again" which will be released through Warner Bros.

Pathe Creates New Division

Increased Business Necessitates the Grouping of Mid-West Exchanges

A MID-WEST sales division has been created by Pathe Exchange, according to an announcement made this week by General Sales Manager J. E. Storey. The expansion of Pathe's business is given as the reason for this rearrangement of the sales organization.

The new district has been created by dividing the former Central district into two divisions, the Central and the new Mid-West. Pathe now has the following five sales divisions: The Eastern District, comprising the New York, Newark, Boston, New Haven, Albany and Philadelphia branches; the Mid-West District, comprising the Chicago, Double "I," Milwaukee, Minneapolis, Omaha, Des Moines and Detroit branches; the Central District, comprising the Indianapolis, Pittsburgh, Buffalo, Cleveland, Cincinnati and St. Louis branches; the Southern District, comprising Kansas City, Oklahoma City, Memphis, Charlotte, Atlanta, Dallas, New Orleans and Washington branches; and the Western District, comprising the Los Angeles, San Francisco, Portland, Butte, Salt Lake City, Denver and Seattle branches.

Fred C. Aiken has been promoted from the managership of the Chicago branch to the position of Mid-West district manager. He will be replaced at Chicago by J. S. Gillick, who has been the manager of the Double "I" branch. Succeeding Mr. Gillick will be H. D. Graham, former manager at St. Louis, and T. G. Meyers, who has been Omaha manager, will take charge of the St. Louis branch. The newly appointed branch manager, F. W. Gebhardt, formerly special representative of "Chronicles of America" photoplays, will succeed Mr. Meyers at Omaha.

Rork Feature to Be Filmed at Cosmopolitan Studio

Sam E. Rork has rented space in the Cosmopolitan Studio, New York, for the production of "Clothes Make the Pirate," in which Leon Erroll will be starred.

The picture will be directed by Alfred Green and is to be released on the Producers Distributing Corporation's program for next season.

Hildreth Now Comptroller for B. P. Schulberg

Richard Hildreth has been appointed comptroller for B. P. Schulberg Productions, it was announced this week by J. G. Bachman, general manager of distribution for that company.

Wellman Finishes Casting "I'll Tell the World"

William Wellman, recent directorial acquisition of the Metro-Goldwyn-Mayer forces, has completed the cast he will direct in "I'll Tell the World," his first production for the Metro-Goldwyn company.

George K. Arthur has been assigned the leading role and the cast will also include Gertrude Olmstead, Charles Murray, Antonio D'Algy, Effie Ellsler, Joseph McCray, Floyd Sheffield, Jack Holbrook, Harvey Perry and Red Thompson.

The story was adapted for the screen by Kenneth Clarke from "Don Quixote, Jr." by George Scarborough and Annette Westby. The picture will go into production at once.

Announce Release Dates for Schulberg Features

Release dates of the first three features on the program of 18 which B. P. Schulberg will offer during the 1925-26 season were announced this week by J. C. Bachmann, general manager of distribution.

The new schedule will open with the release on August first of "Parisian Love," a Gasnier production based on the novel of that title by F. Oakley Crawford.

"The Girl Who Wouldn't Work," from the Gertie D. Wentworth-James novel, will be the second production. It will be released August 20th.

On September 5th "With This Ring," directed by Fred C. Windemere, will be offered. This is an adaptation from the novel by Fanny Heaslip Lea.

First National Buys New Atherton Novel

First National has purchased screen rights to "The Crystal Cup," a novel recently completed by Gertrude Atherton and as yet unpublished. The work is to be published in book form by Doubleday, Page & Co. Several of Miss Atherton's previous novels have been screened, among them "Black Oxen," which First National brought out as a box office success.

The company recently contracted for the film rights to "Jail Birds, Incorporated," a story by William H. Crawford in which one of First National's young featured players will appear.

"Smooth as Satin" Booked for Capitol

ANNOUNCEMENT was made this week that "Smooth as Satin," the F. B. O. feature starring Evelyn Brent, has been booked for a week's run at the Capitol, New York, for the week commencing June 21st.

This will be the third F. B. O. feature to play the big broadway house within the period of a month, "Drusilla With a Million" and "Parisian Nights" being the other two.

"Smooth as Satin" was adapted from Bayard Veiller's stage play "The Chatterbox." It was directed by Ralph Ince with Bruce Gordon, Fred Kelsey, Fred Esmelton, Mable Van Buren and John Gough prominent in the cast supporting Miss Brent.

Mary Pickford to Start New Film at Once

MARY PICKFORD is so pleased with "Little Annie Rooney," which she recently completed for United Artists release, that she has retained practically the entire staff which she had for that picture to assist her in the making of "Scraps," which the star will start in production immediately.

William Beaudine, who directed "Little Annie Rooney," also will direct "Scraps." "I have never found a director who better understood the type of picture I want to make than Mr. Beaudine," says Miss Pickford.

Tom McNamara, famous for his kid comic strips, also will be with Miss Pickford on "Scraps."

Charles Rosher, who has been with Miss Pickford for several years, and did the camera work on "Little Annie Rooney," will photograph "Scraps."

E. DeB. Newman is general manager for Miss Pickford, and George H. Thomas is in charge of publicity and exploitation at the studio.

Ex-Welterweight Champion Signed by Columbia

Harry Cohn, production manager for the Perfection series which Columbia Pictures is making, has signed Jack Britton, former fight "champ" to referee the "Milk Fund" bout which William Fairbanks stages with Frank Hagney in the first production of this series. Preceding this is a "scrap" put on by the fighter's young sons, Bobby and Billy, which he will also referee.

Supporting Fairbanks in this production are Pauline Garon, who plays opposite the star, and Pat Harmon, William Norton Bailey, Tommy Carr, George Periolat, have important roles. The picture is being directed by Reeves Eason.

Betty Bronson Again Cast for Barrie Role

Sir James M. Barrie, who chose Betty Bronson to play the role of "Peter Pan" on the screen, has again selected this young star for the title part in the film version which Famous Players will make from his play "A Kiss for Cinderella."

The picture will be produced by Herbert Brenon and Paramount will release it during the coming Christmas season.

The playwright made known his wish to have Miss Bronson play the part during his recent conferences with Mr. Brenon, who went abroad to consult with Berrie regarding the details of the production.

Rosa Rudami Joins DeMille Studio Forces

Rosa Rudami, Italian beauty, who has appeared on the operatic stage at Palermo and in Italian film productions, is one of the newest additions to the Cecil B. DeMille stock company.

Miss Rudami was born in New York City, but went to Italy when a child. She entered on a stage career there and after appearances in Brazil returned to America and played at the Italian theatre in New York. She has appeared in three American films, "It is the Law," "An Average Woman," and "The Masked Dancer."

Former Managing Editor Now a Screen Actor

Jackson J. Parks, former newspaperman and for some time managing editor of the San Francisco Bulletin, has become a screen actor. Parks is now working before the cameras at the Metro-Goldwyn-Mayer studios in "The Big Parade," which King Vidor is directing.

He is a "find" of the director, for whom he was working as a press representative. Vidor made the discovery that Parks would be a good type for a prominent role in "The Big Parade" and the erstwhile newspaper man fell for the flattering offers of the picture magnates. Now he is an actor.

Lighton and Loring Sign With M.-G.-M.

Metro-Goldywn-Mayer announced this week that Louis Lighton and Hope Loring had been signed to long term contracts to write adaptations by Harry Rapf at the Culver City studios. Their first script will be a continuity of "Sally, Irene and Mary," the music comedy by Edward Dowling.

Co-incident with this announcement is the news that the company have purchased "The Masked Bride," an original story by Leon Abrams, French film director and "The Black Slapper," the Broadway play by Paul Dickey and Mann Page. These are slated for production early next season.

"Invisible Wounds" First Kane Production

"Invisible Wounds," a novel by Frederick Palmer has been purchased by Robert T. Kane and will be produced as the first offering he will prepare for the First National release schedule.

The author of "Invisible Wounds" has had a prominent career as a novelist and war correspondent. He covered the Greek war in 1897 and then went to the Philippines during the Spanish-American war. Since that time he has reported every armed conflict up to the World War, in which he served as a major in the U. S. Signal Corps.

F. B. Rogers Forms Co. to Release Features

THE Frank B. Rogers Motion Picture Corporation with Rogers as president and general manager has opened offices in the Fitzgerald Building at 1482 Broadway, New York for the distribution of features on a new plan. Augustus M. Wise is vice-president and treasurer and T. J. Tevlin, secretary.

The company will release five productions the first of which, "The Peak of Fate," a story of the mountain climbers filmed in the Tyrolese Alps, will be presented at the Central theatre, New York on Friday, June 12. A musical score especially composed for the picture will be played by a large orchestra during the presentation.

Rogers has long been identified with the motion picture business in various positions with Vitagraph, Fox, Robertson-Cole and other companies.

Eleanor Lawson in Cast of "The Big Parade"

Eleanor Lawson is the latest recruit to the screen from the stage. Miss Lawson, who began her stage career in William De Mille's first play, has deserted the footlights after fifteen years in the theatre, to play the role of the mother in "The Big Parade," the Laurence Stallings story being filmed by King Vidor for Metro-Goldwyn-Mayer.

Miss Lawson graduated from the American Academy of Dramatic Arts in the same class with William de Mille and Wallace Worsley. Since that time she has played for fifteen years on Broadway, and is the author of several successful plays.

Complete Cast for "A Son of His Father"

The cast which will enact the film version of Harold Bell Wright's "A Son of His Father," has been completed by Paramount. The featured players are Warner Baxter, Bessie Love, Raymond Hatton, and Walter McGrail. Other important roles will be filled by John Eberts, Lou Michan, Eagle Eye, an Indian actor, and Heinie Hyman.

Victor Fleming has been selected to direct the production, which will be photographed by C. Edgar Schoenbaum, who celebrated his hundredth production on the camera with "A Son of His Father."

Nita Naldi Arrives in the East to Play Role

Nita Naldi has arrived in New York to play a prominent role in "The Miracle of Life," a forthcoming Associated Exhibitors feature being produced at the Cosmopolitan Studios under the direction of S. E. V. Taylor.

In addition to Miss Naldi the cast will feature Mae Busch and Percy Marmont.

"Ten Commandments" Will Be Released at 9980 Feet

Paramount announce that "The Ten Commandments," soon to be offered for general release after playing as a road show, will be released to exhibitors in a footage of 9,980 feet.

Monta Bell Will Direct Marion Davies

MONTA BELL has been selected to direct Marion Davies in her first starring vehicle for Metro-Goldwyn-Mayer, it is announced by Irving G. Thalberg associate studio executive.

The production will be "Lights of New York," a film adaptation of Laurence Ayres' stage success "Merry Wives of Gotham," with a scenario by Carey Wilson.

Conrad Nagle will have the leading role opposite Miss Davies. He has just completed the part of the Duke of Chevenix in Elyinor Glyn's "The Only Thing."

Miss Davies will have the dual role of girls twins who move in different social circles.



Reed Howes in "Crack O' Dawn," first of a series of eight new comedy-dramas Harry J. Brown is producing for Rayart.

Educational Convention Closes

Fourth Annual Sales Meeting Concluded Sessions at Hotel Pennsylvania Last Week

THE fourth annual sales convention of the Educational Film Exchanges, Inc., held at the Hotel Pennsylvania, last week, was brought to a conclusion Friday, June 12. The sessions started on Wednesday, June 10th, and were presided over by E. W. Hammons, president of the organization.

Mr. Hammons announced the line-up of product which Educational would offer next season in his opening address. Assistant General Manager Kirkpatrick, followed Mr. Hammons on the speakers' stand. His address dealt with the business done by the organization during the past year. A discussion on sales methods and problems was then conducted by D. J. Chatkin, acting sales manager.

On Wednesday evening the managers were taken to witness a performance of "The Mikado," at the 44th Street Theatre.

The morning of the second day of the convention was given over to the producers. Captain George McL. Baynes, president of the Kinograms Publishing Corporation; Charles Christie, business manager of the Christie Company, and Lupino Lane, newly signed to make a series of "Lupino Lane Comedies," addressed the visiting managers. The afternoon session opened with an address by Gordon S. White, Director of Advertising and Publicity for Educational, who outlined the advertising plans of the organization for the coming year and propounded a plan whereby the managers could assist in the "Greater Movie Season" campaign.

Friday was given over to Captain Baynes of the Kinogram Publishing Corporation who on behalf of that organization treated the visiting managers, salesmen and home office executives to an outing which included a shore dinner and trips to the beaches.

Chaney and Shearer Cast for "Tower of Lies"

The cast which will support Lon Chaney and Norma Schearer in "The Tower of Lies," the Metro-Goldwyn-Mayer film adaptation of Selma Lagerlof's novel, "The Emperor of Portugallia," has been announced by Irving Thalberg, production executive.

Claire McDowell, Ian Keith, William Haines, David Torrence, Anne Schaeffer, Leo White and Bodil Rosing are the principals in support of the featured players.

The adaptation was made by Agnes Christine Johnston. The production is to be directed by Victor Seastrom.

Hoerl Engaged to Write Series for Gerson

Arthur Hoerl has been engaged by Gerson Pictures Corporation, producers with studios in San Francisco, to write a new series of stories for the two units now making pictures for Gerson.

Hoerl has completed two of the five scripts he will do for the Richard Holt unit. These are titled "Winner Takes All" and "Once In a Lifetime." The second series will consist of six melodramas to be released by Rayart, the first of which "The Pride of the Force" is to be put into production this month.

New Independent Sales Deal

State Rights Transactions Cover the Contracts for New Season's Product

THE new sales reported by independent distributors include several important contracts covering the product which they have announced for next season. Deals reported this week are notable for the "group" contracts in which exchanges have signed up for the entire product of certain companies.

Chadwick Pictures has reported the sale to Standard Film Service Co., Inc., of Cleveland, of the thirteen features to be issued under the Chadwick banner next year. The Standard concern controls the territories of Ohio, Kentucky, Michigan, West Virginia and Western Pennsylvania on these pictures. Standard distributed in those zones the Chadwick Nine issued last season.

Another Chadwick sale covering the thirteen features has been concluded with Celebrated Players Film Corporation of Chicago, whose territory includes Northern Illinois and Indiana.

M. H. Hoffman of the Tiffany-Truart Productions announced on his return from Cleveland, Wednesday, that he has closed the franchise for the Tiffany Big Twelve based on the books and stories of famous authors and the Truart Blue Ribbon, Novelty and Cinemelodrama series, with Harry Charnas, president of the Standard Film Service of Cleveland, Ohio. The territory included in the deal includes Ohio, Kentucky, Michigan, Western Pennsylvania and West Virginia. The Tiffany and Truart products will be handled through the exchanges of the Standard Film Service, located in Cincinnati, Cleveland, Pittsburg and Detroit.

One of the most important franchise deals closed this year was consummated last week between J. G. Bachmann, general manager of distribution for B. P. Schulberg Productions, and Ben Amsterdam, representing the Trio Productions of Washington, D. C. This deal calls for the distribution by Trio of thirty Schulberg pictures constituting the producer's output of two seasons.

Louis Weiss, managing director of Weiss Brothers' Artclass Pictures Corporation, announces that he has sold his three series of Western Pictures to the Enterprise Dist. Corporation of Atlanta, Georgia, for the territory included in Georgia, Florida, North and South Carolina and Louisiana and Mississippi.

This deal concerned eight Rough Riding Romances featuring Buddy Roosevelt and eight Thunderbolt thrillers featuring Buffalo Bill, Jr. The Enterprise Distributing Corporation handled last year's series of eight Buddy Roosevelt features and eight Buffalo Bill, Jr. features.

A. G. Steen announces the sale of the following territories, on the Bruce Gordon series produced by B. A. Goodman Productions, Inc., and on "Paddock in 9⅗ Seconds," the six-reel society stunt speed drama, directed by Lloyd B. Carleton, featuring Charles W. Paddock, the world champion sprinter.

On the Bruce-Gordon series: Michigan, Ohio, West Virginia and Kentucky to Standard Film Service Co., Harry Charnas, President; Indiana and Northern Illinois to Reelcraft Film Exchanges, Morris Hellman, President, of Chicago, Ill.

"On "Paddock in 9⅗ Seconds": Cuba to Liberty Film Company of Havana, sold through Inter-Ocean Film Corporation.

An important business transaction involving foreign distribution was completed last week between Sam Sax of Lumas Film Corporation and L. W. Kastner of Inter-Ocean Film Corporation whereby the latter organization will distribute the entire line of twelve Gotham Productions for the entire world exclusive of the United States and Canada.

Included in the deal between Lumas and Inter-Ocean are the following productions: "The Overland Limited," "A Little Girl In a Big City," "The Police Patrol," "His Master's Voice," "The Part Time Wife," "Racing Blood," "The Shadow On the Wall," "The Sign of the Claw," "Hearts and Spangles," "One of the Bravest," "The Speed Limit" and "The Forest of Destiny."



Production stills from "Welcome Home," a forthcoming Paramount feature.



Trio of dramatic moments from "Off the Highway" a Producers Distributing Corp. release.

Five New Units Start Work at Warner Studios

With five new units recently started on productions for the new Warner Brothers' program, the company's big plant in Hollywood has every bit of studio space occupied with production work.

Marie Prevost is making a melodrama titled "Wanted by the Police." The scenario is by Louis Milstone, who is directing, and Darryl Francis Zanuck. Clive Brook, John Patrick, Charles Conklin, Claude Gillingwater and Matilda Brundage appear in support of the star.

James Flood has been selected to direct Lowell Sherman in "Satan in Sables," and other recent Warner assignments include the choice of Herman Haymaker to direct "The Love Hour"; W. Van Dyke has been borrowed from Fox to direct "The Ranger of the Big Pines"; Harry Beaumont will direct "His Majesty Bunker Bean"; and Noel Smith has been signed to handle the megaphone on "The Clash of the Wolves."

Ralph Ince to Direct New Evelyn Brent Feature

Ralph Ince has been re-engaged to direct Evelyn Brent in her next F. B. O. feature, "Lady Robinhood." Ince was in charge of the filming of "Alias Mary Flynn" and "Smooth as Satin," in which this star appeared.

"Lady Robinhood" is to be filmed from an original story and has a Spanish locale. Robert Ellis has been signed to play the leading role opposite Miss Brent.

R. Neilson Joins Pathe Publicity Department

After several years in the publishing field, Rutgers Neilson has returned to the film business, recently joining the Pathe publicity organization. For about five years Neilson handled publicity for the J. Van Beuren Enterprises, producers of "Aesop's Film Fables," "Topics of the Day," the Mr. and Mrs. Sidney Drew Comedies and other screen subjects. Later he became advertising and publicity director for C. C. Burr.

Exhibitors Service Bureau



Valuable window display given to the showing of "The Lost World" (First National) at the Wilkes theatre, San Francisco, by the Wakelee Drug store in that city. The picture was literally "plastered all over it".

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

Edward L. Hyman, Mark Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr., Finkelstein & Rubin, Minneapolis.

Leo A. Landau, Lyceum theatre, Minneapolis.

E. E. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Metropolitan theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, managing director, Famous Players-Lasky theatres, Los Angeles.

Arthur G. Stolte, Des Moines, theatre, Des Moines, Iowa.

W. C. Quimby, Managing Director, Strand Palace and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS.						
Goose Hangs High, The	—	2	7	3	63	6,186 ft.
Kiss in the Dark, A	—	3	7	1	64	5,767 ft.
Sackcloth and Scarlet	1	3	5	4	68	6,732 ft.
FILM BOOKING OFFICES.						
That Devil Quemado	—	2	7	8	81	5,641 ft.
METRO-GOLDWYN.						
Monster, The	—	2	6	3	73	6,435 ft.
Seven Chances	—	—	5	6	86	5,113 ft.
Way of a Girl, The	2	4	3	2	55	5,025 ft.
UNIVERSAL.						
Let 'Er Buck	—	1	7	2	73	5,547 ft.

George E. Brown, Imperial theatre, Charlotte, N. C.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Manager Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

Ingenious Co-operative Ad Page Given "Oh, Doctor"

Something new in co-operative pages was devised by A. J. Sharick, Universal exploiteer, for the "Oh, Doctor," engagement at the Liberty, Youngstown, Ohio. Sharick sold 11 ads of sizes varying from quarter pages to single columns, but instead of having them concentrated on one page, he had them laid out on two pages in regulation pyramid style with reading matter surrounding them. Each page carried a publicity story on the picture, and each ad had "Oh, Doctor" inserted in a prominent place.

A contest was also run in connection with the pages. The announcement said that since the picture play dealt with a man who imagined he had all kinds of chronic ailments, the contest would be for an essay or outline of not more than 300 words on the theme: "Why should a person enjoy perfect health who patronizes advertisers on this page and the page opposite?" One of the requirements was that "each entry sent in must mention the article or articles advertised on these pages and tell why each should help to keep one healthy, and each advertisement on these pages must be covered in the essay."

Two cash prizes of $15 and $10 and a number of ticket awards were distributed among the winners.

"Lady of the Night" Copy Aimed at U. S. Sailors

When more than 30,000 sailors were recently given shore leave daily at San Diego, Cal., where "Lady of the Night" was playing at the Plaza theatre, bids for this trade were made by Manager C. C. Struble of the theatre and H. D. McBride, Metro-Goldwyn exploiteer. The interest of thousands of visitors to a series of important horse races of Tia Juana was also captured by this campaign.

The catchline, "The world was her hunting ground—men her prey," was used in all advertising, while the lines "Welcome, Navy" and "Men of the U. S. Navy will find much to enjoy in 'Lady of the Night'" were also featured. Five thousand heralds were distributed among the heavy automobile and pedestrian traffic, and in view of the fact that on the opening night of the attraction thousands of sailors and civilians were unable to obtain hotel accommodations, an all night performance was given. The electric lights above the theatre announcing this circumstance were put on at about ten o'clock in the evening, thereby preventing opposition theatres from using the idea.

In keeping with the title of the photoplay the lights in the theatre lobby were changed to blue, with signs on the marquee in red. Two street lamps, similar to those featured in the picture, were placed on the edge of the sidewalk with a red light, while eighteen-inch letters in red lighting carried the title on the top of the theatre. A heavy newspaper campaign supplemented these features.



Manager Barry Burke of the Palace theatre, Fort Worth, built a reproduction in his lobby of a dealer's window display on "The Dressmaker from Paris" (Paramount).

Striking Marquee Flash on "The Lady" by Schade

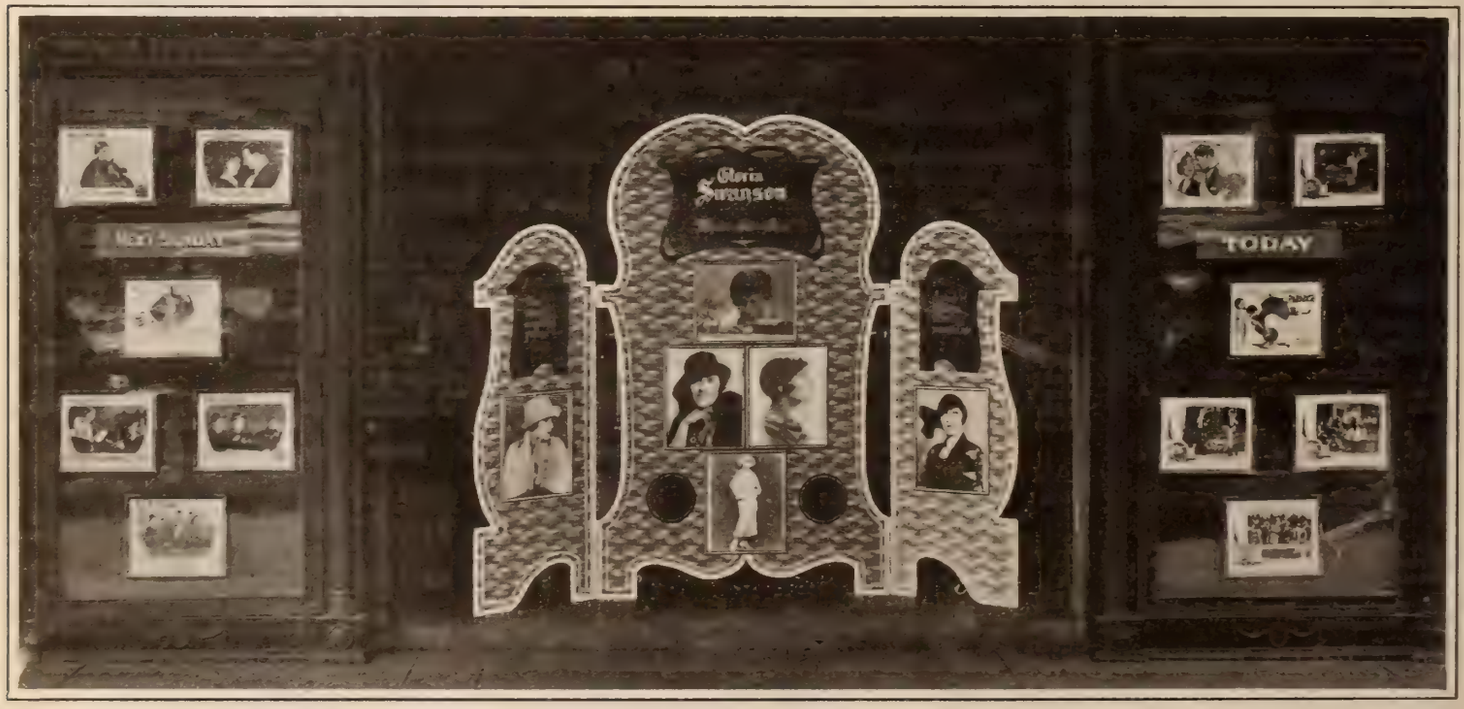
George J. Schade made up his mind to let the people of Sandusky, O., know in good time that "The Lady" was to be an attraction at his Schade theatre, and when George J. makes up his mind to do a thing—well, it's as good as done.

Schade started off by running small ads in the Sandusky newspapers; sort o' ticklers as it were. Then he ran ads a little larger.

Reading matter, the most of which Schade himself got up and had printed, was distributed from house to house not only in but all around Sandusky, and the streets of the city fairly shouted "Norma Talmadge in 'The Lady' at the Schade Theatre Soon," for banners and picture layouts in huge frames were placed here, there and everywhere.

The thing that attracted more attention than anything else, however, was a "flash" that Schade had put on both sides of the Schade's marquise. This attractive business puller was designed by Schade and executed by a young man by the name of Skidmore, whom Schade recently pulled away from Findlay, Ohio. Anything that Schade can design Skidmore can make, and so, the combination is a hard one to beat. But, as to the "flash," or "flashes," for there were two of them; there was a huge likeness of Miss Talmadge at one end; a likeness done in colors and so well done that it not only caught the eye but caused a lot of talk besides. Running up to the picture was a sign, "Norma Talmadge in 'The Lady,'" painted in white on a black background. Letters and picture were so illuminated with frosted electric light lamps that the layout on the whole was a thing of beauty by day and a knockout by night.

There wasn't a little part of the busy Market street shopping section from which the Schade's "The Lady" show-off could not be seen.



Special advance display board was used with attractive effect by Manager H. C. Farley of the Empire theatre, Montgomery, Ala., to advertise the engagement of "Madame Sans Gene" (Paramount) at that house, using star portraits rather than scene stills.

Title Writing Contest for "Zander" in Baltimore

Attention was drawn in Baltimore to the Century and Parkway theatres when "Zander the Great" played simultaneously at these two houses by an elaborate campaign staged by Norman W. Pyle, Metro-Goldwyn exploiteer.

A title-writing contest was run in the Baltimore News, the best five titles submitted daily for the picture being published and awarded two free tickets. This contest proved so successful as to win enthusiastic comment from Managing Editor McCabe of the News. Cuts and notices appeared daily in the dramatic sections of both the News and the American.

On the Sunday preceding the opening a cross word puzzle contest was run in the American to which thousands of answers were received. The correct solutions were awarded free tickets. A special story on this contest and a photo showing the pile of answers received found space in the paper. Special stories were published in both the News and American throughout the week, one of which included a photograph of Joe Weber and Lew Fields buying tickets at the Century box office to see the picture. An inquiring reporter, reports of patrons on the picture and an inquiring photographer furnished material for these stories.

The Luxor cabs carried strips on the back of each cab reading "Special taxi cab service all week to the Century theatre to see Marion Davies in 'Zander the Great,'" and a photograph of ten of these taxis lined up and full of people was carried with a special story in the Baltimore News. The critics' reports were broadcast by radio on the Tuesday of the week of the showing.

Thirty-five 24-sheets were posted and innumerable small posters also helped exploit the showing. Window cards were also distributed.



Co-operative tie-up with a local drug store on a window display for "Madame Sans Gene" (Paramount) at the Empire theatre, San Antonio, of which Vinton Sholl is manager. The display centered about perfume, the Sans Gene souvenir coins and late photos of the star.

Beauty Shop in Lobby as "Mad Whirl" is Shown

A tiny beauty shop, installed in the lobby, dispensing free marcel waves to women patrons who bought theatre tickets, was the exploitation A. H. Blank, manager, and Jack Edwards, Universal exploiteer, arranged for "The Mad Whirl" when it played the Rialto theatre, Des Moines.

The tie-up was made with Shinn, Lorenzen and Shinn, beautifiers to the Four Hundred. One of the Misses Shinn was in attendance daily during the afternoon and evening and cards were distributed which entitled women ticket purchasers to a special discount at the beauty shop. A large card illustrated with photographs in the Shinn shop called attention to the Rialto engagement. Advertisements were run on the society page both Sunday and Monday.

Through an arrangement with the Fashion Hosiery shop a pair of all-silk chiffon hose was given free to every bride of the week who registered at the Rialto box-office. There was also a large display of fine hosiery at the shop with a card announcing that similar hose was worn in "The Mad Whirl."

A tie-up with the largest furniture store in Des Moines procured a phonograph for the lobby which, supplied with the proper records, gave a jazz tone to the engagement. The store also used a window display and an inside flash.



A real "circus" front was given "The Great Circus Mystery" (Universal) when that picture opened at the Bijou theatre, Trenton, N. J., as shown here. The marquee was dropped to resemble the "big top".

"Quo Vadis" Screened for Philadelphia Clergy

Philadelphia clergymen were given a special morning showing of "Quo Vadis" as guests of the North American, during the run at the Arcadia theatre. More than 400 members of the clergy accepted the invitation from the editor of the North American and were present. Edgar Wolf, of the Stanley company, welcomed the clergymen in a brief address and assured them it was the desire of the company to co-operate with the clergy in the presentation of films for the public satisfaction.

The tie-up with the newspaper, which was arranged by A. P. Waxman, First National representative, at no cost at all, was the means of producing some excellent newspaper publicity as well as obtaining much mouth-to-mouth advertising from the ministers. Some of those who attend the special performance made mention of the picture in their Sunday sermons.

Teaser Poster Interests on "Thier in Paradise"

A feature of the exploitation campaign for "A Thief in Paradise" used by Manager Al Lever of the Isis theatre Houston, Texas, was a special teaser poster. He had fourteen signs, four feet high and ten feet long painted and placed at the entrance of each parking zone of the city five days before the opening of the picture. The poster was divided into panels by a blank strip horizontally through the centre. Above this strip was painted "Beware of a Thief." Underneath the strip was this warning, "Park your car inside—Play safe." On the day of the opening, Lever had the following painted in the strip through the center of the poster, "See 'A Thief in Paradise.' Isis Now Playing."

A diamond shaped card reading "Beware of 'A Thief in Paradise,' Isis theatre" with the word thief played up big was dropped inside and fastened to doors of all automobiles parked uptown starting three or four nights in advance of the showing.

A window display was obtained in a main street music store of the song "A Thief in Paradise" together with a card calling attention to the showing of the picture at the Isis. A card was also used on the music mounter.

During the showing of "A Thief in Paradise," Manager Lever turned the lobby of his theatre into a motion picture studio, with two arc lamps and a motion picture camera and took photographs of the patrons of his theatre announcing that the pictures would be shown on the screen throughout the following week.

Fac Simile Licenses Boost "So This is Marriage"

Ten thousand marriage licenses exploiting "So This is Marriage" were recently distributed with excellent effect in Detroit, Mich., where this production played at the Broadway Strand. This feat, achieved by Albert Kaufman, Metro-Goldwyn exploiteer, aroused much amused comment and interest in the picture.

A young couple in wedding finery were driven about the streets during the week preceding the showing in a machine decorated with white ribbon and old shoes. Across the back of the auto was a banner announcing the engagement. A press campaign, liberal posting and a furniture store tie-up completed this campaign.



Striking atmospheric lobby display by Manager Don Barhydt of the Palace theatre, Meriden, Conn., on "Salome of the Tenements" (Paramount).

Taxi Firm Makes Tie-up on "Seven Chances" Stunt

Cloth banners reading "Buster Keaton Took 'Seven Chances' But Our Drivers Never Take Any," were carried on the backs of 75 Red Top taxicabs in St. Paul, when "Seven Chances," played recently at the Tower theatre, in accordance with terms secured by Morris Abrams, Metro-Goldwyn exploiteer. These banners were carried into all parts of the city throughout the week of the showing and achieved widespread exploitation for the picture. A number of these banners were also carried by personal cars about town.

Extra space was taken in both dailies and a trailer was used in the theatre. The town was liberally posted and there was a special lobby display of special cut-outs. Three window displays helped exploit the showing also.

Manager Mick of the Tower co-operated actively with Abrams throughout the campaign.

Live Children in Window as "New Toys" Stunt

G. A. Cross, manager of the Garden theatre, Battle Creek, Mich., gave "New Toys," a window display in the Holly Heiman store which excited much interest and attracted passers-by to gaze into the window.

A low picket fence, painted white, was erected in the store's corner window. In it was placed several toys such as delight the hearts of children—a teddy bear, balls, etc. A boy and a girl were allowed to play with the toys in the window. In the background was a large card carrying the name of the star, theatre and title of the picture. The title was composed of letter blocks, each block carrying a letter of the title.



This realistic miniature railroad was furnished by the Chicago, Milwaukee & St. Paul railroad to exploit "Excuse Me" (Metro-Goldwyn) at the Tower theatre, St. Paul, and on the strength of it, the display was gotten into the window of the Cable Piano company.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

CLASSIFIED SERVICE

A classified ad in MOTION PICTURE NEWS offers the full resources and circulation of the NEWS to the advertiser at a ridiculously low figure.

Whether you want to reach executives, branch managers, salesmen, or theatre managers, you can accomplish this quickly and economically through the NEWS Classified Columns.

Wanted

ORGANIST.—Concert; feature; experienced; only fine instrument considered; employed; open until October. Address, Box 230, Motion Picture News, New York City.

MANAGING DIRECTOR, available about June 1st, desires to negotiate with a theatre owner requiring the services of a capable manager thoroughly versed in the technique of modern theatre management; have had 17 years' experience in Chicago and Illinois; am 37 years old and married; prefer to locate in Indiana, Ohio, or Western Pennsylvania; write or wire full particulars. Address, Box 260, Motion Picture News, New York City.

MOTION PICTURE OPERATOR.—Experienced; young man; wishing position anywhere. Write Dion Moller, 411a Prospect Ave., Brooklyn, N. Y.

ART DIRECTOR, scenic artist of established reputation, solicits engagement with organization who demand high class scenic prologues. Will go anywhere. Milo B. Denny, "Den," 5701 Cherokee Ave., Tampa, Fla.

For Sale

FOR SALE. — Camera; Universal movie outfit; cost $650; sell $275; guaranteed. R. Wright, 1025 Linn, Cincinnati, Ohio.

FOR SALE.—Motion Picture Theatre; 750 seats; in New Jersey summer resort; not far from New York City; only theatre in town; building 4 years old. Box 280, Motion Picture News, New York City.

WANTED

Sales Representatives
for
Baird Projectors

Only strictly high class, reliable companies requested to communicate with the

BAIRD MOTION PICTURE MACHINE CO
Sherman Ave. & Runyon St.
Newark New Jersey

LEASE FOR SALE.—Moving Picture Theatre; 1,000 seats; west side Buffalo. Write David Krieger, Batavia, N. Y.

CAPITAL FURNISHED to build or reconstruct motion picture theatres in towns of over 10,000 population. Prefer cooperating with owners who are desirous of expanding. Give full particulars in first letter. Box 290, Motion Picture News, New York City.

THEATRE EQUIPMENT FOR SALE.— 600 chairs; 1 piano; 2 Motiographs, De Luxe model; 2 30-inch exhaust fans with aeroplane blades; 4 side wall fans, 16-inch; 3 ceiling fans; 1 Wagner rotary converter; 1 dark green plush drop, fits opening 16 high 32 wide; other scenery and stage equipment; everything in good condition; must be disposed of before June 27th. L. C. Barnes, Fuller Theatre, Kalamazoo, Mich.



Seven typical newspaper ads used in various cities throughout the country on "Zander the Great" (Metro-Goldwyn are illustrated in the lay-out above. The houses responsible for them are: Loew's Columbia theatre, Washington, D. C.; Adams theatre, Detroit; Century and Parkway, Baltimore; Loew's State, Boston; Loew's Columbia, Washington (second week ad); Loew's Aldine, Philadelphia; and the Stillman theatre, Cleveland. These ads range from two to four columns.

With First Run Theatres

NEW YORK CITY

Cameo Theatre—
Film Numbers—Silent Sanderson (Prods. Dist. Corp.), Pathe News, Aesops Fables (Pathe), Hello, Goodby (Educational).
Musical Program—Popular Melodies (Overture), "Heart That Is Free" (Soprano solo), Organ solo.

Rialto Theatre—
Film Numbers—Eve's Secret (Paramount), Rialto Magazine (Selected), Official Officers (Pathe).
Musical Program—"William Tell" (Overture), Riesenfeld's Classical Jazz, "Valse-Bluette" (Violin Solo), "Doo Wacka Doo" (Dance solo), "Poet and Peasant" (organ solo).

Mark Strand Theatre—
Film Numbers—I'll Show You The Town (Universal), Hodge Podge (Educational), Topical Review (Selected).
Musical Program—Excerpts from "Romeo and Juliet" (Overture), "Serenade" (baritone solo), "Papillon" (dance solo), "Valse" (dance duet), Nick Lucas, (specialty), Organ solo.

Rivoli Theatre—
Film Numbers—Are Parents People? (Paramount), Rivoli Pictorial (Selected), Marvels of Motion (S. R.), The Village School (Educational).
Musical Program—"Light Cavalry" (Overture), Riesenfeld's Classical Jazz, Silhouette Dance (Ballet), Dance solo, Joe Thomas' Sax-o-tette (with dancers), "Somewhere a Voice is Calling" (organ solo).

Capitol Theatre—
Film Numbers—Wildfire (Vitagraph), The Iron Mule (Educational), Capitol Magazine (Selected).
Musical Program—Capitol Orchestra (overture), Roxy's Gang At The Races (specialty with songs and dances), Organ solo.

Piccadilly Theatre—
Film Numbers—Dangerous Innocence (Universal), Piccadilly Pictorial (Selected), Pillars of Salt (special reel).
Musical Program — "Backward, Turn Backward, Oh Time" and "You're Just a Flower From An Old Boquet" (organ solos), Voi Lo Sapete (soprano solo), "Valse Bluette" and "Serenade" (violin solos), Recessional (organ).



Art ad on "Confessions of a Queen" (Metro-Goldwyn used in Dayton by Loew's Dayton theatre.

Colony Theatre—
Film Numbers—The White Monkey (First National), Colony Pictorial (Selected), Fun's Fun (Educational), Neptune's Jewels (S. R.).
Musical Program—Selections from the "Student Prince," Grant and Wing (dance duet), Wheeler Wadsworth Orchestra (specialty), Erlay and Hallock (song duet).

BROOKLYN

Mark Strand Theatre—
Film Numbers—Friendly Enemies (Prod. Dist. Corp.), Mark Strand Topical Review (selected), and Dragon Alley (Educational).
Musical Numbers—Overture, "Selections from 'The Fortune Teller'"; "Twelfth Rhapsody" and "Faust Waltz" (pianiste); "Lo, Hear the Gentle Lark" (coloratura soprano solo); "Viennese Impressions" and "Scherzo in B Minor" (organ recessional).

LOS ANGELES

Cameo Theatre—
Film Numbers—The Heart of a Siren (First National), International News.
Musical Program—Orchestra.

Criterion Theatre—
Film Numbers—The Boomerang (Schulberg), Tell It To a Policeman (Pathe), Fox News.
Musical Program—Selections from "Rose Marie" (Orchestra).

Forum Theatre—
Film Numbers—The Crimson Runner (Prod. Dist. Corp.), The Gumps in Hollywood (Universal), International News.
Musical Program—Organ selections.

Hillstreet Theatre—
Film Numbers—Barriers Burned Away (Associated Exhibitors), The Pace Makers (F. B. O.), Aesop's Fables (Pathe), International News.
Musical Program—Vaudeville.

Loew's State Theatre—
Film Numbers—The Way of a Girl (Metro-Goldwyn), Loew's State Pictorial News (Selected).
Musical Program—"Light Cavalry" (Overture), Fanchon and Marco Revue.

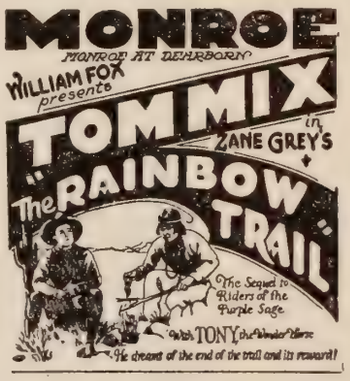
Metropolitan Theatre—
Film Numbers—The Little French Girl (Paramount), Boobs in the Woods (Pathe), Pathe News.
Musical Program—"The Fortune Teller" (Overture).

Million Dollar Theatre—
Film Numbers—Beggar On Horseback (Paramount), Dog Days (Pathe), Pathe News.
Musical Program — "Poet and Peasant" (Overture).

Pantages Theatre—
Film Numbers—Riders of the Purple Sage (Fox), Pathe News.
Musical Program—Vaudeville.

Rialto Theatre—
Film Numbers—Black Cyclone (Pathe), Pathe News.
Musical Program—Orchestra "Susie" (Organ solo).

Egyptian Theatre—
Film Numbers—The Iron Horse (Fox), continued.



The Monroe theatre, in Chicago, used this ad recently on "The Rainbow Trail" (Fox).

Musical Program—Medley of Old Time favorites and prologue to feature.

ROCHESTER

Eastman Theatre—
Film Numbers—Forty Winks (Paramount), Eastman Theatre Current Events (Selected), Dog Days (Pathe), Marvels of Motion (S. R.).
Musical Program—Eastman Theatre Company in "The Pirates of Penzance"—Act 1.

BOSTON

Fenway Theatre—
Film Numbers—The Little French Girl (Paramount), Carver of Canyons (S. R.), Fenway News (Selected), Love Goofy (Educational), Only a Country Lass (Educational).
Musical Program—"Give A Man A Horse He Can Ride" and "Honest and Truly," (baritone solos), "A Romance of Old Songs" (organ solo), Orchestra.

NEWARK

Branford Theatre—
Film Numbers — Madame Sans Gene (Paramount), Branford Review of Events, Iron Mule (Educational).
Musical Program — "Coronation March" from "The Profit" (Overture), "Barcarolle" from "Tales of Hoffman," (Soprano and Contralto duet), "Aria" (Tenor solo), "La Marseillaise" (Trio).

BUFFALO

Shea's Hippodrome—
Film Numbers—Declasse (First National), Blue Blood (Fox), Current Events (from Pathe and International News).
Musical Program—"Orpheus" (orchestra). Selections by Princess Angie and her Royal Hawaiian orchestra.

Loew's State Theatre—
Film Numbers—One Year to Live (First National), Don't Pinch (Educational), Current Events (Pathe).
Musical Program—Selections from "Bombo" (orchestra), Five acts of vaudeville.

Lafayette Square Theatre—
Film Numbers—Christine of the Hungry Heart (First National). Pathe comedy, Current Events Fox News.
Musical Program—"A Midsummer's Night Dream" (orchestra). Organ solo, Five acts of vaudeville.

New Olympic Theatre—
Film Numbers—Lillies of the Streets (F. B. O.), The Isle of Vanishing Men (S. R.), Century comedy, Current Events (International News).
Musical Program—Medley of Popular Airs (Organ).

Shea's North Park Theatre—
Film Numbers—Excuse Me (Metro-Goldwyn), Fares Please (Educational), Current Events (Pathe and International News).
Musical Program—Selection from "Mlle. Modiste" (orchestra).

CLEVELAND

Stillman Theatre—
Film Numbers—Desert Flower (First National), Air Tight (Educational), The Laundry (S. R.), Topics of the Day (Pathe), Pathe News.
Musical Program—Poet and Peasant (overture), "The Kiss I Can't Forget" (vocal).

State Theatre—
Film Numbers—The White Monkey (First National), Tell It To A Policeman (Pathe), Pathe Review, Fun From the Press, International News (Universal).
Musical Program—"By the Waters of the Minnetonka" (overture, with setting and novelty act), "In the Land of Sky Blue Waters." Vaudeville.

Park Theatre—
Film Numbers—Eve's Secret (Paramount), The Marriage Circus (Pathe), Twinkle, Twinkle (Pathe), Topics of the Day (Pathe), Kinograms (Educational).
Musical Program—Classical Jazz Revue, June edition, arranged by Angelo Vitale.

Circle Theatre—
Film Numbers—Isn't Life Wonderful? (United Artists).
Musical Program—Organ prelude.

Reade's Hippodrome—
Film Numbers—The Hunted Woman (Fox), Comedy (Universal), International News (Universal).
Musical Program—"Tales of Hoffman" (overture), Vaudeville.

Keith's East 105th St.—
Film Numbers—The Good Bad Boy (Principal Pictures), Pathe News, Topics of the Day (Pathe).
Musical Program—Popular Potpourri (overture), Vaudeville.

ST. PAUL

Capitol Theatre—
Film Numbers—Old Home Week (Paramount), Capitol Digest (Selected), The Cloudhopper (Educational), Swanee River (S. R.).
Musical Program—"The Morning," (Overture), "Car-Tune" (organ novelty), "Memories of Norway" (premier danseuse and quartette), Martin Mortinson (pianist), "Let It Rain, Let It Pour" (organ recessional).

CHICAGO

Chicago Theatre—
Film Numbers—Chickie (First National), Scenic (Bruce), International News (Universal).
Musical Program—"Le Rois Dys" (Overture), Eugene Cibelli (Vocalist), Hope & Rosedale (Specialty), "Rose Marie," (Organ Solo).

Tivoli Theatre—
Film Numbers—The Heart of a Siren (First National), News Weekly (Pathe).
Musical Program—Jazz vs. Opera "The Battle of Music," (Overture), Jazzy Jests; Songs and Sayings; Helen Yorke in an operatic excerpt; Emma Noe, Carl Bitterl and Caesar Nesi, trio from "Faust," Boyd Senter, clarinet wizard; The Runaway Four; The White Sisters; The Mystery Masks; Wagnerian Fantasy; and special organ number by Mr. and Mrs. Jesse Crawford.

Riviera Theatre—
Film Numbers—Quo Vadis (First National), International News (Universal).
Musical Program—"Dance of the Hours," (Overture), Griffin Twins (Specialty).

McVickers Theatre—
Film Numbers—The Shock Punch (Paramount), News Weekly (Pathe), Tender Feet (Educational).
Musical Program—Paul Ash and his gang "In Hawaii," (Combination of overture and specialties), Milton Watson (Varsity Tenor) "Umbrella Love," (Presentation).

Orchestra Hall—
Film Numbers — The World Flight (S. R.).

Capitol Theatre—
Film Numbers—The Mad Dancer (S. R.), International News (Universal) Cartoon (S. R.)
Musical Program — "Police Syncopation," (Overture), "Yvette," (Violinist), The Abbott Synco-Steppers (Specialty), Frosini (Piano-Accordion), "Mexicana," Presentation), Hayden, Dunbar and Hayden (Syncopaters), "Pack Up Your Sins And Go To The Devil," (Solo), "Syncopation in Hades," (Specialty).

Stratford Theatre—
Film Numbers—The Little French Girl (Paramount), News Weekly (Pathe).
Musical Program—"Naughty Marietta" (Overture), "Your Just a Flower From an Old Bouquet" (Specialty), "Moonlight and Roses" (Solo), "Revue De Variety" (Presentation).

Senate Theatre—
Film Numbers—Tracked in the Snow Country (Warner Brothers), News Weekly.
Musical Program—Ten English Rocketts with Edward Allen (Specialty), Ralph Ginsburg, violinist (presentation).

Pantheon Theatre—
Film Numbers—Welcome Home (Paramount).
Musical Program—"The Cansinos" (Specialty), Pantheon Trio (Specialty).

Roosevelt Theatre—
Film Numbers—The Lost World (Rothacker-First National).

Monroe Theatre—
Film Numbers—Everyman's Wife (Fox).

Orpheum Theatre—
Film Numbers—Grass (Paramount).

Randolph Theatre—
Film Numbers—I'll Show You The Town (Universal), International News.



Another of Ed Olmstead's distinctive ads, this being on "Old Home Week" (Paramount) at the Rivoli, New York City.

ST. LOUIS

Missouri Theatre—
Film Numbers—The Little French Girl (Paramount) Missouri Magazine. Comedy.
Musical Program—Orchestra. Organ solo. On stage, Herschel Henlere (pianist). The Harpland Fantasy (harps).

Grand Central, West End Lyric and Lyric Skydome—
Film Numbers—Learning to Love (First National) The Cloudhopper (Educational), Kinogram news.
Musical Program—Orchestral and organ selections. At Grand Central only—Ashton and Coyle.

Capitol Theatre:
Film Numbers—Lillies of the Streets (F. B. O.), The Cloudhopper (Educational), Kinogram News. Aesop Fable.
Musical Program—Orchestral and organ numbers. Happy Harry Philwin (tenor).

Loew's State Theatre—
Film Numbers—Confessions of a Queen (Metro-Goldwyn), What Price Goofy (Pathe), Loew State News.
Musical Program—Orchestra. On the stage—The Glorias (Dance numbers).

Kings and Rivoli Theatres—
Film Numbers—Tracked in the Snow Country (Warner Bros.), Official Officers (Pathe), Goldman's Magazine.
Musical Program—Orchestral and vocal numbers.

Delmonte Theatre—
Film Numbers—Women and Gold (S. R.), Comedy, Delmonte News.
Musical Program—Orchestral overture and popular numbers. State novelties.

INDIANAPOLIS

Appollo Theatre—
Film Numbers — The Crowded Hour (Paramount), Comedy (Fox), News Weekly (Fox).
Musical Program—Dorsey, Kaehn and Pelletier (vocalists), Emil Seidel orchestra and Earl Gordon (organist).

Circle Theatre—
Film Numbers — Chickie (First National), Comedy (Educational), News Reel (Universal).
Musical Program—"Handel" (overture).

Colonial Theatre—
Film Numbers—I'll Show You the Town (Universal), News Weekly (Pathe), Aesop Fables (Pathe).
Musical Program—Frank Owens, (tenor), Virgil Monks (pianist), Larry Gomerdinger (xylophonist), and American Harmonists.

OMAHA

Rialto Theatre—
Film Numbers—The Talker (First National), The Burglar (Fox), Kinograms.
Musical Program — "Mignon," (Overture), "Under the Flag of Victory," (Exit march), "Community Singing," (Organ solo), "Dramatic Tension," "Agitation Poignant," and "Yestereve," (themes for feature picture). The China Rosebuds and Charles Elby, special stage feature.

Strand Theatre—
Film Numbers—My Wife and I (Warner Bros.), Curses (Educational), Fox News, Newspaper Fun (F. B. O.), Selection from "Bohemian Girl," (Overture), Colletta and Her Jazz-O-Mania Revue, special stage feature.

Sun Theatre—
Film Numbers—Oh, Doctor (Universal), the Sea Squawk (Pathe), Pathe News.

Moon Theatre—
Film Numbers—A Cafe in Cairo (Prod. Dist. Corp.), Idaho, third chapter (Pathe).
Musical Program—Five acts of vaudeville.

World Theatre—
Film Numbers — One Night in Rome (Metro-Goldwyn).
Musical Program—Six acts of vaudeville.

Empress Theatre—
Film Numbers — The Stardust Trail (Fox), The Great Circus Mystery, sixth episode (Universal).
Musical Program — "The Derby Girl" (Musical comedy).

SAN FRANCISCO

California Theatre—
Film Numbers—Proud Flesh (Metro-Goldwyn), Tell It To A Policeman (Pathe), News Weekly (Pathe), Origin of Man (Pathe).
Musical Program—"Jolly Robbers" (Overture), "Freak Arrangements," "Spanish Serenade" (Violin).

Granada Theatre—
Film Numbers—I'll Show You The Town (Universal), San Francisco—See America First (Universal), Pathe News.
Musical Program — "Antholite" (Specialty). Reginald Denny in Person.

Loew's Warfield—
Film Numbers—Soul Fire (First National), Ko-Ko Trains Em (S. R.), Kinograms.
Musical Program—"Bathing Girls Review" (Fanchon and Marco idea with singing and dancing).

Imperial Theatre—
Film Numbers—Grass (Paramount), What Price Goofy (Pathe), Twinkle Twinkle (Pathe), Fox News.
Musical Program—Selections from "The Fortune Teller" (Overture), "Hekri Kati" (Violin solo).

Union Square Theatre—
Film Numbers—Easy Money (S. R.), Wild Cat Willie (Educational), Fox News, Screen Snap Shots (S. R.).
Musical Program—"When You Get Married" (Thirty in Singing and Dancing).

Cameo Theatre—
Film Numbers—Beyond the Border (Prods. Dist. Corp.), Seeing Universal City—City of Stars (Universal), Speak Freely (Universal), International News.
Musical Program—Moore Sisters (Violin and Cornet).

Beatty's Casino Theatre—
Film Numbers—The Trail Rider (Fox), Snow-Hawk (F. B. O.), Scenic (Educational), Fox News.
Musical Program — "Pepperbox," (Girl revue with forty singing and dancing).

Strand Theatre—
Film Numbers—Scandal Proof (Fox), Westward Whoa (Fox), Kinograms.
Musical Program—Five Vaudeville acts.

Aztec and Egyptian Theatres—
Film Numbers—Wings of Youth (Fox).

MILWAUKEE

Alhambra Theatre—
Film Numbers—My Wife and I (Warner Bros), Tell It To A Policeman (Pathe), Pathe News.
Musical Program—Cleora Miller (Musical Artist).

Garden Theatre—
Film Numbers—Wings of Youth (Fox), Royal Four Flush (Pathe), Fox News, Topics of the Day, (Pathe).
Musical Program—"Fortune Teller" (orchestral overture), "If You See That Girl of Mine" (organ solo).

Merrill Theatre—
Film Numbers—Daughters Who Pay (S. R.), Balto's Race to Nome (Educational), Turn About (Educational), International News.
Musical Program—"Seminole" (orchestral overture).

Strand Theatre—
Film Numbers—Men and Women (Paramount), The Race (Fox), Out of the Inkwell (S. R.), Kinograms.
Musical Program—"Isn't She the Sweetest Thing" (Jazz overture), Ralph Wayne (tenor soloist), "Beside a Silvery Stream" (Music and scenic novelty).

Wisconsin Theatre—
Film Numbers—Old Home Week (Paramount), Out of the Inkwell (S. R.), International News Reel.
Musical Program—"Tannhaeuser" (overture), Gregory Matusevitch (concertina), Lyric Male Chorus (60 voices), "You Can't Get Away From It" (Twin Organs).

Mr. Exhibitor: Ask at the Film Exchanges for the



It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

SEATTLE

Blue Mouse Theatre—
Film Numbers — Kiss Me Again (Paramount), Amateur Detective (Fox), The Runt (Pathe), International News (Universal).
Musical Program — "Kiss Me Again" (Overture) "Red Hot Henry Brown" and "Ah Hah" (Orchestra novelties) "We're Gonna Have Weather" (organ novelty).

Coliseum Theatre—
Film Numbers — Madame Sans Gene (Paramount), Felix Grabs Grub (S. R.) Kinograms (Educational), Pathe News.
Musical Program — "Stars and Stripes" (Overture), "Panama Mamas," "Flapper Wife" and "Oh, How I Love My Darling" (Jazz band).

Columbia Theatre—
Film Numbers—I'll Show You The Town (Universal), Hot Time in Iceland (Pathe), Secrets of Life (S. R.), International News (Universal).
Musical Program—Orchestra.

Heilig Theatre—
Film Numbers—Taming the West (Universal), The Runt (Pathe). Topics of the Day (Pathe), Pathe News.
Musical Program — "Hungaria" (Overture), "No One" and "Prince of Wails" (Jazz band).

Liberty Theatre—
Film Numbers—Declasse (First National), Alice, the Piker (S. R.), Action Crossword Puzzle (S. R.), International News.
Musical Program—"Wedding Day" (Overture), "A Little Bit of Irish" (novelty song).

Pantages Theatre—
Film Numbers—Daughters Who Pay (S. R.), The Runt (Pathe), Pathe News.
Musical Program—Vaudeville.

Strand Theatre—
Film Numbers—Quo Vadis (First National), Felix, Full of Fight (S. R.), Kinograms.
Musical Program—Selections from "Naughty Mariette" (Overture).

Winter Garden Theatre—
Film Numbers—The Bandit's Baby (F. B. O.), Fox Educational, Free and Easy (Comedy), Fox News.
Musical Program—Orchestral specialties.

CINCINNATI

Capitol Theatre—
Film Numbers—The Lover of Camille (Warner Brothers), Smile Ways (S. R.), Capitol News (Selected).
Musical Program—Orchestra.

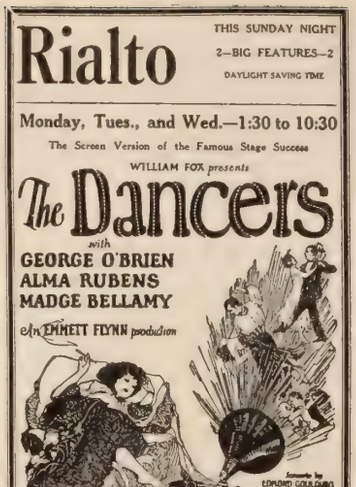
Walnut Theatre—
Film Numbers—Old Home Week (Paramount), Pathe News, Topics of the Day (Pathe), Aesop's Fables (Pathe).
Musical Program—Selections from "Princess Pat" (Orchestra).

Strand Theatre—
Film Numbers—Butterfly (Universal), Love's Mania (Educational), Pathe News.

Lyric Theatre—
Film Numbers—Quo Vadis (First National), continued, Kinograms.
Musical Program—Orchestra.

Gifts Theatre—
Film Numbers—The Awful Truth (Prod. Dist. Corp), Gridiron Gertie (Universal).

Family Theatre—



The Rialto theatre at Waterbury, Conn., used this ad from stock material on "The Dancers" (Fox).

Film Numbers—The Narrow Street (Warner Brothers), Fox News, Felix, the Globe Trotter (S. R.).

Keith Theatre—
Film Numbers—Is Love Everything? (Associated Exhibitors), Pathe News, Aesop's Fables (Pathe), Topics of the Day (Pathe).

Grand Theatre—
Film Numbers—Some Wild Oats (S. R.) Return engagement.

KANSAS CITY

Newman Theatre—
Film Numbers—Old Home Week (Paramount), Shooting Indians (Pathe), Newman News and Views (Pathe and Kinograms), Newman Current Events (Local Photography).
Musical Program — "Zampa" (Overture), Intimate Song and Dance Revue (Specialty), Narto Rubuni (Vocal), Recessional (Organ Solos).

Liberty Theatre—
Film Numbers — Recompense (Warner Bros.), Super-Hooper-Dyne Lizzies (Pathe), Hodge Podge (Educational), The Fighting Ranger (Universal), International News Pictorial, Aesop's Fables (Pathe).
Musical Program — Atmospheric Selections (Overture), Recessional (Organ Solos).

Royal Theatre—
Film Numbers—Adventure (Paramount), Tenderfeet (Educational), Royal Screen Magazine (Pathe and Kinograms), Royal Current Events (Local Photography).
Musical Program—Royal Syncopators On Stage (Overture), Recessional (Organ Solos).

Pantages Theatre—
Film Numbers—The Early Bird (Burr-S. R.), Fox News and Fox Short Subjects.
Musical Program — "Charleston" (Overture), "Row! Row! Rosie" (Organ Novelty), Recessional (Organ Solos).

Mainstreet Theatre—
Film Numbers—I Want My Man (First National), Pathe News and Educational Short Subjects.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

DES MOINES

Capitol Theatre—
Film Numbers—Just A Woman (First National, Fox News, Air Tight (Educational).
Musical Program—"Dreamy Carolina Moon," (special organ feature) "Music That Charms," (duet in musical number with special stage settings).

Des Moines Theatre—
Film Numbers—The Talker (First National), International News, Guest of Honor (Fox).

Strand Theatre—
Film Numbers—My Wife and I (Warner Brothers) Kinograms, Hot Dog Days (Pathe).

Rialto Theatre—
Film Numbers—Dangerous Innocence (Universal), Tell it to the Policeman (Pathe).

DETROIT

Capitol Theatre—
Film Numbers—The Night Club (Paramount), Aesop's Fables, (Pathe), Grantland Rice Sport Reel (Pathe), Newsreel, (Detroit News Pictorial and Pathe).
Musical Program—Specialty presentation, basso solos, Tone painting (Rubenstein's Melody in F.), (orchestra and travel reel), organ recessional.

Madison Theatre—
Film Numbers—Confessions of a Queen (Metro-Goldwyn), Curses (Educational), travelogue on Southern Europe (S. R.), Newsreel, (Detroit News Pictorial and Pathe), Aesop's Fables, (Pathe).
Musical Program — (Overture), (orchestra), vocal selections (trio), organ recessional.

Broadway-Strand—
Film Numbers—The Sky Raider (Associated Exhibitors), Travelogue (S. R.), Newsreel (International).
Musical Program—Orchestral selections, novelty presentation, (French air hero in person), organ solos and recessional.

Fox Washington—
Film Numbers — The Rainbow Trail (Fox), Felix The Cat, (S. R.), The Come-Back (S. R.), Newsreel (Fox), Alice Comedy (S. R.).
Musical Program—Overture (Orchestra), vocal selections (Tenor), organ recessional.

Adams Theatre—
Film Numbers—A Kiss in the Dark (Paramount), Grantland Rice Sport Reel (Pathe), travelogue (S. R.), Newsreel, (Detroit News Pictorial and Pathe).
Musical Program—Overture (Orchestra), vocal selections (Soprano), organ recessional.

BALTIMORE

Century Theatre—
Film Numbers—Old Home Week (Paramount), News Weekly (Fox), Local Lafs (Joke tie-up with Baltimore News), Curses (Educational).
Musical Program—Special overture (By Orchestra), Old Home Week Prologue (By special company that acted as ballyhoo on street).

Garden Theatre—
Film Numbers—Troubles of a Bride (Fox), Wild Papa (Pathe), Felix Finds Out (S. R.), International News (Universal), The Triumph Health Pageant (Taken By Whitehurst Camera Department of Baltimore Stadium Health Pageant).
Musical Program—Music by orchestra and organ for pictures and five vaudeville acts.

Keith's Hippodrome—
Film Numbers—The Battling Orioles (Pathe), Topics of the Day (Pathe), Speak Freely (Universal), News Weekly (Pathe), Who's Who (Special contest film of Baltimoreans), Hot Times In Iceland (Pathe).
Musical Program—Music by orchestra and organ for pictures and five acts of vaudeville.

Metropolitan Theatre—
Film Numbers—The Silent Accuser (Metro-Goldwyn), Carriso Gorge the Magnificent (Pathe), Judge's Cross Word Puzzles (Educational), Metropolitan Topical Review (Pathe), Wall Street Blues (Pathe).
Musical Program—"If You See That Gal of Mine, Send Her Home" (Orchestra Novelty Selection).

New Theatre—
Film Numbers — The Night Club (Paramount), News Weekly (Pathe), The Storm (S. R.), Andy In Hollywood (Universal).
Musical Program—Selection "High Jinks" (Overture).

Parkway Theatre—
Film Numbers—Welcome Home (Paramount), Balloons (S. R.), Wild Papa (Pathe), Parkway Pictorial News (Kinograms).
Musical Program—Concert Selection "Old Folks At Home" (For violin accompanied by orchestra). Also organ selections for pictures.

Rivoli Theatre—
Film Numbers—Soul Fire (First National), Rivoli News (Pathe), The Voice of the Nightingale (Educational).
Musical Program—"Martha" (Organ Selection), "Oberon" (Overture), Princess Angie and Her Royal Hawaiians (Divertissement), Intermission Exit March (Organ solo).

SALT LAKE CITY

American Theatre—
Film Numbers—My Son (First National), French Pastry (Educational), Newspaper Fun (F. B. O.), International News.

Kinema Theatre—
Film Numbers — Silent Sanderson (Prod. Dist Corp.), Speak Freely (Universal), International News.

Pantages Theatre—
Film Numbers—Confession of a Queen (Metro-Goldwyn).

Paramount-Empress Theatre—
Film Numbers—Paths To Paradise (Paramount), Aesop's Fables (Pathe), Pathe News.

Orpheum Theatre—
Film Numbers — Stop Flirting (Prod. Dist. Corp.).

Victory Theatre—
Film Numbers—Old Home Week (Paramount), The Love Bug (Pathe), Pathe News.

Exhibitors Box-Office Reports

METRO-GOLDWYN

Greed—
Very morbid picture. Business was off throughout the week. (Middle West.)
Revelation—
This one "knocked 'em dead." They raved about Viola Dana. (South.)
The Unholy Three—
Business good with this feature. A good story and cast helped. (West.)
The Denial—
They didn't think much of this one in this town. Business, very poor. (Middle West.)
The Beauty Prize—
Viola Dana was popular in this one, drawing good. (Middle West.)
Confessions of a Queen—
Extremely interesting romance, although at times burdened with unnecessary complications. Alice Terry and Lewis Stone add greatly to film's success. (Middle West.)

FOX

The Rainbow Trail—
Generally liked by the Mix followers. Compares with his average work. (Middle West.)

F. B. O.

The Bandit's Baby—
A very good western. Fine reports from the box office. (West.)
Do It Now—
This should appeal to all action lovers. Went well here. (West.)

PARAMOUNT

East of Suez—
A very good picture which made a fair average as a program feature. Ran against a hot weather week. (Middle West.)
The Shock Punch—
This is a fairly interesting movie, but couldn't compete with the rising temperature. (Middle West.)
The Night Club—
Generally conceded to be one of the funniest comedies of the year.



Opening ad on "The Necessary Evil" (First Nat'l) at the Pantheon theatre, Toledo.

Is splendid first starring vehicle for Raymond Griffith. Coupled with Siamese Twins, bill drew unusually well throughout week. (Middle West.)
Played in conjunction with anniversary program and drew big. (Middle West.)
A good hot weather picture. Not too heavy. (Middle West.)
Eve's Secret—
Star well liked so picture drew well. (West.)
Grass—
A somewhat out of the ordinary picture. Drew well. (West.)
Contraband—
Title can be played up. Pleases average audience. (Middle West.)
A fair production, not much of a story. However the audiences were satisfied. (South.)
Madame Sans Gene—
While not as good as some of this star's former pictures still it has its good points and star is liked. (West.)
The Crowded Hour—
This drew fairly well on the average. Bebe Daniels gives excellent performance. (South.)
Adventure—
This picture is just fair and did not draw well enough to stand against a weather handicap. This theatre is cool too and advertised as such. But they didn't come in. (Middle West.)
Old Home Week—
Meighan is well cast and his admirers liked the picture very much. (Middle West.)
The Charmer—
Patrons liked Pola in this her latest feature. Business was fair. (Middle West.)
The Spaniard—
Cortez well liked by our audiences in The Spaniard. Heat made business poor. (Middle West.)
A Kiss In The Dark—
Voted to be excellent hot weather fare. The suave Menjou is always likable although the plot bore nothing more than a forced suggestion of the original stage play. (Middle West.)

STATE RIGHTS

The Wizard of Oz—
As funny as it is good. (East.)
Daughters Who Pay—
An ordinary program picture that drew a fair attendance. (West.)
Black Lightning—
Presence of Clara Bow in cast helped picture which is fair. Drew average business for week. (Middle West.)
Some Wild Oats—
Drew very good houses for the duration of the run. (South.)
Traffic in Hearts—
Just a fair program picture but personal appearance of Mildred Harris attracted good business. (East.)

UNITED ARTISTS

America—
Griffith has done much better. Some big moments, but on the whole draggy. Average business. (Middle West.)
Isn't Life Wonderful—
Attendance about up to the usual standard for the week. (Middle West.)



The Appollo theatre, Indianapolis, advertised "The Way of a Girl" (Metro-Goldwyn) in this way.

VITAGRAPH

Baree Son of Kazan—
Not enough of the dog in this picture. Otherwise it is entertaining. Didn't do much business though, because it was too hot. (Middle West.)

FIRST NATIONAL

The Lady—
Patrons didn't like Norma in this English story of a rather depressing nature. Business off which is unusual for this house when Norma appears. (East.)
I Want My Man—
More triangle stuff over which audiences did not enthuse. Business off. (East.)
Patrons seemed to like it. Fair business. (Middle West.)
The Necessary Evil—
An average picture of its type. Business held up. (Middle West.)
Soul-Fire—
This is a bigger picture than "Tol'able David" and entirely up to the standard of this star's features. But the crowd didn't hear about it and hot weather kept a lot away. Pretty warm. (Middle West.)
Dick Barthelmess comes back after "New Toys," and again proves himself a real actor. Business good despite warm weather. (East.)
Pleased many patrons. Heavy drama for hot weather. (Middle West.)
Great bit of acting contributed by Barthelmess. Box office reports great. (Middle West.)
The Talker—
Too long drawn out. Business was way off, due partly to terrible heat. (Middle West.)
Well made and well cast production though rather long; good reports from the box office. (Middle West.)
An excellent production though somewhat drawn out. Patrons pleased and business very good. (South.)
Quo Vadis—
Foreign production that struck popular fancy, with good business. (Middle West.)
Did very well with this one. Audiences liked star. (West.)
Declasse—
Star great drawing card in this town. One of her best efforts. (West.)
Chickie—
A lively picture that pulled. even in hot weather. (East.)
The Heart of a Siren—
Not a convincing picture, but fairly amusing and in connection with special program, did good business. (Middle West.)
The Lost World—
Continues to do big business in its fourth week. Great box office attraction. (Middle West.)
Enticement—
Despite warm weather this one drew average crowds. (Middle West.)
His Supreme Moment—
A light picture that took well. (East.)

ASSOC. EXHIB.

The Price of a Party—
An excellent production with Hope Hampton doing well as the star. Very good attendance for the week. (South.)
Back to Life—
Pretty good picture with pretty good business. (Middle West.)
Introduce Me—
This is one dandy comedy and a rare laughmaker. Those who saw it were enthusiastic about it. But it's hard to drag them indoors in this warm weather. A good clean picture. (Middle West.)
The Sky Raider—
Melodrama of the most lavish type. Much of the local success of the film was due to the personal appearance of the star, Captain Nungesser, French air hero. (Middle West.)

WARNER BROS.

Recompense—
An average picture. No business with the thermometer flirting with the 100 degree mark. (Middle West.)
Kiss Me Again—
One of the best comedy-dramas shown here in some time. They all liked it. (West.)
Genuinely funny picture, great entertainment. It's only fault is that it is too short. Business, not so good as picture deserved because of excessive heat. (Middle West.)

UNIVERSAL

Rose of Paris—
Just a program picture. Average receipts for the week. (Middle West.)
A Woman's Faith—
Picture with good entertainment value which held up well despite adverse weather conditions. (Middle West.)
Taming the West—
An interesting western with star giving good performance. Showed to good houses. (West.)

Short Subjects and Serials

Century Lists Four for June

Two Reel Comedies Starring Wiley, Gordon, Marian and Darling on Current Schedule

A GROUP of four two-reel comedies is announced for release through Universal by the Century Comedies for the month of June. They are "Speak Freely" which stars Edna Marian, "Kicked About" with Eddie Gordon in the stellar role, "Gridiron Gertie" in which Wanda Wiley is starred and "Married Neighbors" with Constance Darling as the featured player.

The first release is a "bride and groom" picture, "Speak Freely," and stars Edna Marian. It was directed by William Watson, with Al Alt and Hilliard Karr in the chief supporting roles. It recounts the adventures of a young bride and groom whose parents visit them just after their first marital spat.

The second is "Kicked About," starring Eddie Gordon. Larry Richardson has the chief supporting role, and the comedy was directed by Noel Smith. The two-reeler gives Eddie ample opportunity to do many of his funny acrobatic stunts and shows him as an amateur detective in one mix-up after another.

"Gridiron Gertie," is set for release June 17. This one stars Wanda Wiley, showing her as a foot-ball substitute. Edward I. Luddy directed.

The last June release is another "June bride" comedy entitled "Married Neighbors," and was directed by Charles Lamont. Constance Darling is the featured player, with Billy Engle and Hilliard Karr as the chief support.

Burr Signs Barker and Sherry for Hines Film

J. Barney Sherry and Bradley Barker, both of whom have played prominent parts in previous Johnny Hines features, have been signed by C. C. Burr to assist the star in "The Live Wire," his initial vehicle for First National.

Christie Bans Broadcasting

Will Not Permit Players Under Contract to Appear on Air Programs

AL CHRISTIE has come out flat-footedly against radio appearances by players under exclusive contract to the Christie organization. He has banned them from going on the air on the plea that it is unfair to motion picture exhibitors. In a statement on his stand, Christie said:

"After going into the matter of radio carefully it seems to us that the competition radio programs are giving the motion picture theatres more than outweighs the publicity the players and pictures gain by doing the broadcasting. After all we are in the motion picture business and we can better devote our efforts to picture making if we do not dissipate the players' time by working them in getting up stunts and numbers for broadcasting.

"What our own organization does in this matter will not have any great effect on radio programs and will certainly not make or break the air programs that are being broadcast from Los Angeles and Hollywood. However, in our small way we do not wish to give the motion picture exhibitor any more competition than he already has.

"It is still an open argument the amount of box office money the radio takes from motion picture theatres. We are not convinced radio does not keep certain people from going to the theatre a few nights a week and it is our firm belief the picture industry will soon have to make up its mind whether or not it will lend its talent for the bolstering of air programs."

Clara Horton Leading Lady in Walter Hiers Comedy

Clara Horton, who made her debute on the screen as a child star and is now one of the rising ingenues of the screen, has been chosen for the role of leading lady opposite Walter Hiers in "Oh Bridget," which will be a July relase on the Educational program.



Three of the leading episodes from "Lost—A Wife," a Paramount production.

International Films Big Aerial Spectacle

Probably for the first time in history a smoke screen was thrown about a dirigible when Naval officials blanketed the huge Los Angeles with a dense smoke as it flew over Washington on June 3. The spectacle was filmed by International Newsreel as an exclusive feature for its topical reels for last week.

The demonstration was arranged by the Bureau of Aeronautics, U. S. Navy, and the Marine Corps, at the suggestion of International Newsreel.

Navy officers said that the demonstration would prove of incalculable value, while motion picture experts declared the picture to be among the most beautiful and thrilling ever made.

Gruen Engaged as Gag Man by F. B. O. Company

Jimmy Gruen, former Los Angeles newspaper man, has been engaged as gag man and title writer by B. P. Fineman, general manager of the F. B. O. studios in Hollywood. Gruen has been collaborating with Paul Gangelin on the scripts for the "Pacemakers" series of two-reel comedies produced by F. B. O.



ALICE COMEDIES

One Reel Each

The Perfect Novelty !

A CLEAN SWEEP!!

Playing

EVERY FIRST RUN THEATRE IN THE WORLD!!!

WINKLER PICTURES

Stage Stunt Scenes for New Pathe Serial

Stunt scenes for "Play Ball," the new Pathe serial based on a story by John J. McGraw, were staged on the Harlem river near New York during the past week. The filming attracted huge crowds which cheered the stirring fight episodes enacted by Walter Miller, leading man, and several opponents.

The picture is in its eighth week of production under the direction of Spencer Bennett. Allene Ray will be starred. The first chapter of "Play Ball" will be released on July 9th.

First of "Helen and Warren" Stories for Fall

Fox Film Corporation announce that preliminary work on the first series of eight stories of the "Married Life of Helen and Warren," which have appeared in the newspapers for the past fifteen years has been started by director J. G. Blystone who has been placed in charge of the series.

The series will be made in two reel stories and the first one is scheduled for release early in the Fall.

"Mexican Melody" Title for Hodge-Podge

"Mexican Melody" has been selected as the title of the Lyman H. Hodge-Podge to be released on the Educational program, during the week starting June 14.



Scenes from the single-reel Pathe comedy "In The Grease," produced by Hal Roach with James Finlayson in the featured role.



Release stills for Pathe's "Thundering Landlords," two-reel Hal Roach comedy starring Glen Tryon.

Pathe Announces June 21 List

Two Hal Roach Comedies Top Program of Diversified Short Subjects

TWO Hal Roach Comedies head the program of short subjects which Pathe has announced for release during the week of June 21. The list also includes the seventh chapter of "Sunken Silver," Pathe's current serial play, a Pathe Review, an "Aesop Film Fable," "Topics of the Day" and the regular two issues of Pathe News.

The Roach contributions are a two-reel comedy, starring Glenn Tryon, and titled "Thundering Landlords," and a single-reeler, with James Finlayson featured, called "Into the Grease."

Tryon appears as the head of a family which has incurred the wrath of their landlord and therefore is forced to move into their own unfinished and unfurnished house. Fay Wray appears in the leading feminine role and others prominent in the cast are Noah Young, Irene Allen, Marjorie Whiteis, "Husky" Hanes, and James Finlayson. "Thundering Landlords" was directed by James W. Horne.

The single-reel picture was produced under the direction of Jay A. Howe. Finlayson is supported by a group of well known Roach comedians.

"Face to Face" is the title of the seventh episode of "Sunken Silver," which is based on the Albert Payson Terhune novel, "Black Caesar's Clan." The opening scenes of the chapter show the star, Allene Ray, trapped in a tunnel under a Florida swamp and the following action reveals the heroism of the hero to release her from the grip of the Black Clan.

The Pathe Review No. 25 shows another subject taken by the Alvin V. Knechtel "process-camera." In "The Mystic Menagerie," produced at the Selig Zoo in Los Angeles, leopards are featured in marvelous trick scenes. The Pathecolor feature brings one to "The Land of Eternal Summer," Pau in the foothills of the Pyrenees and another of the "Here Comes the Bride" series is presented. "The Dutch Bride" is revealed and the customs and costumes are authenticated by the Holland Society of New York

"The Runaway Balloon" is the latest of the "Aesop's Film Fables" and tells the timely moral "A loud speaker is a sound investment." The Pathe release schedule for June 21st is completed by "Topics of the Day" and Pathe News Nos. 52 and 53.

International Newsreel Entertains Pilots and Cameramen

Officials of International Newsreel entertained at luncheon, at the Hotel Hamilton, in Washington, Wednesday, June 3, all those who had participated in making pictures of laying a smoke screen around the dirigible "Los Angeles," which are shown in the current issue of International Newsreel.

The honor guests of the occasion were Lieut. Stanley E. Ridderhoff, Lieut. Frank G. Cowie, and Lieut. H. D. Palmer, the pilots of the three bombers. Also present were U. K. Whipple, Norman Alley, Herman Stockhoff, J. C. Brown, Wm. Hearfield, Frank McKechnie, Edward Morrison. Harry Van Tine and Joseph Morrison, International Newsreel cameramen; Lieut. T. T. Patterson, of the Bureau of Aeronautics, Charles Parmer, feature writer of the Washington Herald and Universal Service, Jim Ring, of the Washington Times, Frank Walker, of International News Service, and officials of International Newsreel.

Resume of News Weeklies

KINOGRAM, NO. 5089. London—Britain's rulers and 80,000 of their subjects throng Wembley Stadium on Empire Day; New York—Columbia alumni open $1,000,000 athletic field with George F. Baker, world's third richest man, and donor of plant present; Berlin—German advertisers stage elaborate advertising show; Auburndale, Mass.—Lasell Seminary girls hold war canoe races; Brooklyn, N. Y.—100,000 children brave terrific heat to march in Brooklyn Sunday School Union parade; Ogden, Utah—Dog hero is decorated after saving little girl's life; Stockholm, Sweden—Prince Karl, brother of Swedish king, and his family attend old time wedding ceremony; Annapolis—President Coolidge awards diplomas to Naval Academy graduates.

KINOGRAMS, NO. 5090. Belmont Park, N. Y.—Sting wins classic Suburban in thrilling finish; London—England pays tribute at Field Marshal French's funeral; Lexington, Mass.—Pageant shows again scenes leading up to outbreak of Revolution; Poughkeepsie, N. Y.—Vassar beauties carry daisy chain in class day ceremonies; Paris—France joins America in honoring war dead; Los Angeles—Shriners hold annual conclave, featured by elaborate parade; New York—John T. Scopes confers with lawyers in preparation for his trial for teaching evolution in Tennessee; Strasbourg—Alsace holds elaborate sport carnival.

PATHE NEWS NO. 47: N. Y. City—Country swelters in heat wave; Annapolis, Md.—Coolidge warns against jingoism in address at Naval Academy graduation exercises; Off Spitzbergen Coast—Amundsen still swallowed in Arctic; Hannover, Germany—Hindenberg cheered at races; Los Angeles, Cal.—"Balloon's eye" view of city; N. Y. City—Nicholas Murray Butler scores Anti-evolution law; N. Y. City—Here's largest book in the world; Milan, Italy—Thrills develop in wheelbarrow race; Niagara Falls, Ont.—Sightseeing over Whirlpool Rapids; Epsom, England—Manna wins Epsom Derby; Coal Glen, N. C. (Charlotte only)—71 miners entombed by explosion; Council Bluffs, Ia. (Omaha only)—Student soldiers fight "battle of Council Bluffs;" Liberty, Mo. (Kansas City only)—Commencement exercises at William Jewell College; Detroit Mich. (Detroit only)—Pay glowing tribute to soldier dead; Longview, Texas (Dallas only)—Seven killed in rail wreck; Hollywood, Fla. (Atlanta only)—Bathing beauties on parade; Cleveland, Ohio (Cleveland only)—Speed demon Art Sobie grabs "Ein Can" Derby.

PATHE NEWS NO. 48: Los Angeles—Shriners gather for annual convention; Nome, Alaska—Eskimos take up dog racing; Lake Garda, Italy—Mussolini cheered after reunion with D'Annunzio; San Francisco—Helen Keller "feels" music over radio; St. Paul, Minn.—W. D. Mitchell made Solicitor-General; Tokio, Japan—Celebrate Universal Manhood Suffrage Bill; Montezuma, Ga.—Planes fight peach weevils; Olympia, England—Hold big naval and military pageant; Santa Cruz, Cal.—Young beauties in miniature bathing contest; Wash., D. C.—Coolidge on 1200 mile trip to greet Norsemen; Detroit, Mich. (Detroit only)—13-year old girl wins spelling bee; Washington, D. C. (Detroit only)—Coolidge congratulates Battle Creek mail carrier; Indianapolis, Ind. (Indianapolis only)—Final tribute paid Thomas R. Marshall; College Station, Texas (Dallas only)—180 reserve officers graduate from "A & M;" Lexington, Mass. (Boston only)—Enact battle of Lexington; Lexington, Ky. (Cincinnati only)—Celebrate 150 anniversary in pageantry.

INTERNATIONAL NEWS NO. 48: Epsom Downs, Eng.—English Derby won by Manna; Annapolis, Md.—Pres. Coolidge distributes diplomas to Naval Academy graduates; Cape Colony, Africa—Too much hand-shaking cripples Prince of Wales; Worcester, Mass.—Star golfers compete for national open title; Cleveland, O. (Cleveland only)—All kinds of tin-cans try for glory sweepstakes; London, Eng.—Britain thrilled by biggest military pageant; Wash., D. C. (Wash. only)—High school students march before President; Columbus, Miss.—Dixie College girls stage outdoor pageant; Boston, Mass. (Boston only)—Gallant marchers defy terrific heat wave; Central Park, N. Y. City—Showers-to-order break heat spell at the Zoo; Lanacostia, Wash., D. C.—Smoke screen hides huge dirigible.



Ben Wilson and Neva Gerber in "The Mystery Box," a Davis Distributing Division release.



Scenes from "Old Home Week" a Paramount production starring Thomas Meighan.

FOX NEWS VOL. 6, NO. 72: Annapolis, Md.—Graduating midshipmen are given diplomas by President Coolidge; Flushing, L. I.—"Spare that tree!" cries whole city when famous weeping beach is threatened; Hanover, Germany—President Hindenburg visits home after inauguration; Kansas City, Mo.—Tom Mix acclaimed by crowd; St. Louis, Mo.—Tom Mix acclaimed by crowd; Richmond, Va.—Largest book in world tells "Story of the South"; Yardley, Pa.—Here's largest peony farm in the world; Seattle, Wash.—Fifi the duck brings her fluffy brood to call on Fido the dog; How a big City Keeps its Children Cool—Kids in congested areas have a summer resort of their own; Cairo, Egypt—Three Scotchman, caught in the desert at tea-time climb pyramid to look for refreshments; New York City—Irish athletes introduce their native game, hurling; The Newest Creations in Bathing Suits—Designers offer a few snappy models for the summer's beach wear; Paris, France—Thrilling smash-up at finish feature 350-mile automobile race.

INTERNATIONAL NEWS NO. 49; Suresnes, France—How France honored America's war heroes; Worcester, Mass.—MacFarlane wins golf title; Wash., D. C.—Mrs. Calvin Coolidge dons girl scout uniform to award trophies; Long Beach, N. Y.—Show new fashions in bathing attire; Houston, Texas—Here's how they dispel thoughts of hot spells in the southwest; Lexington, Mass.—Transform "Old Meeting House" for patriotic celebration; Los Angeles—Shriners parade makes brilliant spectacle; Abyssinian Border, Africa—Hunting for pictures in darkest Africa; Strasbourg, France—10,000 athletes perform in big festival; Atlanta, Ga. (Atlanta only)—Big parade opens newsboys' celebration; Lexington, Mass. (Boston only)—All in readiness for great patriotic pageant; Mundelein, Ill. (Chicago only)—Cardinal Mundelein consecrates new chapel; N. Y. City—A mystery picture—jesting with death over skyscrapers.

Pre-release Reviews of Features

Fifty-Fifty

(Berger Prod.-Associated Exhibitors—Six Reels)

(Reviewed by Frank Elliott)

A PICTURIZATION of the same story in which Norma Talmadge appeared way back in the old Triangle days and which has now been given a modern tinge. The picture also serves to bring Louise Glaum back to the silver sheet. It opens with a camera tour of the French capital, showing us views of the points of interest in the upper and lower world.

The tale, as will be recalled by some of the old timers, has as its theme, "what is sauce for the goose is sauce for the gander." An American millionaire visiting in Paris meets, and later weds a mannequin-dancer, but tiring of her "steps out" with a beautiful divorcee. The wife decides to do the same thing, and after the husband's jealously has been aroused and he learns that the "framing" of his wife and "the other man" was just a trick of his new flame, there is a reconciliation.

Hope Hampton has the leading feminine role and during the action of the story displays a great array of latest styles for milady direct from the fashion centers of Europe. These gowns and jewels will be a good selling point with which to interest women patrons. Opposite Miss Hampton is Lionel Barrymore who gives a clear-cut characterization of the role of Harmon, millionaire. Miss Glaum is adequate as the vamp, while Arthur Donaldson and J. Moy Bennett inject the comedy element.

There are some interesting scenes in the cafes of the Parisian underworld which have been filled with realistic color. There are shots of mannequins displaying gowns in a Paris atelier which suggest a style show as an exploitation theme. There are apache dances which give opportunity for some fine musical accompaniment.

THEME. A society drama in which a wife finding her husband falling for the other woman gets him back on his feet by stepping out with another man.

PRODUCTION HIGHLIGHTS. The scene of Paris above and below the boulevards. The scenes in the fashion emporium. The Apache dances in Montmartre. The framing of the wife and "the other man." The gowns and jewels worn by Miss Hampton. The appearance of Louise Glaum.

DIRECTION. Has succeeded in injecting a Parisian atmosphere in this one which also contains enough action to hold the interest as well as a wealth of novelty.

EXPLOITATION ANGLES. Play up the names of the stars and emphasize the return to the screen of Louise Glaum. Put on a style show. Stage an apache dance as a prologue. Use stills of Miss Hampton for foshion ads.

DRAWING POWER. Should do business in most houses with a little exploitation. Should go good in the towns where its Parisian atmosphere will arouse interest.

SUMMARY. A good program picture which, because of its large number of exploitation angles, should be developed into a good box office feature. There is a good cast, an interesting, if not overly original plot.

THE CAST

Ginette a mannequin.....Hope Hampton
Frederick Harmon.....Lionel Barrymore
Nina Olmstead.....Louise Glaum
Charles O'Malley.....J. Moy Bennett
Grand Duke Popovitch.....Arthur Donaldson
Jean, an Apache.....Jean Del Val

By Allan Dwan. Directed by Henri Diamant Berger. Photographed by Henri Cronjager.

SYNOPSIS. Vacationing in Paris, Frederick Harmon meets Ginette, a model by day and a dancer in Montmartre by night. During a fight, Harmon saves Ginette and takes her home. He marries her. Enters the other woman in the person of Nina Olmstead, a divorcee, with whom Harmon becomes infatuated. Ginette learns of the affair, decides to win hubby back and steps out with Jean, an old flame. Nina, seeing an opportunity to widen the breach frames the pair. But Harmon learns of the trick and later is told that "what is sauce for the goose is sauce for the gander."

Speed Wild

(Harry Garson Production-F. B. O.—Five Reels)

(Reviewed by William Campbell)

THIS is a mighty good program picture with "Lefty" Flynn in his best role to date. The picture lives up to its title from beginning to end. It opens with "Lefty" doing his stuff in a speedy car along the California coast boulevard with a speed cop doing 70 or so to overtake him. Then enters the element of mystery as "Lefty" spies some suspicious looking characters sending light signals to a schooner off shore. Then a member of the motorcycle squad is beaten up by the smugglers and "Lefty" offers to take his place and hunt down the law-breakers.

He soon meets up with the foe, but in chasing them in a fleeing motor car he is forced off the road, over a cliff and down into the sea. This thriller is "shot" from above and shows "Lefty" diving into the water. It is a clever bit of camera work. But this incident only spurs "Lefty" on to greater efforts and soon we find him in Chinatown where he unearths the information that the villain who has been paying attention to his sweetheart is the "brains" of the smuggling outfit.

"Lefty" also finds his fiancee's long lost brother and then there is a fast and action-packed climax in which the hero dashes to the rescue of the kidnaped heroine in which sequence he beats up the whole gang in an underground cave with the whole motorcycle squad arriving just in time to lend a helping hand in the free-for-all.

"Lefty" is supported by an excellent cast. Dorothy Dwan is attractive as the heroine. There is some good comedy injected by Raymond Turner, a comedian of dusky shade, who has been appearing to advantage in several recent Flynn offerings.

THEME. A comedy drama in which a scion of the idle rich with a mania for speed volunteers to act as a member of the motorcycle squad and help to clean up a gang of Chinese picture bride smugglers.

PRODUCTION HIGHLIGHTS. The scene in which "Lefty" is forced off the road and dashes from a cliff into the sea. The fight in Chinatown as "Lefty" rescues his sweetheart's brother. The second battle at the climax when "Lefty" takes on the whole gang to save his fiancee.

DIRECTION. Harry Garson has turned out a picture that is fast moving and keeps the star on the jump from first to last shot. He has given the film an attractive mounting and has inspired the cast to enter into the "speed" idea.

EXPLOITATION ANGLES. Have a truck drag a battered motor car thru the streets, labeled "This is what happened to a man who was SPEED WILD. See the picture at, etc." Have a man drive a high powered racing car about town with a motorcycle cop behind him and with suitable advertising on the speedster.

DRAWING POWER. Good warm weather entertainment for the program houses.

SUMMARY. Flynn is going to win a lot of new admirers with this picture which has a bunch of thrillers in it and keep things moving "on high." There is a good cast and a pretty heroine. The backgrounds are realistic and colorful. The climax brings the picture to a peppy close.

THE CAST

Jack Ames.....Lefty Flynn
Mary Bryant.....Ann May
Wendell Martin.....Frank Elliott
Herbert Barron.....Charles Clary
Charles Bryant.....Ralph McCullough
Ulysses.....Raymond Turner
Red Dugan.....Fred Burns

By H. H. Van Loan. Directed by Harry Garson. Scenario by Frank S. Beresford. Photographed by Billy Tuers.

SYNOPSIS. When his friend, Herbert Barron, police commissioner, is criticized for his failure to put a stop to the smuggling of Chinese picture brides, Jack Ames offers to become a member of the police force provided he is assigned to the motorcycle squad. In his role of speed cop, Jack cleans up the smuggling practice, saves his sweetheart's brother from bad associates in the underworld, and ends up by rescuing his future wife from the villain and his gang who have kidnaped her.

Beggar on Horseback

(Paramount—6800 Feet)

(Reviewed by Laurence Reid)

ANOTHER bid has been made to the intelligence in this fantastic conception. Some will argue that it is far in advance of its time. But the only method to appeal to the imagination is by giving picturegoers such inventive subjects as this in small doses, thus awakening a response for something unusual. "Beggar on Horseback" follows the play by Messrs. Kaufman and Connelly in all its detail, besides carrying on the spirit of the original. The authors satirizing "big business," boobery, and babbittry with bitter irony. Their weapon was fantastic ridicule. But it is problematical how this picture will be received—whether audiences will catch the deep-seated irony back of it. There is no denying, however, that it makes a strong play upon the imagination.

James Cruze was the proper choice to mould this play into a picture. He's had experience with this sort of "nut" story in "Hollywood," a film which also revolved around a nightmare. And he's caught the authors' idea and embellished it with some imaginative touches of his own. If the picture lacks the vitality of the play it is because the carrying out of the jazz spirit cannot be expressed without noise—much noise and much confusion. Here the composer, his nerves on the breaking point, wants peace and transquility. He falls asleep and a weird nightmare envelops his mind. His ideals are shattered as he sees himself sold on the altar of Big Business. He makes futile gestures to escape (these ironic twists may escape the average mind) and finally in despair kills his wife and in-laws. With his awakening comes appreciation of the sympathetic girl across the hall. And a check from the music publishers brings success and happiness.

Where it falters is in its repetition—or the different adventures awaiting the dreamer—the only variety being in the settings. Cruze has taken the only course possible to keep one interested by bringing emphasis upon the backgrounds. The humor, naturally, is not so broad in the silent version. Admitting that it may not break box-office records it stands, nevertheless, as a milestone among artistic creations.

THEME. Comedy satire on conflict between an idealist and those who would mould his destiny—blessed as they are with wealth.

PRODUCTION HIGHLIGHTS. The imagination in the design of the sets and atmosphere. The dream—and the wild, crazy adventures of the composer.

DIRECTION. Shows rare invention in taking humorous fantasy and bringing out the correct spirit of play. Emphasizes the irony and humor. Creates some bizarre sets to fit the mood of the story. Shows results in every department.

EXPLOITATION ANGLES. Needs heavy exploitation as a radical departure from the conventional stuff. Play up as a distinct novelty. Put on a pantomime suggested in the pantomime of picture.

DRAWING POWER. For highclass audiences. Distinctly for the highbrows in its theme though the treatment should appeal to most adult minds.

SUMMARY. Something different. Points irony and fantastic humor in treatment of play. Presents unusual sets and atmosphere—showing fine invention by director. Capitally played—with humor and pathos excellently balanced. Out of the ordinary in its production values.

THE CAST

Neil McRae	Edward Everett Horton
Cynthia Mason	Esther Ralston
Frederick Cady	Erwin Connelly
Mrs. Frederick Cady	Ethel Wales
Gladys Cady	Gertrude Short
Homer Cady	James Mason
The Prince	Theo. Kosloff
Dr. Rice	Frederick Sullivan

By George S. Kaufman and Marc Connelly. Adapted by Walter Woods. Directed by James Cruze.

SYNOPSIS. Composer is on verge of breakdown through being afflicted with jazz as expressed by those who come in contact with him. Feels unable to continue romance with sympathetic girl through lack of funds. Is about to consider marrying a rich girl who worships jazz when he falls asleep and dreams a horrible nightmare. His fanastic adventures while unconscious lead him to kill his oppressors. He awakens to appreciate the sympathetic girl and seek happiness with her when his publishers reward him with royalties.

Wildfire

(Vitagraph—Six Reels)

(Reviewed by Laurence Reid)

RACETRACK stories don't seem to have any more variation of plot and characters than the average western. They are all identical in pattern. The horse must be in constant danger from poison or fire—through the devilish scheming of the villain and it must win the race to lift its owner out of debt. That's the plan followed here—and if you can overlook its obvious plotting and the string of convenient episodes that stress the villainy and paint the hero in a bad light you will be fairly well entertained. For one thing it has some honest-to-goodness atmosphere since the Oriental track at Havana serves as a background. Moreover, it is good in its lighting and photography.

The characters, however, are not drawn as very intelligent. It doesn't seem reasonable that the fair owner of Wildfire could be so gullible as to believe the villain one moment, defy him the next—and then carry out the same attitude with the hero. There is a bitter feud between these two men—the hero having the inside track even though he has been absent five years. So the rival plots to destroy Wildfire—and tries to have the colored jockey throw the race when the horse is saved.

The story becomes quite involved with all this plotting. The hero buys Jackdaw, the only rival in the field. But the heroine misunderstands his motive. He has believed his enemy to be the owner of Wildfire. And he wants to trim him in the race. In the earlier scenes some emphasis is given to a group of anti-racing enthusiasts. Which accounts for the stealthy, secretive way in which the heroine conducts herself. There is conflict involved with the introduction of nearly every character.

Wildfire wins and lifts her owner's debts. And the heroine sees the light of understanding. There are some exciting moments, even if there isn't much color in the acting. The everyday audiences should enjoy it. The production is good.

THEME. Melodrama of race-track showing how owner of horse foils the villain and prevents him throwing the race. Is reconciled to lover she has doubted because of misunderstanding his intentions.

PRODUCTION HIGHLIGHTS. The race. The local color. The atmosphere. Scene when Wildfire is brought out of fire. The humor in episodes featuring colored players. The photography and lighting.

DIRECTION. Doesn't tie threads together—as plot appears uneven. And fails to make characters convincing in the way they doubt each other. Builds up race sequence with plenty of color and action. Mounts it well.

EXPLOITATION ANGLES. Mention it as Lillian Russell's erstwhile stage success. Play up the racetrack atmosphere. As this is the racing season you should stimulate real interest with it.

DRAWING POWER. For average audiences. O. K. for downtown, neighborhood and small town theatres. Title and exploiting it as a race-track story should draw them.

SUMMARY. An orthodox story—carrying out a cut-and-dried plot without much conviction. Characters fail to register much intelligence. Relies too much upon coincidence and haphazard construction of scenes. Has good local color and atmosphere.

THE CAST

Claire Barrington	Aileen Pringle
Myrtle Barrington	Edna Murphy
Garrison	Holmes Herbert
Dr. Woodhurst	Edmund Breese
Marie	Mary Thurman
Ralph Woodhurst	Antrim Short
Matt Donovan	Tom Blake
John Duffy	Lawford Davidson
Bud	Will Archie
Hortense	Edna Morton
Chappie Raster	Arthur Bryson
Valet	Robert Billoups

By George V. Hobart and George Broadhurst. Directed by T. Hayes Hunter.

SYNOPSIS. Fair owner of Wildfire is determined to keep secret the fact that she owns a race-horse because of her sister's engagement to son of anti-racing enthusiast. She is in debt to caddish owner of stables—who is determined to have Wildfire lose the race. Her fiance returns after five years absence and renews his feud with stable-owner. The heroine mistrusts him. Wildfire wins the race and the misunderstanding is cleared away. Reconciliation follows.

Parisian Nights

(F. B. O.—Six Reels)

(Reviewed by Laurence Reid)

WHEN Parisian Apaches start their activities one can rest assured that there will be enough excitement to sustain the interest despite the fact that this type of melodrama has been worked to death on the screen. It makes lively entertainment because the director has colored it with incident and atmosphere. Not for a single moment does he forget that his hero must be an active sort of scoundrel who is just as violent in his love-making as he is when subduing the rival "wolves" of Montmartre. And so by enlivening it with elemental action—which is tempered in a few places with romantic interludes he has fashioned a picture that should please the average patron. This steady filmgoer is not to be scoffed at—he's the chap who keeps the exhibitor in business.

There is no slam-bang, hit-or-miss melodrama visible here. The goal of happiness is reached logically and progressively through colorful scenes which, if they are not true to actual Apache life, at least, carry out the layman's usual ideas of the Paris underworld. It begins with the American sculptress in despair because she cannot find inspiration for a masterpiece. She has given an exhibition of her designs—and Director Santell has brought forth an ingenious touch when the Paris critics declare the statues as anything but life-like, only to be fooled when these same statues step off their pedestals and walk out of the room. Then when the sculptress is registering despair the Apache breaks into her house. Realizing him to be the perfect model she saves him from the police if he will pose for her.

Which begins the romance—a romance punctuated with thrills as the hero's "panthers" give battle to the "wolves." We are taken on an adventurous journey to underground dens where killings and stabbings are given full expression. In the end the hero triumphs over his jealous rivals—and the picture is over. Lou Tellegen plays the Apache in a theatric manner since he strikes a lot of heroic postures. The best performance is given by Renee Adoree as the discarded sweetheart of the hero. Elaine Hammerstein hasn't much to do as the sculptress. The picture has good detail and is mounted in an appropriate manner. It should do business with every-day audiences.

THEME. Melodrama of American sculptress in Paris who saves Apache robber from police by compelling him to be her model. The romance effects his redemption.

PRODUCTION HIGHLIGHTS. The color and atmosphere of settings. Moment when heroine's home is entered by Apache. The development of the romance. The fight between the "wolves" and the "panthers." The fight.

DIRECTION. Certainly brings out all the color and atmosphere of the Paris underworld. Builds romance with dramatic action and suspense and spices scenes with first rate incident. Balances episodes throughout.

EXPLOITATION ANGLES. Bill as a fascinating film of Paris underworld. Play up Elaine Hammerstein, Lou Tellegen and Renee Adoree. Put on prologue featuring life in the Montmartre, such as Apache dances, etc.

DRAWING POWER. With good exploitation of the title, the players and the color of story this should draw in all types of houses. O. K. for first runs and average houses.

SUMMARY. A very good melodrama is this picture—one which affords plenty of excitement—which is excellently balanced with romance. It's cut from a familiar pattern, but its action and incident and atmosphere keep the interest sustained all the way. It is played in competent style, too.

THE CAST

Adele	Elaine Hammerstein
Jacques	Gaston Glass
Jean	Lou Tellegen
Fontaine	William J. Kelly
Pierre	Boris Karloff
Marie	Renee Adoree

By Emil Forst. Scenario by Kennedy Myton. Directed by Al Santell.

SYNOPSIS. American sculptress studying in Paris lacks inspiration to create a masterpiece. When almost discouraged she meets an Apache who has broken into her home to rob her. She saves him from the police with the condition that he will become her model. She not only finds inspiration to create a masterpiece, but also has a romance with the youth who finds redemption.

Hearts and Spurs

(Fox—4600 Feet)

(Reviewed by Laurence Reid)

THERE should be no question about this newest Buck Jones western satisfying the action lovers. They needn't look for anything original. In fact it covers old ground in its plot—and the characters run true to type. They comprise the rip-roarin' cowpuncher, the weakling son of an Easterner, who has sent him to the ranch to find his manhood, the youth's sister who has come West on a visit—and the ever-present villain who, in cheating at cards, has the drop on the brother, thus causing him to carry out certain evil schemes to enrich himself.

From the start it is easy to anticipate the action. The girl and her maid are met at the station by the cowboys and "flivvered" up to the ranch. The hero is not accepted very warmly. Which gives the author the opportunity to inject the necessary conflict as the villain gets the inside track in the heroine's affections. The director has brought forth some pleasing incident of a comedy nature in having the maid "fall" for the hero's pal. When the heroine is rescued from tumbling boulders while taking her morning constitutional the hero enters the remantic sweepstakes—and eventually he wins out after frustrating the villain and saving the brother from the law.

The melodrama is balanced effectively with the comedy relief. It offers some first rate incident—typically western in that it features the customary hard ridin' and fist action. The villain has compelled the weakling to hold up the stage coach so as to pay his poker I O Us. He also has one of his henchmen ready to rustle the cattle. But the hero wrings a confession from the brother and captures the villain just as he is about to kill the youth. The tumbling boulders come down, smash the shack and end the life of the bad man.

The director has shot the story against some picturesque backgrounds and these seem to blend with the action in such a way that it appears convincing in spite of its exaggerations. There is no pause once it gets going. Buck Jones, having learned not to take himself so seriously, comes through with a good performance.

THEME. Western melodrama of cowpuncher who wins love of Eastern girl when the cards are stacked against him. Overpowers the villain and saves heroine's weakling brother from disgrace.

PRODUCTION HIGHLIGHTS. The fast action. Scene at station when girls are greeted by cowboys. Scene when hero saves girl from tumbling from boulders. The fight in the shack. The scenery. The easy performance by Buck Jones.

DIRECTION. Has familiar material to work with but moulds it into acceptable entertainment by keeping action lively—and balancing it with melodramatic incident and comedy relief. Stages it against fine backgrounds—and gets results from cast.

EXPLOITATION ANGLES. Bill as Buck Jones' latest picture—one which gives him plenty of opportunity to put over western heroics. Th title offers teaser possibilities. Play up star's horsemanship.

DRAWING POWER. First rate for the average houses—those catering to westerns. Where Jones is popular, picture should draw.

SUMMARY. Buck Jones may have had more exciting westerns, but none that carried more action or better scenery. It is enlivened with good incident—the romantic element is well brought out—and while plot is familiar it succeeds in capturing the interest and holding it.

THE CAST

Hal Emory	Buck Jones
Sybil Estabrook	Carol Lombard
Victor Dufresne	William Davidson
Oscar Estabrook	Freeman Wood
Celeste	Jean Lamott
Sid Thomas	J. Gordon Russell
Jerry Clark	Walt Robbins
The Sheriff	Charles Eldridge

By Jackson Gregory. Scenario by John Stone. Directed by W. S. Van Dyke.

SYNOPSIS. Eastern girl and maid come West to visit brother who had been sent to the ranch to make himself into a man. He gets into the clutches of a gambler who compels him to violate the law to pay his poker debts. The youth wins gratitude of girl when he rescues her and through his love for her saves the brother from disgrace. The bad man is captured and an avalanche of boulders kills him.

Silent Sanderson

(Stromberg-Producers Dist. Corp.—Five Reels)

(Reviewed by Laurence Reid)

HARRY CAREY'S newest picture gives him one of those strong, silent men roles — in which, being an actor of restrained emotions, he is able to carry out all the requirements. It is more of a man's picture than a woman's — inasmuch as the heroine is not painted in the best colors. Besides it features a lot of elemental action, there being one episode where Carey, in the title role, mills all around the interior of a snow-bound cabin with his enemy, played a trifle too dramatic by John Miljan. The fault is not entirely the player's since the author gives him a scene in the climax which doesn't ring very true.

It's a very simple plot and introduces the hero's brother being rejected by his sweetheart when a more sophisticated lover steps into her life. The youth takes his defeat extremely hard and when the victor comes to taunt him over his blighted romance there are words followed by a scuffle. The boy pens an unfinished note telling of his grief — which carries sufficient suicidal threat to make the villain kill him and escape suspicion. The next seen of the heroine she is making ready to flee with her husband (who has married her immediately after the crime) and the accusation she faces as a wily temptress when the hero appears before them.

The scene shifts from the open ranches to the white open spaces of the Yukon — when the Klondike is offering up its gold. There isn't sufficient piecing together of the sequences to make it appear as a well-knit story. Events transpire too suddenly. The action doesn't develop a man hunt. It merely features the heroine as having escaped from her drunken husband and finding refuge as a dance-hall girl in a Dawson honky-tonk. The hero, having changed his name, rescues her from a lustful brute, buys her from the proprietor, and takes her to his isolated cabin. When she asks him his motive he cannot answer. But she fears him because of his brutal manner and loves him for his indifference. Eventually the husband comes back into their lives — and the logic disappears when he fails to recognize their voices when he is stricken with snow blindness.

The big punch shows the hero giving him a terrific punishment before tossing him out to the wolves. The woman's redemption brings understanding — and the man's love and sympathy are kindled.

THEME. Melodrama of man who becomes woman-hater when disillusioned over girl he trusted. He gets her into his power and wins her love and respect when her mate is killed.

PRODUCTION HIGHLIGHTS. Carey's poise and restraint. The vigorous fight in the cabin. The dance-hall episode. The exteriors of the snow country. The suspense when the wolves appear.

DIRECTION. Gets a lot of melodrama out of simple plot. While threads are not tied together very well, interest is held through action and scenery. Might have made climax more convincing.

EXPLOITATION ANGLES. Play up the snow exteriors. If you have Carey following, go after the crowd with this one—which gives star a vigorous role. Feature as fine picture for hot weather—with its snow stuff.

DRAWING POWER. For average crowds—those who like elemental melodrama. O. K. for downtown and neighborhood houses.

SUMMARY. Not so original in story and treatment—but affording Carey a vigorous role of which he takes full advantage. Features some hefty fights and plenty of action. Has color in its atmosphere. But doesn't convince in the loose construction of plot and the manner in which villain conducts himself.

THE CAST

Joel Parsons (Silent Sanderson) ..... Harry Carey
Judith Benson ..... Trilby Clark
Jim Downing ..... John Miljan
Art Parsons ..... Gardner James
Mrs. Parsons ..... Edith Yorke
Silver Smith ..... Stanton Heck
Single Tooth Wilson ..... Sheldon Lewis

By Kate Corbaley. Scenario by Harvey Gates. Directed by Scott R. Dunlap.

SYNOPSIS. Ranchman flees to Klondike after being disillusioned over brother's sweetheart who had married their enemy. The hero encounters the girl again after she had left her husband. He gets her in his power, but his love conquers his hatred when he protects her from her evil mate who had followed her. The hero punishes the husband and with the latter's death when attacked by wolves he finds happiness with the wife.

The Bandit's Baby

(F. B. O.—Six Reels)

(Reviewed by Frank Elliott)

HERE is the best picture Fred Thomson has made to date and one of the best westerns we have seen this season. It is a film packed with the "unusual," and there is enough action in it for several features of its type. Thomson outdoes himself in this one with some stunts which we will guarantee will drag audiences to the edge of the seats. And as for "Silver King," Fred's beautiful white horse—well all other equine stars better look to their laurels when this one hits the screen. Folks will not soon forget the scenes in which "Silver King" acts as a nurse for the bandit's baby nor will they again see a better thrill than that in which Thomson rides the horse in front of a fast express train through a tunnel, over a high bride and rescues the baby a minute before the iron monster roars over the spot where the infant was playing in the tracks. It is a climax that will put this picture over 100 per cent.

And as for the bandit's baby, we're sure that Mary Louise Miller is one of the cutest tots as well as the most unmindful of danger that we've seen in a long time. Mary takes the part of a little boy and she is simply a knockout, supplying many moments of real humor. There are some hard riding shots when "Silver King," races with "Midnight," at a rodeo and more thrills when Thomson, about to be arrested, leaps his horse over a few high fences, grabs the silver trophy and is away to his hill retreat before the sheriff has time to consider what's going on. The baby show provides more laughs and there are some spine quiverings injected in the runaway train scene and the beating up of the villain by one of his own men.

Thomson is a comer in these western pictures and "The Bandit's Baby," is going to win for him a host of admirers. He has a good supporting cast in this one and the picture is rich in attractive western landscapes. And we hope to see little Mary again soon. Her smile is irresistible. We recommend this picture to exhibitors seeking something different to make folks forget the heat.

THEME. Western in which a bandit, his horse and a baby, keep things moving along at a rapid pace, foiling a "smart" sheriff, bringing a murderer to justice and the heroine into the hero's arms.

PRODUCTION HIGHLIGHTS. The baby show. The scenes in which "Silver King," acts as a nurse to the baby. The runaway train. The wild ride of Tom and "Silver King" ahead of the limited to save the tot playing in the tracks. The work of Thomson and his juvenile support, Mary Louise Miller.

DIRECTION. James P. Hogan can well rest his laurels on this one. It is a western with a punch, surprises, action and a "wonder horse," that is a marvel.

EXPLOITATION ANGLES. Tell the folks about the almost human work of "Silver King," the great little tot, Mary Louise Miller, and the race between Thomson and a train. Arrange window display of infants' wear.

DRAWING POWER. A sure bet for houses catering to the western fans.

SUMMARY. A good picture for summer presentation. It has so much action that your patrons will forget all about the heat. There is some really remarkable work shown here by "Silver King," the horse, and a baby actress who makes some of the grownup players blush when it comes to natural acting. A climax with a wallop that is sure to register in any house.

THE CAST

Tom Bailey ..... Fred Thomson
Esther Lacy ..... Helen Foster
Mat Hartigan ..... Harry Woods
Baby ..... Mary Louise Miller
Sheriff ..... Clarence Gelder
Bill Henry ..... David (Red) Kirby
Doctor ..... C. W. Mack

By Leete Renick Brown. Directed by James P. Hogan. Scenario by Marion Jackson. Photographed by Ross Fisher.

SYNOPSIS. Forced to hide in the hills with his horse when unjustly accused of murder, Tom Bailey consents to return to ride in a rodeo when granted amnesty for a day. He also acts as a judge at a baby show and picks for first prize the baby brother of Esther Lacy, whose drunken stepfather, Hartigan is the real murderer. Tom wins the race and foils the sheriff's plan to arrest him by riding away. Esther goes to her brother in Carson City, while Tom keeps the baby. Later he saves Esther and the baby, the latter by beating the train to the unused spur.

White Fang

(F. B. O.—Six Reels)

(Reviewed by Frank Elliott)

THE presence of Strongheart, the dog actor, is a saving factor in this picture which is nothing more than an ordinary western with a series of sequences somewhat disconnected and with some of the characters not very clearly established in the early episodes. This was Jack London's last and one of his most widely read novels but the picture does not do the book justice. "Strongheart," is a great selection for the role of "White Fang," but the other characters for the most part are not very convincing.

The plot is not startlingly new. It deals with the saving of a youth, who is ill, from a pack of wolves in the north country and the return of this young man later to bring to justice a mine foreman who has been the ringleader of a gang that has been robbing the Lucky 13 mine. The dog figures prominently in cornering the villain and bringing him to his doom.

The picture opens with some attractive snow scenes and the interesting shots of the battle with the wolves in which Kiche, a real timber wolf, trained, of course, takes part. From this northern clime we are suddenly transported to a western mining camp in a warmer climate where there is much ado over a fight between White Fang and a bulldog brought to camp by a bully. Here the hero reappears in time to save White Fang. While the actual battle between the dogs is not shown it is given realism by the expressions on the faces of the folks on the sidelines.

There are some tense moments in the scene in which the villain returns to find his wife of a day alone with the hero who has just discovered the identity of the gold ore thief. Then ensues a battle between the two men. The climax is also thrilling and shows the great dog attacking the villain. These scenes, however, are shot in the dark for the most part and are not easy to follow.

THEME. Another "dog" melodrama which brings to the screen the last of Jack London's stories and with the dog, "Strongheart," the redeeming feature.

PRODUCTION HIGHLIGHTS. The battle between the mine superintendent and the timber wolves. The fight between White Fang and Cherokee, a bulldog. The bout ensuing as the villain arrives home and finds the hero with his bride.

DIRECTION. O. K. when handling "Strongheart," but rather poor when dealing with the action of the human characters. Has failed to connect the sequences in a very convincing manner.

EXPLOITATION ANGLES. Arrange a book store window display of the Jack London novel. Play up "Strongheart." He's your best bet. Have boys lead police dog thru streets with appropriate ads.

DRAWING POWER. Suitable for second class downtown houses, community houses and the towns.

SUMMARY. There is a demand in some communities for dog pictures and this one will be O. K. if your patrons are not too critical on the rest of the film. There are a number of good fights, a battle between a man and wolves and a realistic attack by Strongheart against the villain.

THE CAST

White Fang	Strongheart
Weadon Scott	Theodore von Eltz
Mollie Holland	Ruth Dwyer
Frank Wilde	Mathew Betz
Joe Holland	Walter Perry
Judson Black	Charles Murray
Matt	Tom O'Brien
"Beauty" Smith	Steve Murphy
Bill Morry	John Burch
Mrs. Judson Black	Margaret McWade
Lady Julie	Herself
Kiche	Silver, a wolf

By Jack London. Scenario by Jane Murfin. Directed by Laurence Trimble. Photographed by John Liezer, King Gray and Glen Gance.

SYNOPSIS. Joe Holland, Lucky 13 mine superintendent, saves his sick friend, Weadon Scott, from wolves in the Northland. Gold ore has been disappearing from the mine. Frank Wilde, one of the foremen, buys White Fang, a man-killing dog. He enters him in a fight with a bulldog. Scott, returning to the north, rescues White Fang. Mollie, Holland's daughter, just married to Wilde, discovers he has been stealing the ore. Wilde kills Holland and beats up Scott, but eventually White Fang "gets" him. Scott and Mollie wed.

Siege

(Universal-Jewel—6424 Feet)

(Reviewed by Laurence Reid)

THERE is nothing of a war flavor about this picture even though the title suggests it. Instead it is a character study, soundly written, carrying rich humanities and realities—and never once failing to record truthfully the bitter conflict of wills. Samuel Hopkins Adams has struck deep with this story. He has also struck off something novel in drawing his central figure as an iron-willed woman in place of the masculine counterpart so usually favored. And so ably has it been adapted, so sympathetically has it been treated and so convincingly played by Mary Alden that the spectator is drawn right into the story and becomes a party to the siege in breaking down the old woman's spirit.

She is master of all she surveys. She dictates her will to the clan and to the town alike. And her many relatives dare not voice their disapproval. She stands out a perfect cameo as portrayed by Mary Alden. Her expressions—her attire—her gestures and carriage—these all carry out the eccentric whims of the old lady—who through some sorrow of her youth has allowed the passing years to warp her soul.

Svend Gade, the director, has admirably caught the contrasts—and the sharp conflict. He has emphasized the Ruyland spirit in its haughty despotism. You take in the clan at dinner and at conference, noticing the wistful pathos of the mute Ruyland whose spirit has been broken years before. You notice how even the story is—of how it builds logically to the point when her daughter-in-law, a strictly modern girl, with a will equally as dominant, breaks the old lady's spirit and humbles her by saving her life when she would commit suicide. The entire plot hinges around this conflict of wills, though it is tempered with tender moments in the study of the pathetic mute—played with fine feeling by Marc MacDermott.

But the elderly figure dominates the scenes—and so sure is Mary Alden's touch that you feel like bowing to her will from the moment that she appears. Such characterization isn't seen every day. A compact picture this—one holding up the mirror to a quaint study of life. It is so true—so vital that it will not be easily effaced from the memory. It shows the conflict between old traditions, old customs and habits and those of the modern day. And the way it is told its figures come to life. A picture of heart throbs.

THEME. Character study of a strong-willed elderly woman in conflict with youth—and of how her spirit is broken and her pride humbled through the young woman's sacrifice.

PRODUCTION HIGHLIGHTS. The marvelously human performance by Mary Alden. The portrayals by Marc MacDermott and Virginia Valli. The suicide attempt. The many side issues of conflict.

DIRECTION. Has mirrored life as represented in quaint traditions of yesterday and today. Carries out every value of story and characterization. Keeps his poise and never becomes melodramatic.

EXPLOITATION ANGLES. Emphasize that it is not a war story. Play it up as a truthful study of life—of old age in conflict with youth. Feature its quaint highlights. Play up Mary Alden enacting her finest role.

DRAWING POWER. For intelligent patrons. For high class houses, first and second runs. Will be understood by those who appreciate the better things.

SUMMARY. An unusually compelling story of character studies—telling a story vivid in its contrasts and conflict. It is accurate and points a lot of truth. Pathos and humor finely balanced. Mary Alden gives an exceptional performance. Rich in its atmosphere and detail.

THE CAST

Frederika	Virginia Valli
Kenyon Ruyland	Eugene O'Brien
Aunt Augusta	Mary Alden
Morval Ruyland	Marc MacDermott
Dawley Cole	Harry Lorraine
Alnerta Ruyland	Beatrice Burnham
Frederika's Mother	Helen Dunbar

By Samuel Hopkins Adams. Adapted by Harvey Thew. Directed by Svend Gade.

SYNOPSIS. Strong-willed woman rules her relatives and the town with an iron hand. She is in command of a large industrial plant. No one dares oppose her until her son appears with his wife. The latter, a modern girl, has just as dominant a personality—and refuses to be cowed by her mother-in-law. A misunderstanding develops but she is reconciled to her husband—and eventually she breaks the proud spirit of the older woman.

Regional News from Correspondents

Butte

GEORGE JENSEN, salesman for the Vitagraph company, is in Montana territory in the interest of his company.

W. J. Heineman, who represents the Warner Bros. or Kwality Pictures, is kept on the jump these days in the Montana territory. Mr. Heineman rushes into the Butte office only to file his bookings and is then off again to dispose of the splendid lineup of new product that is on the release schedule.

C. F. Parr, Salt Lake City manager of the Distributing Corporation exchange, made a visit of several days to this section not long ago. C. R. Wade is manager of the Butte exchange and reports that business is good.

Frank Murphy, manager for Famous Players-Lasky, in the Montana district with headquarters in Butte, has returned from Los Angeles, where he attended the recent sales conference and western division convention of his company. Included in the list of representatives attending from the Montana territory were Joseph A. English, and L. J. McGinley, salesmen.

Wm. Hughardt, special salesman for the First National corporation, is in Butte for a few days attending to the duties of placing his big bookings in the local office of which he is the head. While the exchange has been closed except for the shipping and booking interests of the territory Mr. Hughardt is virtually exchange manager.

L. A. Davis, manager of the F. B. O. exchange of Salt Lake City, spent a week in the Montana territory recently.

Art Schayer, Fox exchange manager of the Salt Lake district, was in Butte the last of May looking into the situation of the Butte Fox exchange, which has been under the management of J. M. Linn. Since his visit here the Fox exchange has been closed and the home office has had officials here attending to the details packing and storing of the supplies on hand.

W. S. Wessling, western division manager for Pathe, was in Butte last week, enroute to the sales conference, which he is conducting at Salt Lake. As usual he gave the local office the once over while in the city.

Kansas City

KANSAS CITY, Kas., a town of 135,000 which has only one big downtown first run theatre, may soon have a second. Edward J. Grubel and Frank C. Grubel, owners of the Electric theatre, the town's only big house, Tuesday purchased a site of 125 feet facing Minnesota avenue, between Seventh and Eighth streets, which will be reserved as a theatre site. Work of constructing a $60,000 2-story building will start at once, but the theatre phase of the plans have not yet been completed. The purchase price of the property was $100,000.

Following the leasing of the Globe theatre, one of Kansas City's larger downtown houses, last week by the Richlyn Amusement Company, the theatre has announced a change in policy, under the management of N. J. Flynn. A two and one-half hour show will be divided up into 1½ hours devoted to a first run picture, twenty minutes of vaudeville and forty-five minutes of stock musical comedy.

A 24-foot frontage, comprising the north quarter of the site upon which the Newman theatre, Kansas City's largest first run house, stands, was purchased this week by George M. Sittenfeld from the heirs of the McGonegal estate for $200,000. The ground is under lease to Frank L. Newman of the Newman theatre, from whom an annual rental of $12,500 a year will be received.

With President R. R. Biechele in New York City attending a directors' meeting of the M.P.T.O. A. and C. E. Cook, business manager, in the territory on a membership drive, the M.P.T.O. Kansas-Missouri was in charge of a fair maiden of not so many summers—Miss Jewell Thompson—this week. And she "held down" the job, too, even though it was a bit more than a one-woman task.

Among the out-of-town exhibitors in the Kansas City market last week were: Jack Moore, Olive theatre, St. Joseph, Mo.; C. E. Montrey, Park, St. Joseph, Mo.; C. L. McVey, Dreamland, Herrington, Kas.; C. M. Pattee, Pattee theatre, Lawrence, Kas.; Charles Sears, Sears Circuit, Nevada, Mo.; S. E. Wilhoit, Jefferson, Springfield, Mo.

Exchange men were hustling up and down movie row last week as though there was a real reason for it. O. S. Woody, brother of J. S. Woody, general manager for Associated Exhibitors, found his hands full in taking temporary charge of the Kansas City branch, D. L. Martin, branch manager, having been transferred to the managership of the Chicago office.

At the P. D. C. office, with Louis Reichert, branch manager; A. W. Day, booker, and Lew Nathason, salesman, attending the P. D. C. convention in Chicago, the office force seemed to be finding plenty to do.

Jos. Rosenberg, hustling salesman for Universal, was promoted to city salesman.

Four branch managers found the territory to their business likings, they being T. O. Byerle of First National, E. C. Rhoden of Midwest, Bob Withers of Enterprise and C. F. Senning of Educational.

Miss Rae Lentzer, Enterprise booker, did nothing other than to resign to marry Fred Horn, Metro-Goldwyn salesman, announcing that they would make their home in Kansas City. She was succeded at Enterprise by Ralph Scherzer.

Bill Warner, assistant First National manager, gave the ol' bus two new tires and an overhauling last week, then departed for the territory, to be gone a month.

C. A. Schultz, Vitagraph-Warner branch manager, returned from the Los Angeles convention of the newly merged company in an enthusiastic mood.

Bill Levy, veteran film salesman has purchased the Farnum hotel on West Twelfth street and announces that he now is a full fledged "realtor."

"Rube" Melcher, Midwest salesman, turned a deaf ear to the territory last week to remain in Kansas City and take a "crack" at the city showmen.

The Christian Church, of Monett, Mo., is using a local theatre for their Sunday services, until such a time as the Church, finishes building its new $17,000 edifice.

Since the Schiffedecker Park Board, of Joplin, Mo., has opened the park for the summer season—they have again been using the open air theatre for the displaying of motion pictures.

Ben Levy manager of the Hippodrome Theatre, Joplin, Mo., is a Kansas City, visitor this week. As is also Ed Frazier of the Empress Theatre, Pittsburgh, Kans.

Cleveland

STARTING next week the Strand at Akron will play split-week engagements.

A. G. Constant, who is building an elaborate 1200 seat house in Steubenville to open on Labor Day, has announced that he will run the house under a combination vaudeville and big feature picture policy. The theatre will be called the Capitol.

A. H. Abrams, owner and manager of the Mozart and Odeon theatres, Canton, isn't interested in the high temperature of Ohio except as it affects the box office. Mr. Abrams and his family have migrated to their summer home in Michigan where the breezes always blow.

Fred Desberg, general manager of Loew's Ohio theatres was in New York last week.

Sam Warner was in town last Sunday. He came to preside over a local sales conference which included the entire Cleveland staff.

Norman Moray, manager of the Cleveland First National exchange, has a new hat. It's a panama. The best panama Moray could buy. Moray bought the hat. But he didn't pay for it. That pleasure fell to Meyer Fine of the Ohio Amusement Company. Fine lost the bet which had to do with box office possibilities. Proving that Moray is not only a salesman but a prophet as well.

R. S. Shrader, central Pathe division manager, spent the greater part of last week in town going over details of fall policies with local exchange manager Oscar Ruby.

Clifford C. Almy, Metro-Goldwyn central division manager and Pat Garyn, mid-west division manager, just got back from a tour of the high spots in the northern Ohio territory. They brought home contracts with most of the leading key theatres.

Jesse Fishman, vice president of the Standard Film Service Company, presided over a sales conference held last week-end which included the managers of the exchanges in the territory operated by Standard Film. Among those present were Robert Rowan, Detroit; Mat Goodman, Pittsburgh; Nat Lefkowitz, Cincinnati; and Bill Onie, Cleveland. The object of the conference was to announce the new fall product to be distributed by Standard Film during the coming season and to discuss sales policies.

The Film Bldg. register showed a paucity of out-of-town exhibitor guests. The few noted were H. T. Palmer, Lyric theatre, Fairport Harbor; W. P. Mellott, American, Leetonia; Emory N. Downs, Dome, Youngstown, and Oscar Smith, Apollo theatre, Oberlin.



Denver



LLOYD WILLIS, special representative from the Motion Picture Producers and Distributors of America, New York City, has arrived in Denver for the purpose of organizing their starting campaign for Greater Movie Season. Immediately after his arrival, Mr. Willis conferred with the officers of the exhibitor organizations and the Film Board of Trade. A meeting has been arranged for Monday, June 8th, at 2 P. M., for all exhibitors and exchange men in and near the city of Denver. Early indications are that the meeting will be enthusiastically attended and that a lively organization will result. Mr. Willis arrived in Denver directly from New York City. Immediately after the meeting of Monday he will leave for Salt Lake City, returning to Denver some time in the near future.

O. J. Thomas, well known exhibitor of Raton, New Mexico, has been engaged by the Film Booking Offices of America to cover the New Mexico territory as salesman. Mr. Thomas left this week for his initial trip to the territory. Needless to say the New Mexico exhibitors will be delightfully surprised to see their old friend calling upon them as a salesman for one of the producing companies.

Felix F. Feist, general sales manager of Metro-Goldwyn Distributing Corporation, and Harry Lustig, district manager, arrived Sunday noon from Salt Lake City for a visit with their local representative exchange. Mr. Feist is making a tour of the country giving regional conferences in every distributing center. He expects to remain in Denver a few days, during which time a conference will be held with all local salesmen of Metro-Goldwyn.

Hugh Braly, manager of the local branch of Famous Players-Lasky, has just returned from an extended sales trip into Wyoming where he visited Sheridan, Casper, Greybull and other important points.

Mrs. Gertrude A. McKay of Greybull, Wyoming, and Mrs. Isabelle Logan, Basin, Wyoming, lady exhibitors, operating the Big Horn Theatre and Rex Theatre in their respective towns, were visitors in the city during the past week, bringing with them the announcement that they had sold their interests to parties represented by Thomas C. Marshall as trustee. The real name of the new owner is yet undisclosed, but rumors are that the new proprietor is a well known showman of the Basin district. For the present the theatres will be operated by Mr. Marshall, the prominent attorney at Greybull.

William Menagh announces that the new Mena Theatre now under construction at Alemeda and Pearl Streets, Denver, Colorado, is progressing very rapidly and satisfactorily. The new theatre will be a first class suburban house with a capacity of 340 seats. Mr. Menagh is one of the well known exhibitors in the Denver territory, having formerly operated the Mystic and Gem Theatres of Denver, the Park Theatre of Greeley and the theatre in Ault, Colorado.

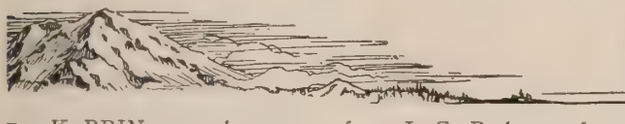
Harry Cassidy, manager of the local Fox Film Exchange, has just returned from a hurry trip to Ft. Collins, Loveland and Longmont, Colorado.

R. J. Garland, manager of Metro-Goldwyn, has also just come back from an extended trip into the New Mexico territory.

J. S. Hommel, manager of Producers Distributing Corporation, and his entire sales force have returned from the sales convention recently held in San Francisco.

Jim Lynch, owner and operator of the Empress and America Theatres at Laramie, Wyoming, is a visitor in the city.

Eugene Gerbase, manager of Universal, has just left for a long sales trip into the New Mexico territory, where he will visit Albuquerque, Santa Fe and other important points.



Seattle



L. K. BRIN, general manager of Kwality Pictures Exchanges, left here last week for Astoria, where he was scheduled to attend the opening of the new Warner Brothers Theatre in that city. The house has been in the course of construction for a number of months, and was to be officially opened early in June with appropriate ceremonies.

As a means of increasing his afternoon business during the summer months, Manager Albert Finkelstein of the Strand Theatre in this city recently announced the inauguration of special Bargain Matinees at slightly reduced prices. The Matinees are given every afternoon except Saturday and Sunday, and the price of admission for the ladies includes checking privileges for their packages, special attention for young children, and other similar conveniences.

J. G. Beckman, formerly manager of Jensen-Von Herberg's Rialto Theatre in Wenatchee, last week joined the sales staff of the local Metro-Goldwyn exchange, according to announcement by Manager Seth D. Perkins. Mr. Beckman will cover the smaller cities in the Western Washington territory, as now outlined.

E. C. Bostick, general manager of the Pantages enterprises in the Pacific Northwest was expected back in this city early in June, after an absence of several weeks spent on a tour of inspection of the Pantages Theatres. During his absence Mr. Bostick spent a short time in Minneapolis. Rodney Pantages was in complete charge of the local theatre during Mr. Bostick's absence from the city.

H. A. Black, manager of the Vitagraph exchange, recently announced the details of the Warner-Vitagraph combine as it will affect this territory. Under the recently completed arrangements, the entire 1926 Warner product will be distributed through the Vitagraph exchange, whose personnel will remain intact. The remainder of the 1925 product will be distributed by L. K. Brin, franchise holder in this territory, who retains his rights to the present films.

Fred Mercy, general manager of the Jensen-Von Herberg theatre interests in Yakima, was a recent visitor in town. He was accompanied by his son, Fred, Jr., who is expected to take charge of the Yakima houses during the summer months, as usual, while Mr. Mercy Sr., takes his annual vacation trip to foreign parts.

Fred G. Sliter, manager of the First National exchange, returned last week from a short trip around the territory, covering the key cities in Eastern and Western Washington. A. C. Raleigh, recently-appointed advertising and exploitation manager of the office, has been kept busy lately planning early summer campaigns for the First National releases in the smaller cities.

John Danz, owner and manager of the Capitol, Colonial and a number of smaller downtown houses, recently announced the appointment of H. J. Carey as house manager of the Capitol Theatre. Mr. Carey who is associated with Mr. Danz in building their first neighborhood theatre, succeeds Arthur Hile, who managed the Capitol since its reopening as a first run theatre last winter.

Cashiers and usherettes at John Hamrick's Blue Mouse Theatre last week blossomed forth in attractive new summery dresses, lending an added air of coolness and attractiveness to the summer decorations of the house.



Florida



LARRY GRIFFIN, manager of the Plaza in St. Petersburg, and his charming wife, were visitors in Tampa last Sunday. Harry had just purchased a handsome new sedan and was getting it limbered up before starting for the mountains of North Carolina, where they will spend their vacation.

S. W. Ricords, an old timer in the movie game, has bought the lease on the Royal, West Tampa, from Clarke & Mathews, taking charge this Saturday.

N. V. Darley, manager of the Rivoli, Ybor City, spent all of last week in Atlanta booking attractions for his popular house, Mr. Darley says that his books are filled for the year.

George Connelly left the Grand, Tampa, to take the management of the Grand at Palatka. This house was purchased recently by the E. J. Sparks Enterprises.

The Hyde Park theatre, Tampa, an open air amusement park, opened Saturday evening, May 30th. D. A. Stewart, who operated an airdome in Fort Myers, selling out this spring to John Harris of that city, built the Tampa park. The park is located at the corner of Grand Central and Edison avenues, in the Hyde Park section of the city. Pictures and a jazz orchestra are the attractions offered.

A. R. Nininger has sold the Dixie, Ocala, to the E. J. Sparks Enterprises, who also bought the Temple in that city, and later sold both houses to the Famous Players-Lasky Corp. Mr. Nininger has been retained as general manager of both houses, which are now operated under the name of the Ocala Enterprises.

Anthony Juran, manager of the Casino theatres in Ybor City and West Tampa, imported a 17 reel Spanish production. Mr. Juran has an immense Latin trade and this picture was very much appreciated by them. The picture ran for three hours, and two shows were given daily with all seats reserved.

The new Airdome theater in Sarasota opened the last of May, and they report excellent business. The West Coast Amusement company are operating the house, with W. M. Mahoney, formerly manager of the Sarasota theatre in charge. His company also operate a negro theatre in Sarasota.

Cecil A. Ross, manager of the Apopka is branching out. He bought the Princess at Mount Dora, and secured a location in Tavares, where he is building a house.



San Francisco



THE new San Francisco Chinese Theatre on Jackson Street is nearing completion. The Ying Mee Lun Hop Theatrical Inc., who are the owners, have theatres in Los Angeles, Portland and Boston. They later contemplate enlarging their circuit. A Prima Donna has been engaged for the coming season from Cuba. Their theatre, while playing Oriental plays has an American atmosphere, with all the modern features of our Metropolitan houses.

E. S. Stark, owner of the Opal theatre, Hollister, is reseating his theatre.

The two theatres of A. Puzzetto at Crockett will soon have a new installation of opera chairs.

Dr. John A. McNear has just redecorated his theatre in Petaluma, the Mystic, and is installing new chairs.

J. Johnson of the Lyric theatre, Jerome, Arizona, is enlarging his house and installing more C. F. Weber & Co. chairs.

The President theatre, which has just been remodeled by Henry Duffy, is another chair installation.

M. Arkush's fine new theatre in Palo Alto soon to be opened has had new chairs installed.

George Jones, formerly of the Lyric theatre at San Jose, has again entered the field, this time he has taken over the Victory theatre from Max Haas.

Herman Lehrback, assistant to "Bud" MacDonald of First National's accessory department, has resigned to affiliate himself with Metro-Goldwyn.

M. Burling of the Ramona theatre, Walnut Creek, has been having a serious time with his eye, a small piece of steel having penetrated it, and caused the loss of the sight.

Ed. Kruckeberg has associated himself with Joe Robino in ownership of the Strand and Spot theatres of Stockton. One of the first improvements beeing to install Preddey Reflector Lamps in both theatres. Rogers of Atwater has also installed Preddey Reflector Lamps.



George O'Brien who has just completed work in "Havoc" a Fox Film production.

Max Reese, formerly of Vacaville is remodeling and enlarging the Daly theatre, which he will open very shortly. All new equipment and Reflector Lamps are being installed. New upholstered seating is also one of the improvements.

Robert E. Power of the R. E. Power Studios hurried up to give the New Standard theatre the final "once over." This concern has had charge of the decorations of this new house, which opened June 9th.

Mortimer Thomas of the Golden State Theatres Corp., motored up to Vancouver, B. C., for a few weeks vacationing coming back looking prosperous.

Norris B. Holt, who has been with Pathe for over two years, left for his home town, St. Louis, the first of the month. Holt's position of short subjects booker is to be filled by Richard Holden, who steps up from the Undated Service Department.

W. J. Murphy of Metro-Goldwyn is out in the territory as special exploitation representative making calls on all exhibitors, at their service, etc.

W. S. Senn of the Palace theatre on Union Street has had his house completely renovated and remodeled, both inside and out. A new inclined floor has been built, and the posts which formerly obstructed the view of patrons, have been removed.

Miss Peck, formerly stenographer at Geo. Oppenheimer Exchange, is now at Universal.

The Liberty theatre at Sacramento had a small fire in the projection booth, which fortunately was checked with no great disastrous results.

Max Blumenfeld's new San Mateo house will contain a Leatherby Smith Organ. This house is under construction at the present time. Blumenfeld has also ordered a similar instrument for his Oaks theatre in Berkeley.

M. A. Madsen of Educational is quite himself again after a seige of illness.

Chas. Everett of Fallon, Nevada, and Mrs. Twelliger of Goldfield were recent visitors to San Francisco.

L. M. Reese has opened the New Daly theatre at Daly City.

Chas. Michaels, present owner of the Lincoln and Kearney theatres, added another theatre to his group; when he took over the Republic theatre, located at Sutter and Steiner Streets, from A. Jackson.

The Community Council of Dixon held a meeting of the Board of Directors at which time it was decided to appoint a "Go to the Movie Week" in appreciation of the excellent film entertainment this theatre had offered its patrons in the past. The further fact that various improvements had been made, such as the installation of new ventilation apparatus, created favorable comment in the newspapers, with the urge that Dixonites lend their support to the theatre in appreciation of the efforts put forth by the management.

Following in line with the announcement that Warner Brothers had taken over Vitagrah, comes the purchase of Geo. A. Oppenheimer, Inc., by the Warner Bros. and the removal of that exchange from 295 Turk Street to the Vitagraph Exchange at 71 Leavenworth St. For the present time the exchange will operate under the name of Vitagraph. Oppenheimer with this sale retires from the motion picture distribution field. Morgan Walsh is now with Warner Bros. in charge of the San Francisco activities of the organization, while Mr. Wheeler, former Vitagraph Manager, remains as branch manager. A. J. Measley, Carl Scott and E. P. Roberts, all formerly with the Oppenheimer exchange, are working out of the Vitagraph office.

San Diego

G. W. ROBINSON, manager of the Vista Theatre, is making a two months' vacation trip by automobile, with his former Michigan home as his chief objective.

Mr. and Mrs. G. A. Bush have gone on an extended camping trip, their itinerary including Canada and the Yellowstone Park. Mr. Bush is the senior owner of the Bush Theatres, operating three suburban motion picture houses and formerly controlling the Superba in this city.

The Pickwick Theatre, erected in 1905, and long operated as a motion picture house, with intervening periods of stock and variety, is soon to be torn down to make way for an addition to the Waldorf Hotel. Most recently the Pickwick has been under the control of the Pacific Southwest Theatres, Inc.

Ray G. Ericson, operating the Ocean Theatre at Ocean Beach, has taken out a building permit for the erection of his new motion picture house, and ground has been broken for a tile and brick structure to cost about $25,000.00.



Central Penn



THE lighting facilities of the Hippodrome Theatre and the York Opera House, of York, both picture theatres operated by the Nathan Appell interests, were crippled at the matinee performances recently because of a large fire in the business section of the city about a block away from the theatres. This was due to damage done by the fire to electric wires. The difficulty was removed in time for the evening performances.

Some quick work in developing local views of the flight of the U. S. Navy airship Los Angeles, over the city of Reading, was done by a cameraman in the employ of the Capitol Theatre in that city. The big blimp was sighted there at 2 p. m. and four hours later, at 6 p. m., motion pictures of the ship in Reading were displayed on the screen of the Capitol. The views were shot from the roof of the theatre.

The juvenile inmates of the Good Samaritan Shepherd Home, in Allentown, were guests of Walter J. Hurley, manager of the Orpheum picture theatre in that city, at a recent film show featuring Jackie Coogan. The Lehigh Valley Transit Company provided free transportation for the youngsters between the Home and the theatre.

Samuel A. Keubler, manager of the Colonial picture theatre, operated by the Wilmer & Vincent interests in Harrisburg, was in charge of the distribution of gifts to a large group of Civil War veterans and their wives who were guests of honor at a noonday luncheon staged by the Harrisburg Kiwanis Club in the Penn Harris Hotel, Harrisburg, on May 28. The club annually entertains the veterans about Memorial Day.

The Comerford Amusement Company has announced its intention to hold the formal opening of the new theatre it has erected in Kingston, a suburb of Wilkes-Barre, before the close of June. It is to be called the Kingston theatre.

A new picture theatre is being erected in Forest City by the Friedman interests. It is to be modern and spacious and the backers of the project are hoping to have it completed some time in September.

The Wilmer & Vincent Company, which operates about forty picture and vaudeville theatres in Pennsylvania and other states has transferred William J. Fries from the post of treasurer of the Hippodrome, in Reading, to that of house manager of the Orpheum Theatre, in Altoona, a big Pennsylvania Railroad shop town. Mr. Fries, who was connected with the Hippodrome for four years, will be in charge also of the Mishler theatre in Altoona. John Malloy has been transferred from Altoona to a Wilmer & Vincent theatre in Richmond, Va.

Albany

WEDDINGS are interrupting the June routine of exchanges and theatres in this section. John Garry, manager of the Empire in Glens Falls, was married last Saturday and is now on his honeymoon with Alex Sayles, manager of the Clinton Square theatre in Albany, looking after the Empire for the time being. Miss Sadie Epstein, cashier at the King theatre in Troy, is to be married on June 14, while Bessie Dollard, a billing clerk at the Universal exchange, has resigned to become a bride. The employees presented her with a handsome chest of silver.

Louis Buettner has disposed of his theatre in Mechanicville and is now devoting his entire time to his theatres in Hudson Falls and Cohoes.

The theatre in Silver Bay is scheduled to close on June 15 for the summer. The house is run by M. Spellman. H. E. Flack, an old time exhibitor in Potsdam, discontinued business during the past week when the block housing the theatre was sold to Alexander Papayanakos.

Making the same time as the Empire State Express, a group of exchange managers motored down from Syracuse the past week with Leon Medem, manager of the Pathe exchange here. According to Alec Herman and some of the others, the trip was of a hair-raising type, the 150 miles being negotiated in about three hours.

The Albany Zone is attracting more and more attention from exhibitors who are not hesitating to call upon the secretary, Carolyn Goodman, to handle their affairs with the exchanges, just the sort of work for which the Zone was created. Many complaints are being adjusted without the necessity of exhibitors coming on to Albany.

Sam Goldstein of Springfield, Mass., made one of his periodical visits to Albany last week, driving over but finding the town so hot that after visiting one or two of the exchanges he decided to return to the Berkshires.

Bob Landry, of Ogdensburg, who runs the Strand in the northern town, also hit film row during the week, but found little to his liking with the mercury touching 100 and decided to motor back to the cooling breezes of the St. Lawrence.

Featuring the milk fund pictures over his entire change, William Smalley, of Cooperstown, was as busy during the past week as the proverbial one-armed paperhanger. Mr. Smalley took over the theatre in Delhi last Monday and keeps on adding a house every now and then. In order to show the milk fund pictures on Sunday night, in Mohawk, the only house which Mr. Smalley has which runs on Sunday, he kept a messenger in Albany throughout the day and until such time as the pictures were received by the Universal exchange from New York. The pictures were then carried by automobile to Mohawk.

Despite the hot weather, Oscar Perrin kept at work during the week in improving the Leland theatre, the new carpet in red and black design arriving during the week. The weather was too hot, however, for Mr. Perrin to make his regular trip on Tuesday to Glens Falls. C. H. Buckley, who is the owner of the Leland and who is also running the Clinton Square and the Empire, is negotiating these days for a couple other theatres, but refuses to disclose their whereabouts.

In all probability, there will be a meeting of the Albany Zone Committee some time this month, after which there will be no further meetings until some time in the early fall.

Someone asked Uly S. Hill, managing-director of the Strand group of houses in Albany and Troy, if he found the weather hot enough to suit him. With perspiration standing on his brow, Mr. Hill apparently decided that the least exertion the better, and simply winked his eye. Mr. Hill is a bit better off, however, than many of the exhibitors for his home is located at West Sandlake, and his wide verandas are generally swept by cooling breezes.

Jake Golden, who has been making a name for himself by the crowds that he has been drawing with double features at Harmanus-Bleecker Hall in Albany, was transferred during the past week to the Griswold, in Troy, and Joe Saperstein was sent from the Griswold to the Hall. It would not be entirely unexpected if something good was coming the way of Mr. Golden this fall, and he may be found handling some one of the big Proctor houses in another city. Mr. Golden started to make things hum at the Griswold last week by running fight pictures. He is also staking a series of dance contests, the winner of which will be given a professional engagement.

E. J. Smith, division manager for F. B. O., was in town during the week, and in company with Herman Stearn, the local manager called on some of the bigger exhibitors in the territory.

Changes at the Fox exchange during the week resulted in E. Vaughn succeeding E. Conlon, as poster man, while B. Pangborn, a booker, resigned. James Bailey has been promoted and is now doing the booking as well as serving as assistant manager.

When Uly S. Hill refers to daylight saving time, he calls it "foolish time," and there are a whole lot of other exhibitors who believe the same.

There was a change at the Victoria theatre the past week, in Watertown, when Wayne H. Hadcock, who has been running the Victoria for many years, sold a half interest to John Ludlow. The house will be entirely redecorated and when reopened will be under the personal management of Mr. Ludlow, who formerly managed the Bijou as well as Wonderland, both housese in Watertown, that served in years past.

Fred W. Mausert has bought certain church property in Glens Falls, assuming prossession June 8, and will erect a motion picture theatre with a seating capacity of about 1,500. Mr. Mausert was former owner of the Rialto.

There were great doings last Sunday night at the home of Jake Rosenthal, in Troy, when something like thirty-five relatives and friends dropped in. Mr. Rosenthal decided to leave the management of his theatre to his assistants for that night and later provided the gathering with ice cream. Miss Cecilia Rosenthal has just returned from an enjoyable automobile trip to New York.

Elmer Crowninshield, who keeps busy equipping or overhauling the projection machines in theatres in this part of the state, spent a few days in New York during the past week. Mr. Crowinshield is equipping the Pember, in Granville, with a couple of machines, the house also having contracted for an entire new Mazda equipment.

The Rosewind Theatrical Enterprises, consisting of James Rose and H. C. Windekenecht, will run a motion picture theatre at Queechy Lake, two nights a week this summer. Mr. Rose is spending the greater part of his time in handling the Columbia in Rensselaer, which has just been equipped with a set of ventilating fans. Mr. Windekenecht is handling the Bijou in Troy, playing double features each Friday night and which will continue throughout the summer the four o'clock shows for children each Saturday afternoon.

Al Lemay, operator at the Lincoln in Troy, blossomed forth last week with a brand new car. Ben Stern, assistant manager of the Troy theatre, is spending a week's vacation in Atlantic City.

The past week proved a rather busy one for Tony Veiller, manager of the Lincoln theatre in Troy, and a former student at Union College. Although the temperature was around the nineties on Thursday night, Mr. and Mrs. Veiller attended a dance at Union College and on Saturday night Mr. Veiller was on hand at a reunion of his fraternity.

William Benton intends to lose no time in getting his new theatre under way in Mechanicville. He is planning to install his projection machines within two months and hopes to have the house in readiness for opening in September or October.

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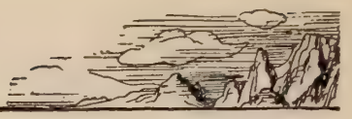
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Salt Lake City



IT was reported last week that C. H. Messinger, manager here for Educational, was leaving last week to attend the national convention in New York City. This was an error, as Clyde is hieing himself forth to the big doin's this week.

Felix Feist, general sales manager for Metro-Goldwyn, and Harry Lustig, western division manager, will arrive in this city tomorrow. A sales conference will be called of the representatives out of the local office, when Mr. Feist will tell them of the policies governing the distribution of the new season product. George L. Cloward, local manager for Metro-Goldwyn, who is now in the Montana territory, will make this jump to this city in time to attend the conference. Others who will sit in include Joseph F. Samuels, Ed Lustig, and E. E. Harris, salesmen, and Charles Dillerd, office manager at the local branch.

A. G. Pickett, manager in this city for Famous Players-Lasky, returned this week from a jaunt through Montana in the interest of the Golden Forty. He says that he enjoyed a splendid business on the product. Besides the business end of it he made it a get acquainted trip, it being his first trip into the northern state since he took over the managerial reins of the local exchange.

F. S. Gulbransen, salesman in the Idaho-Wyoming territory for Famous Players-Lasky, will be in town for a few days. C. G. Epperson, who covers the Utah-Nevada section is back on his stamping grounds after a few days at the local headquarters.

The new Airdrome theatre at Bonneville Park, opened to a large audience May 29. In addition dancing and vaudeville were enjoyed by the patrons. The entire receipts of the opening night were turned over to the boy scouts. The next day the deluge of rain that had been pouring steadily for the last week, forced the suspension of business, and will do so until the inclement weather has passed.

Leo Adler, traveling auditor for Pathe, is at the local branch checking the records. He came in from the Butte, Montana, office, the local office being his last point in this territory.

R. D. Boomer, short subject salesman out the the local Pathe office is back after a mighty successful trip into the southern Utah section.

Ed. C. Mix, manager of the Associated Exhibitors branch, is back in the city after a trip through southern Utah.

W. G. Seib, manager of the local Pathe office, returned last night from Ogden, Utah.

R. S. Stackhouse, resident manager for Warner Brothers, returned this week after a trip through the territory.

Special Representative Duncan, for Warner Brothers, was a visitor at the local branch this week, conferring with Manager Stackhouse on distribution policies on the new combined product.

Dave T. McElhinney, special representative in this territory out of the Warner Brothers exchange, is all het up waiting for his new Ford coupe. He will make the Idaho territory next week in the bus.

L. A. Davis, local F. B. O. manager, is in the Butte section of Montana at the present time, where he closed Butte and Anaconda on the new product. He will cover the entire state before returning to this city. E. M. Gibson, assistant manager has charge of the affairs of the branch during Davis' absence.

It is reported that the American and Rialto theatres at Butte are closing this week during the summer months.

Claude Hawkes, salesman for the local branch of Associated First National, is going to Denver this week to spend his vacation.

Samuel Henley, Universal branch manager is making the northern part of the state in the interest of the new season schedule of releases.

Milt Cohn, Universal salesman, has gone back to his territory in Idaho, after a few days in this city. Joe McElhinney, returned from a successful contracting trip to southern Utah yesterday.

Miss Velma Timpson, inspector at the local Universal office, is back on the job after recuperating from an operation for appendicitis.

G. A. Margetts, who was transferred to this territory from the Universal branch at Portland, has gone back to his old terrritory, San Francisco.

Carl Stern, United Artists branch manager, is making a swing over the Utah section this week lining up the productions on the new program.

Jack Connors is covering the Utah-Idaho section for United Artists, coming in from Montana last week.

Alan Burke, manager of the De-Luxe Feature exchange, is touring through Wyoming selling productions, with Denver as his objective. He will sell through Colorado on his return trip to this city.

C. F. Parr, branch manager and associates who left Saturday for San Francisco to attend the Producers Distributing Corporation convention will be back the latter part of this week.

R. L. Whicker is opening a new theatre at Delta, Utah.

F. P. Hill, traveling auditor for Fox, is here going over the records of the local branch.

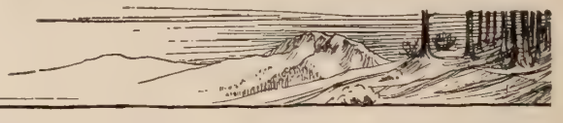
C. L. Walker, Idaho salesman out of the local Fox branch, is in for a few days before returning to his territory. Art Barron, who succeeded Leonard Tidwell, resigned, as southern Utah salesman for Fox, is making his initial trip this week.

James R. Keitz, manager of the Greater Features exchange will return to his headquarters in this city about June 12, after a trip to Denver. His wife and youngster are with him.

Out of town exhibitors were represented this week on the local Rialto in numbers which threatened to swamp the bookers at the local exchanges. They were: T. M. Chessler, Princess theatre, Bingham Canyon, Utah; John J. Gillette, Strand theatre, Tooele, Utah; S. I. Goodwin, Royal theatre, Lehi; Elmer Tiejen, Jewel theatre, Santaquin, Utah; John Rugar, Orpheum theatre, Park City, Utah; Steve Deal, Star theatre, Springville, Utah; George Lindsay, Star Theatre, Eureka, Utah; N. Allermand, Star theatre, Price, Utah; Ed Ryan, Alberta and Liberty theatres, Brigham City, Utah; Frank Burke, Van theatre, Delta, Utah; Carl Pace, Pace theatre, Delta, Utah; and A. B. Hagar, Rex theatre, Idaho Falls, Idaho.



Canada



THE Playhouse at Winnipeg, Manitoba, is now under the management of John T. Fiddes, one of the pioneer exhibitors of the Western Canadian country. Mr. Fiddes is presenting combination programs of pictures and vaudeville, with the top price 30 cents. He started in the moving picture theatre business in Winnipeg some 15 years ago. At one time he was the manager of the System theatre in Montreal.

George Broder, owner of the Metropolitan theatre, Regina, Saskatchewan, has re-opened the house in his own name, following the termination of the lease of the theatre by the Paramount Western Corporation, under whose direction the theatre had been kept closed for some months. The Metropolitan theatre was one of the largest houses built by the defunct Allen Theatres, Limited, Toronto. Major J. Graham is now manager of the Metropolitan, being also in charge of the Grand theatre in Regina.

Manager Walter F. Davis, energetic manager of the Metropolitan theatre, Winnipeg, Manitoba, has closed the house until Monday, August 3, when it will re-open under a new policy for the presentation of selected pictures and Pantages Vaudeville, the latter being an innovation at the "Met." Mr. Davis, who has been the manager of the house for the past 10 months, reports that the "Met" has had the most successful winter season in its history. During June and July the theatre is being reconstructed at a cost of $50,000 to take care of the vaudeville presentation. The Metropolitan is operated under the auspices of Famous Players Canadian Corp.

For the purpose of lining up the pick of current bookings for summer showing in the Western Canadian theatre of Famous Players Canadian Corp., H. M. Thomas of Winnipeg, Western Division manager, has been spending the past two weeks at the Toronto headquarters of the company. Mr. Thomas has direct charge of the Capitol theatre at Winnipeg and, during his absence, the theatre has been managed by Charles Bishop.

The Imperial theatre at Ottawa, Ontario, formerly directed by the late Harry Brouse of First National fame, is making steady progress despite the hot weather. The Imperial, which is one of the largest houses in the Canadian Capital, has been operated by A. H. Coplan, also proprietor of the Princess theatre, Ottawa, for the past six months. The Imperial is now under the management of D. H. Coplan, son of A. H. Coplan, and he has been giving it close attention in all departments.

D. H. Coplan has had years of experience in the moving picture business, having been an exchange manager at St. Johns, N. B., for a long time, and also having been located at Montreal as well. Recently the exterior of the Imperial theatre was brightened considerably through the installation of large electric lamps with handsome reflectors to flood the front elevation. Special painted signs are also now being used in addition to posters and photographic stills. Further, Manager Coplan has been arranging various lobby displays.

A. H. Coplan has general supervision of both the Imperial and Princess Theatres with D. H. Coplan in direct charge of the Imperial and Joseph Coplan, another son, as assistant manager.

The Royal Canadian Mounted Police were recently interested in a theatre case in Ottawa, Ontario, but this time it was not a depiction of the R.C.M.P. on the screen of the theatre that aroused their attention. The excitement was caused through the mysterious disappearance of William Green, manager of the Russell theatre. Trace was obtained of Mr. Green practically one month after he became missing. He had taken sick while on a trip to Montreal and had been unable to communicate with the theatre.

Oral D. Cloakey, well-known Canadian exhibitor and gold mining enthusiast, travelled all the way from Ottawa to Los Angeles, Calif., to attend the Shriners' Conclave and also to look into the moving picture situation at Hollywood.

Walter Deering, who has directed moving picture theatres in Winnipeg for years, has now been appointed manager of the Starland theatre there. He has been succeeded at the College theatre, Winnipeg, by T. Walmsley, formerly of Vancouver, B. C.

Atlanta

PLANS for the most successful Greater Movie Season since the inception of this excellent movement got under way in Atlanta yesterday morning with the arrival of M. C. Coyne, advance man assigned to the southern territory. Mr. Coyne called a meeting, which was held in the office of Willard C. Patterson, manager of the Metropolitan theatre. A temporary committee was named and plans adopted.

Mr. Patterson was elected chairman of the temporary organization, with Howard Price Kingsmore, manager of the Howard theater, chairman of the Board of Directors. Elected to serve on the Board with Mr. Kingsmore were James F. Jackson, manager of the Tudor theatre; Thomas H. James, manager of Loew's Grand theatre, and Thomas G. Coleman, manager of the Cameo. Alpha Fowler, of the Palace theatre, Inman Park, was elected secretary.

Atlanta exhibitors gave their enthusiastic endorsement to the undertaking.

Charles E. Kessnich, district manager for Metro-Goldwyn, is to have a new office in his territory, in Oklahoma City. Mr. Kessnich, who has just returned from a three weeks' trip to the various offices under his jurisdiction, brings the information that as soon as the 6-story concrete building which will go into construction about July 1st, is completed, Metro will move its new branch in. The building which is to accommodate eight companies, with 4,500 square feet of space for each, is owned by the American National Bank, and will be located on Main and Hudson streets. The other companies will move in after their respective leases on their present locations have expired, but Metro will be in position to move in directly the building is complete.



Priscilla Bonner, in F. B. O.'s "Druscilla With a Million."



L. Case Russell, author of "Red Love," a Davis Distributing Division release, who has just left the hospital following a serious operation.

Milton Jones, assistant manager and booker for Liberty Film Distributing Co., is to be married at high noon, today, to Miss Laura Brown, of this city. The ceremony will take place at the home of the bride's parents, 106 Juniper street, and immediately afterward Mr. and Mrs. Jones will leave for New York, where they will stay at the Astor hotel for ten days or two weeks. Upon their return they will move into their own home on East 13th street.

White's theatre, in Greenville, N. C., formerly operated by H. H. Jackson, has been sold to H. J. Paradis and Jack Marcus, the sale to become effective July 1st.

S. W. Taylor, who operates the Taylor theatre in Edenton, N. C., is planning to open the Bell opera house on or about August 1st. This is a handsome new house, with seating capacity of 1,000. All the scenery and drapes will be furnished by Lee-Lash Studio.

Manager Thomas James has a new and capable assistant to help him run Loew's Grand theatre. Oliver Epps is taking the place formerly filled by Fred Schiller, and is proving unusually capable in this line of work, which is entirely new to him. Mr. Epps, who was appointed about three weeks ago, is a local boy, not long out of school. He is filling the position left vacant by Mr. Schiller with quiet efficiency.

Mr. Vici Peterson, former owner of the Peterson building, Douglas, Ga., in which the Rivoli theatre is located, has sold the building and the lot to Joe C. Brewer and John R. Slater, prominent business men of Douglas, the sale becoming effective June 1st. The new owners are planning to remodel the present building, giving the theatre the entire space, instead of the two-thirds it has formerly occupied. According to W. H. Carroll, manager of the theatre, this extension will provide space for increasing the seating capacity of the theatre to six hundred, its present capacity being four hundred. Mr. Douglas is unable at the present date to give any details of the plans for remodeling the theatre nor the date when work will begin.

Mrs. Matt Whitham, wife of the manager of the Alamo No. 2 theatre, who has been very ill for the past several weeks, is now greatly recovered, and on the road to good health once again.

Thomas E. Orr, who operates several theaters in Thomasville, Albertville, and other Georgia towns, came in for a few days this week, visiting his friends on film row.

Oscar Morgan, district manager for Pathe, left Atlanta for Charlotte, Thursday of this week, driving his family up with him. Mr. Morgan will stay in Charlotte about two weeks, supervising activities in the exchange.

B. A. Wallace, Pathe representative, was in town Tuesday. Mr. Wallace specializes in two reel comedies.

W. W. Anderson, of Pathe, is very much elated over the graduation of W. W. Anderson, Jr., from the Bass Junior High school this week. Walter, Jr., is fourteen years old. He will go to Boys' High next year.

B. W. Wright, of Madison, N. C., is building a 900 seat theatre. The date of the opening of the house, and its name have not yet been announced.

Joe Shear, Southeastern representative of the Lee-Nash Studios came in to Atlanta this week for a short stay.

Mrs. Homer Traw, cashier for the New York Paramount office, is spending two weeks in Atlanta. Mrs. Traw will be remembered as Miss Chalmers Shumate, formerly connected with the local Paramount exchange.

M. H. Stephenson, of the Mutual Amusement Company, Chattanooga, Tenn., which operates the Grand and Lincoln theatres, was here Tuesday and Wednesday of this week.

D. L. Sullivan, travelling auditor for Warner Brothers, is in town for a two weeks' stay, looking over the books of the former Southern States company, which handled Warner product for the past season. Mr. Sullivan is well known and very popular in Atlanta.

Mrs. Rufus A. Davis, wife of the popular R. A. Davis who is with Liberty Film Distributing company, is visiting her sister, Mrs. Frank Wilson, in Detroit. She will be there for about three weeks and will return to Charlotte, their home, following her stay in Detroit.

Educational is having its national convention in New York next week, to which will go, from the Atlanta office, J. H. Butner, manager. Mr. Arthur Lucas is already in New York, and will, of course, remain there for the convention.

H. Pittman, of the Capital theater, Clearwater, Fla., was in town for a few days this week.

The New Broadway, of Charlotte, N. C., opened its new picture policy Monday of this week. New seat covers, of a particularly handsome design, are a part of the new equipment the theater will have this summer.

After nearly a month spent in various points throughout this territory, in the interests of a big advertising campaign for Universal big serial, Earle E. Griggs, director of publicity, has returned to Atlanta.

H. Pittman, of Clearwater, Florida, made his first visit to Atlanta in many months this week when he came up partly on business and partly in the nature of a vacation. He reports that his section and the entire state is enjoying the greatest wave of prosperity in the history of Florida—and a prosperity, he declared, that is founded in actual development with a foundation of permanence.

Mr. Pittman has operated theaters in Clearwater for nearly eleven years. He was formerly in Tarpon Springs as well, but last Christmas he sold his Tarpon Springs holding and opened a second house in Clearwater—the Ft. Harrison theatre. His Capital theatre at Clearwater, seating 900 and the Ft. Harrison, seating 600, rank with the best metropolitan houses in architecture, equipment and point of service.

Oliver Epps is taking the place formerly filled by Fred Schiller as assistant to Manager Thomas H. James of Loew's Grand theater and is proving unusually capable in this line of work, which is entirely new to him.



Charles (Heinie) Conklin, who has been signed to a long term contract by Warner Brothers.

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New York and New Jersey

ARTHUR WALSH, one of the string of pitchers of the Pathe Home Office baseball team, held the strong United States Lines' team to one run in a recent game, striking out a total of eighteen men. Walsh is a member of the Laboratory Staff of the Pathe News and for the last two years he has had nothing whatever to do with baseball, save to read about it in the newspapers, as any good fan would. On Saturday, May 23rd, however, he stepped into the box as the Pathe pitcher and for nine innings gave his attention so assiduously to the subject of baseball that he struck out eighteen men. Altogether, he allowed only three hits, and he isn't at all satisfied with himself about it. If he had managed to strike out those three men in addition to the standing army that he did make sit down, he would have had a perfect score. In spite of his phenomenal work, Pathe lost by a score of 1 to 0.

The Pathe men are looking for more dates with film teams.

Dave Brill of the Big U in New York is the authority for an interesting piece of news in connection with Carl Laemmle's new complete Service contract. This contract was particularly designed for the small exhibitor. Dave states that since the plan has gone into effect several of the one, two and three night stands are running full time and in addition to this they have been instrumental in bringing to life five towns that were on the dead list.

Mrs. Chas. W. Stombaugh, who has been visiting her mother in Topeka, Kansas, recently returned to New York City. Chas. W., himself, Newark branch manager for Pathe, now feels more definitely settled in the new position.

Sam Perry, the popular proprietor of the Englewood theatre at Englewood, N. J. was a caller at the New York exchanges on Tuesday.

Sam S. Liggett, short subject salesman for Universal states that his product is going in great shape and that the outlook for the coming season looks particularly good. In fact, the whole sales force of the Big U are rather chipper this week with Jewels running at two Broadway theatres, and two more following next week.

Charlie Goldreyer is constructing two new theatres, one at Mt. Vernon and the other at Westchester Village. Both houses will be ready to operate in the early fall.

Henry Suchman has postponed his trip to Florida on account of the illness of his associate, Milton Rosenthal.

The American Legion Hall at Beacon, N. Y. has recently been taken over by M. Whittler who will install modern equipment and make extensive alterations. Mr. Whittler who was formerly the proprietor of the Astor theatre, Newark, N. J., expects to open the Beacon house about June 20th.

John Fitzgibbon who operates theatres in Southhampton and Bayshore, has lately taken over the Babylon, at Babylon.

Ground has been broken by the Perri Construction Co. for a new theatre on the corner of Flatbush and Flatlands Aves., Brooklyn. The plans were drawn by J. M. Berlinger and the estimated cost is in the neighborhood of $600,000.

Samuel Dietz has purchased a corner property at Brighton Beach and Coney Island Aves., diagonally across the street from the Brighton Baths where he plans to construct a two story theatre and store building.

The Strand at Farmingdale, Long Island, has been definitely closed.

The Golden Rule theatre on Livingston Street, Brooklyn, will change hands on September 1st, going from the Gross to the M & S circuit.

Two more theatre closings in New Jersey have been reported, the Linden at Linden and the Lyric at Elizabeth.

The hot weather has speeded up the closing of several more local theatres, for the summer months. Keith's will close their Bushwick on June 7th. Also A. Goldman's Chatham, on the Bowery, on the same date. The Huntington, Erie Basin, Brooklyn, and the Woodrow on Wilson Ave. will shut their doors about the middle of June.

Rapf and Rubin are closing the Montauk at Bath Beach for the summer and will open the Park theatre, Cropsey Ave., in the same neighborhood.

Several more theatres will go on a Thursday, Friday and Saturday schedule which will include Joseph Stein Kritz's Regent, Lyceum, Bronx Cameo and The Arch. Over in Brooklyn the Blake and Montauk theatre on Pitkin Ave. will go on the three a week, also the Miller on Sutter Ave. The S. & A. at West 125th St., N. Y. C. will show only two a week, however the owners of the theatre will continue to operate the Pershing at 124th St. and Amsterdam Ave. on full time.

Max Pear who owns the Garfield, Avon and 16th Street theatres in Brooklyn, will take over the Palace at 7th Ave. and 14th St., Brooklyn, on June 15th. The former owners were Bernstein, Dumas and Kaplan.

Matthew Pelham Lynton who travels out of the Pathe Newark branch will spend his vacation with a trip to England where he will pay a visit to his father.

The hot weather has caused Joe Hornstein's ventilating department to work over time. Mike Berkowitz is in charge of the machine shop. In addition Joe has been installing considerable new equipment which includes seven new generators for the Flatbush theatres belonging to H. M. Schwartz.

Goldman and Finklestein have taken over the Model theatre in the Bronx.

J. Victor Wilson, formerly connected with the Strand theatre, New York City, is now the manager of Irving Lesser's Playhouse at Great Neck, L. I.

J. Adler who operates the McKinley and Prospect in the Bronx has closed the former theatre. He will continue to keep open the Prospect.

Abraham Rosen, of the Palace theatre, Flemington, N. J. has purchased the Strand at Lambertville from the Hildinger's of Trenton. Mr. Rosen wil make a number of alterations and will include a stage. He will also increase the seating capacity.

Cincinnati

M. CAPLON, well known local film salesman having served in the territory supplied by the Cincinnati exchanges for many years is now connected with the United Artists offices in this city.

C. E. Penrod, division manager for F. B. O. was in the city last week end conducting sales meetings and going over the new product in general. Mr. Penrod predicts a bright season for the new F. B. O. product.

J. Soglowitz, who has been at the local Standard office for some time as special representative, returned to Cleveland last week to assume the duties with the company he had prior to his sojourn to Cincinnati.

Nat. Lefkowitz, local manager for Standard, returned from Cleveland, where he attended a sales conference.

The Standard Film Co. is now fully located in its new quarters on the third floor of the Broadway Film Bldg. much to the pleasure of Johnny Eifert who does not like to ride elevators.

Fred Strief and Max Margolis Universal manager and salesman respectively made a flying trip through West Virginia and succeeded in selling their entire program in several towns. While away they were guests of Jim Taylor at Big Stone Gap, where Mr. Taylor who is the owner of the Amuzu Theatre is also the proprietor of the large swimming pool which he allowed the two film men to use at their pleasure. According to the color of their skins they must have lived in the pool.

Varley Young, has been appointed publicity director for the Libson Theatres, in Dayton, Ohio Young was formerly with the General Motors Company.

Morris Milligan, district manager for Famous Players over the Cincinnati, Louisville and Indianapolis exchanges with offices in Cincinnati, has been made general manager for Canada for the same firm with offices in Toronto. Before leaving the office force consisting of about twenty-five gave Mr. Milligan a farewell dinner at the Zoo Gardens. The dinner also served as a welcome to Charles Reagan the new district manager. Mr. Reagan was branch manager in Indianapolis and before that was city salesman in the Cincinnati exchange. Fritz Wagoner, Indianapolis salesman for Famous has been made branch manager to succeed Mr. Reagan, Milligan who has made many friends here and who is a very likeable chap received many congratulations over his earned and deserved promotion.

Neal Haggerty of the Paramount force left on his vacation last Sunday.

Once each month, Joseph Neiser, part-owner and general manager of the two motion picture houses at London, Ohio, sends word through his local newspaper to the fifty children who are wards of the county at the Children's Home to attend some good 'kid' picture at one of the houses.

The plan as used is to give the free movie to the kiddies in cooperation with the newspaper, but no charge is made against the paper. In this way, wide advertising in giving the treat to the county wards without extra cost to the theatre owners and the plan is bringing much favorable mention to the theatres.

Now and then, Manager Neiser also put on a show for the older wards of the county at the county infirmary and at the home for aged in his home city. Machines are provided through the cooperation of the newspaper and citizens and the older folks are given a treat that remains as a pleasant memory for many weeks, creating favorable comment from citizens in all walks of life—and proving a good advertisement for the theatres.

Motion pictures were used as the main feature of the recent Safety Meeting held in the city of Springfield, Ohio, in connection with the visit to that city of the safety agents of the Detroit, Toledo & Ironton railroad, owned by Henry Ford.

Ten reels of moving pictures were shown, demonstrating in a graphic way the need for more care on the part of the public in the preservation of human life. The pictures were explained and demonstrated by officials of the railroad.

The public was invited to attend the meeting and a capacity crowd witnessed the showing of the pictures.

Des Moines

THE Princess at Ottumwa is being enlarged and redecorated to the tune of $40,000. When the theatre is reopened in August it will have a seating capacity of 1300 instead of 500 and there will also be a stage added in order that vaudeville may be staged with the pictures. Dwight Baker, owner of the Princess Theatre is also owner of the Circle Theatre and the Empire Theatre at Ottumwa.

The motion picture house at Jewell, Iowa changed hands within the last ten days. Woodward of Lehigh bought the house of M. Gezell. Mr. Woodward expects to keep his house at Lehigh.

J. Schmidt, owner of the Orpheum Theatre at Ossian and also editor of the Bee, recently disposed of his theatre interests at Ossian.

On June 7 the Orpheum Theatre at North English changed hands. E. A. Chaney, the former owner sold to Ernad Graham.

O. H. Garland, salesman for Educational, goes and gets back in spite of weather handicaps. Last week he drove for a number of miles through water up to the running board of his car on the road between Eddyville and Ottumwa.

E. P. Smith of Sheraton attended the convention of the M.P.T. O.A. in New York as alternate delegate for the Iowa association of theatre men. C. Rice, president of the Iowa Theatre Owners' Association, was unable to make the trip. He has been in the hospital for the past week, suffering from an infection of his jaw caused by some imperfect bridgework. Although his face was badly swollen he felt much better toward the end of the week and made the move to the Methodist Hospital where Mrs. Rice has been quite seriously ill for the past several weeks. Mr. Rice is also salesman for F. B.O.

Mrs. Benjamin, secretary of the DesMoines Film Board, was officially made treasurer also of this organization at the recent re-election of officers. Mrs. Benjamin just returned to her headquarters in the Iowa Building after a week spent in a business and pleasure trip to Oklahoma City, Okla.

R. H. Fairchild, representative of F.B.O. out of DesMoines, ran into a bridge near Ottumwa, Iowa. He's not in the hospital but is limping about at home and will not be able to make his territory for several days.

Ralph Blank, who for the past three years has been manager of the Capitol Theatre, the largest of the A. H. Blank Theatre interests at Davenport, has resigned his position there to take up a radio proposition. A. G. Stolte, manager of the Capitol at DesMoines, had planned to go to Davenport and take over the theatre there indefinitely but found it impossible to make arrangements completely for the DesMoines house. For a time he will partly supervise the Capitol at Davenport.

Harry Kellar, salesman for First National, who was in the hospital at Fort Dodge, a victim of the 'flu, is now entirely recovered and back on the job.

Fire closed the Strand theatre at Keosaqua, Iowa for a few weeks. The origin of the blaze is not known but it was kept from spreading to any other buildings. Otto White, owner of the Strand, reports that Keosaqua, a town of 890 population will be showless for some time yet as repairs are progressing slowly.

E. P. Smith, exhibitor of Sheraton, Iowa, says that it was the fault of his lawyers that he did not further follow up his fight against the Sunday closing ordinance. The mayor, when Mr. Smith showed a picture on Sunday, used his authority to revoke the theatre man's license. In order to secure license to show pictures during the week, Mr. Smith promised to drop his fight for a Sunday show.

An umpire has been secured for the baseball game between the staffs of the DesMoines film exchanges who has the favor of both teams in honest Bill Eddy, of the Empress Theatre at Indianola. Mr. Eddy is a real fellow and it is figured that no one will quarrel with his decisions when the two teams come to contest on June 21. The Western League Ball Park will be the setting for the game which will decide whether the best ball players are to be found on the team made up of the exchanges in the Film Exchange Building or the team from the staffs of the three exchanges who have their own exchange buildings.

Harry Gottlieb, salesman of Metro-Goldwyn, has bought a new Studebaker since his Ford can no longer stand the strain.

A. W. Kahn, manager of the DesMoines Educational office, left for Chicago and New York to attend the national convention on June 10-13.

Cecil Mayberry, who is a big man in more ways than one since he measures six feet six, visited DesMoines in his capacity as division manager for Associated Exhibitors.

Since Mrs. Ione Meyers left her place at Universal as building clerk, her duties have been assumed by Miss Ruby Morgan, also of the Universal staff.

E. C. Clay, salesman for F.B.O., spent the holidays over Decoration day at Topeka, Kansas.

Leo Wiedertz, cashier for First National, is now on his vacation. He went to see his folks in the old home town of Burlington.

Exhibitors from out of town to visit DesMoines were Nate Chapman of Iowa City, H. Cleveland of the Opera House at Belmond, F. R. Bandy of the Princess at Britt, H. C. Jarnigan of Tama.

W. E. Banford, manager for Metro-Goldwyn, just returned from a week's business trip to Chicago.

Baltimore

A one reel feature film of the Health Pageant "The Triumph" which was given by 5,000 Baltimore school children at the Baltimore Stadium on May 26, was made by the Combined Whitehurst Theatrical Interests and shown at the Garden Theatre the next day and during the week beginning Monday June 1. The arrangement was made by Dr. Milton Whitehurst, supervising director of the Garden and after the local feature was shown at the Garden it was presented to the School Board for a historical record of the event and for future reference in getting up similar events of the kind. It proved a good drawing card at the Garden for 50,000 persons witnessed the various events at the stadium.



Bernarr Macfadden, who has become a producer through his connection with True Story Films, Inc. who will release through Astor Distributing corporation.

What is probably something new in ventilation has been arranged by H. A. Blum, manager of the Victoria Theatre, here. Mr. Blum turned his 48 inch exhaust fan in the centre of the roof of the playhouse into a regular fan which forces air into the theatre. He turns it on after the sun has gone down each evening and forces the fresh air down into the theatre while the old air is carried off through three 24 inch exhaust fans in the balcony.

Frederick Arnold Kummer, the well known novelist, whose home is at Catonsville, Md., a suburb of Baltimore, is now in Union Memorial Hospital here with heart trouble. One of Mr. Kummers novels recently seen on the screen was "The Spitfire" starring Betty Blythe.

Mrs. K. E. Cross, secretary to W. M. Whitehurst, general manager of the Combined Whitehurst Theatrical Interests, has come back to the office having recovered fully from an operation for appendicitis.

Five acts of vaudeville three times daily, changed twice weekly, have been dropped off the bill at the Grand Theatre, Highlandtown, by C. B. Councilman, manager.

A large new electric sign with a moving border of bright pink lights, has been placed over the marquee of the New Theatre.

The New Gem, the Lincoln Second (colored) and the Lafayette (colored) have become dark until further notice. They are both small houses.

George Fuller, formerly manager of the Washington, D. C., office of Metro-Goldwyn-Mayer, dropped into Baltimore last week. He is now with the William Fox organization and is Division Manager of a large eastern territory covering Baltimore, Pittsburgh, Washington and several other points.

Louis Schlichter, manager of the Bridge Theatre, has returned from a trip to Los Angeles which he enjoyed thoroughly. Mr. Schlichter was accompanied by his daughter Teresa on his home journey. They came back by way of the Canadian Rockies.

The Brodie Theatre, which has been dark for some time, has been reopened under the management of the Reviera Amusement Company. This playhouse was formerly managed by Sigmund Kleiman who now operates the Irvington.



Dorothy Farnum, scenarist, has just signed a contract with Metro-Goldwyn-Mayer for one year.



Milwaukee

FRANCIS KADOW, manager of the Mikadow theatre in Manitowoc, Wis., will leave for an annual conference on new products with Ascher Bros., in Chicago this week. Upon his return, undoubtedly, he will be heartily greeted by many of the Milwaukee film salesmen.

Gene Hemming, and Ralph Wettstein widely known in film circles in Milwaukee, have been added to the sales force of Celebrated Players Film Corps of Wisconsin.

E. W. Van Norman, manager of the Parkway theatre in Milwaukee, after closing and leaving his theatre last Sunday evening was robbed of $575. Entrance was obtained through the basement up to the office and experts evidently handled the job. Detectives are now working on several hot leads.

R. J. Morrison, New York auditor of Warner Bros., arrived in Milwaukee this week and is awaiting the arrival of Sam E. Morris, general sales manager of Warner Bros. for a conference with E. G. Tunstall, franchise holder of Warner Products in Wisconsin.

Jack Yeo of Beaver Dam, Wis., who operates the Davison and Odeon theatres there, is about to start construction of a new theatre seating approximately 1,100 on the same site the present Odeon is located.

Here is a good fish story, J. P. Gruwell, Ideal theatre in Wisconsin Rapids, writes friends in Milwaukee about catching a 22-in. speckled trout in one of the lakes near his home. We don't doubt Mr. Gruwell one bit, he knows how to catch 'em.

Goetz Bros., operating theatres in Janesville, Beloit, Ashland, and Iron Wood are soon to extend their activities in Watertown, Wis.

The new Fischer Paramont theatre in Fon du Lac, Wis., has definitely arranged plans to open not later than Oct. 1st and at the same time the new Retlaw theatre also under construction has arranged similar plans. Eddie Prinzen of the Fond du Lac Theatres Co., it is understood, has secured the option on the new Retlaw.

Lew Marks has been tendered a position as traveling representative in northern Wisconsin for Universal.

J. G. Frackman, manager of Progress Pictures Co., Milwaukee., will soon motor to Peoria, Ill., to visit his folks, accompanied by his wife and kiddies.

Bert Fischer operating the Park theatre in Milwaukee, has bought the Mozart, also in this city, taking possession in about one year. He also has plans under way for a new theatre in Bay View.

Mr. and Mrs. Rice and family are leaving for Los Angeles, where they will establish their permanent home. Mr. Rice formerly owned the Fern, Kosciuszko, Riviera, and State theatres which they very recently sold to Silliman Theatres, Inc., of Milwaukee.

Otto Bell, owner of the Bell theatre in Sparta, Wis., just finished redecorating his entire theatre and now is equipping it with 500 brand new cushion seats.

E. D. Saiter, Producers Distributing Corp., special representative out of Milwaukee, gained considerable popularity and attention not so very long ago when he appeared early in the morning on the Lincoln Park bridle path in Chicago, mounted on a mighty steed.

The Eau Claire Theatres Co. have purchased a Smith Unit organ, the only one in Wisconsin, for their new Wisconsin theatre now nearing completion.

E. M. Michalson, operating the Palace and Orton theatres in Madison, Wis., and said to be the strongest independent exhibitor in the State, was a visitor in Milwaukee last week and a guest of J. G. Frackman, manager of Progress Pictures Co.

Fred Seegert, left Milwaukee for New York to attend the directors' meeting of the Motion Picture Theatre Owners of America.

Max Wiesner, manager of the Badger Theatres Corp., spent the entire week calling on members of his organization and preparing for the purchase of new productions.

On August 1, O. J. Wooden, now manager of the Alhambra, will assume the management of the Garden theatre in Milwaukee.



Southeast

C. L. (HANK) HENRY has resigned from the Howard-Wells Amusement Company of Wilmington, N. C. We understand Mr. Henry has several flattering offers but has not accepted any up to the present time as it is his desire to take a couple weeks rest before entering into a new assignment.

D. M. Bain, formerly with S. S. Stevenson Enterprises, Henderson, N. C., has resigned to accept a position with the Howard-Wells Amusement Company, of Wilmington, N. C. Mr. Bain was formerly with this Company for a number of years.

The month of June is moving month in Charlotte, Manager Conn, of the F. B. O., manager F. T. Bryan, of First National and manager E. F. Dardine, of Universal, will move their exchanges into the new Film Building which is just about completed. This will give these Companies a modern up-to-date office.

The new building that will house the Fox Film Corporation. Enterprise Distributing Company and the Progress Pictures Corporation, on West Fourth Street is about completed and we understand these companies will get into the building in the early summer.

Dan Michalove, Assistant Sales Director, Universal Film Exchanges, was in Charlotte the past week.

Joe Marks, who is with Warner Brothers, arrived in Charlotte last week to look after the interest of his company in taking over the Broadway Theatre, at Charlotte, N. C., the Broadway Theatre at Columbia, S. C., the Lexington Theatre, Lexington, N. C., and the new Concord Theatre, at Concord, N. C. They have taken over the Lincoln Theatre (colored) at Winston-Salem, N. C., which is one of R. D. Cravers' theatres. Mr. Marks is also looking up a location for the Warner Exchange which they intend to open here immediately.

The Rose Theatre, Burlington, N. C., owned by Wm. C. McIntyre, was severely damaged by fire the past week.

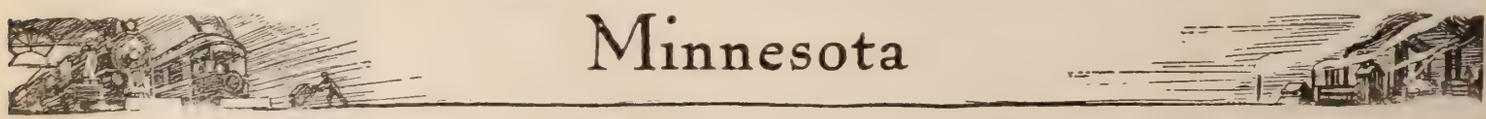
John Fuller, formerly salesman with Metro-Goldwyn out of Washington, D. C., is now covering Eastern North Carolina for the Fox office in Charlotte. John is well known in this territory and the boys are all glad to see him back.

Miss Annie Sessions, Division Manager, of the Producers & Distributing Corporation, was in Charlotte several days the past week looking for a location to open an exchange for her company.

Mrs. E. F. Dardine, wife of Manager Dardine of the Universal Exchange, Charlotte, has been seriously ill at her home.

W. T. Robinson, prominent exhibitor of Belmont, N. C., was a Charlotte visitor the past week arranging bookings for his summer program. Mr. Robinson is one of the oldest exhibitors in this territory and is very well thought of by all the exchanges.

Marvin Rogers, who has been cashier for the Universal Film Exchanges, at Charlotte, for the past eight years has been promoted to the position of Division Auditor. His territory will consist of Memphis, Tenn., Dallas and El Paso, Texas, and Oklahoma City.



Minnesota

B. J. BENFIELD who operates the Strand and Orpheum at Morris, Minn., has recently extended his business by taking over two more houses. He has taken over the Star at Clinton, Minn., and Mr. Benfield's brother will manage this theatre. In addition to the Star, Benfield has also taken over the Grand at Graceville, Minn., and this brings the circuit up to four.

M. A. Hasbrouck has purchased the Star theatre and Opera House at Montevideo, Minn., and L. A. Baker, the former manager of the Star has gone back into the hotel business with a parting shot that he thinks he is a better hotel manager than a showman.

The Auditorium at Milbank, South Dakota has discontinued the running of pictures so that hereafter, manager Nelson of the Bentley-Grand will have the only show in town.

Thomas Kelly has purchased the Grand theatre building at Ortonville, Minn. Mr. Kelly will rebuild and a laundry will occupy the building after July 1st.

Judge E. H. Reppert, of Uniontown, has adopted radical methods to prevent rowdyism in places of amusement in that city, which are expected to be effective. On May 24 when a defendant was found guilty of having taken a drink of liquor in a pool room, the judge ordered him to remain away from all places of amusement for one year and not to loiter near them. The court asked the police to arrest the man the first time he violates the order. When the defendant agreed to the terms of the parole the judge dismissed the charge after imposing the costs of the case on him.

The Carr & Schad Inc., motion picture theatres in Reading gave their assistance in the campaign to raise $30,000 for the Conrad Weiser Memorial Park Fund, in Womelsdorf, a Reading suburb. The money was being raised by local subscription to preserve the historic spot, and motion pictures of persons and scenes connected with the campaign were shown in the various theatres of the company.

St. Louis

L. E. (NICKY) GOLDHAMMER city salesman for Universal's St. Louis exchange has been promoted to assistant manager. He succeeds Jimmy Shea who resigned to join Metro-Goldwyn-Mayer as a salesman.

Morris Aaron takes Shea's place on the road for Universal, selling key cities and circuits; Hall Walsh, booker, goes on the sales staff, making Southern Illinois, while George McBride becomes booker. Bill Collins fills the vacancy as assistant booker caused by McBride's promotion.

Leo Wyrobeck is making Central Missouri for Universal.

Joe Miller Combs has sold the Community Theatre, Hunter, Mo., to J. P. Couch.

R. C. Seery, district manager of First National was a visitor of the week. He was accompanied by Mrs. Seery.

The Yale Theatre, St. Louis, has closed for the Summer.

The lease on the Puritan Opera House, West Salem, Ill., has been given up by R. C. Williams.

The Odd Fellows' Temple Mount Olive, Ill., has closed for the season.

The Lyric Theatre, Campbell, Mo., has been taken over by T. A. Medley.

Don Albert musical director of the Loew's State Theatre, St. Louis, is the proud father of a baby boy that arrived June 4. Mrs. Albert and the babe are in the maternity department of St. Luke's Hospital and are doing splendidly.

B. J. (Buns) Derby of the Vitagraph sales staff proved himself a hero Friday, May 29, when he plunged into the Ohio River at Evansville, Ind., to save a 10-year old girl from drowning. He also caught a splendid cold for his bravery. The little girl, Estelle Harton and some companions were playing on an old barge near a city park when a board broke and she fell into the water. Derby was on his way to the Ohio Theatre when he heard the girl's screams and jumped into the water in time to save her life.

Jimmy Hill, Southern Illinois and Southern Missouri salesman for Vitagraph received a C. Q. D. to hurry to Columbia, Mo., on June 5 to welcome a son and heir that arrived in the University City that day.

Billy Goldman of the Kings and Rivoli Theatres and Spyros Skouras, head of Skouras Brothers Enterprises have gone to New York City.

Rudy Lohrenz who formerly sold Universal product in Southern Illinois has joined the Anheuser-Busch Company's staff He sells the "near-beers" and other soft drinks made by that company.

Clarence F. McCarthy, house manager for the Lyric Theatre, East St. Louis, is said to have resigned. Charles Burns formerly with the Waverly Theatre, East St. Louis, is slated to get the job.



Josephine Norman, one of the newest of the De Mille players in Prod. Dist. Corp. Releases.

Elmer Harris assistant manager of the Rivoli Theatre, St. Louis, has resigned.

The Rivoli Theatre, St. Louis, was closed temporarily because a large smoke stack on an adjoining office building broke loose from its moorings and threatened to plunge to the ground 80 feet below. The police roped off the vicinity while a mooring mast was erected alongside of the stack.

Manager Danke of Vitagraph reports a territorial wide interest in the new Warner Brothers Product. He received a telegram a few days ago from Tom Reed of Duquoin, Ill., who is in Los Angeles with the Shriners. The message read: "Had wonderful day with Jack Warner. Been entertained entire day at studios."

The theatre at Lovejoy, Ill., has been reopened by Ben Wilson.

The house at Nashville, Ill., has closed for the Summer.

The Logan Theatre, Joppa, Ill., has closed temporarily for repairs and redecorating.

Sol J. Hankin, manager for Educational, will go to New York for that company's sales convention.

W. C. Bachmeyer, Cincinnati, new district manager, paid the St. Louis Fox office his first official visit this week. He has been on the job some three weeks and is swinging around the exchanges in his territory. For nine years he was district manager for Metro-Goldwyn.

A new airdome has been opened at Clayton, Mo.

J. A. Miller has opened the Dunbar Theatre at Kinloch Park, St. Louis County, Mo.

Visitors of the week were: Mrs. I. W. Rodgers of Cairo, Ill.; S. E. Brady, Cape Girardeau, Mo.; S. E. Pertle, Jerseyville, Ill.; Bert Rea, Vallier, Ill.; Henry Lory, Highland Ill.; Leo Bernstein, Springfield, Ill.; W. W. Watts, Springfield, Ill.; Billy Sohm, Quincy, Ill.

Buffalo

THE Niagara Falls Power company has purchased the International theatre property in Niagara Falls, formerly owned by John F. McDonald. The plan calls for the remodeling of the building for the use of the Niagara Gorge railroad company and its associated Gray Bus line. The International is one of the oldest theatres in the Cataract City and has had picture and legitimate policies on and off for many years. Eddie Hayes, former Buffalo First National manager, at one time managed the house.



Charles Farrell whom Warner Brothers have signed to a long contract.

The Metro-Goldwyn trackless train coming up from Binghamton, Syracuse and Rochester on its cross country run, hit Buffalo Friday, June 5 and created quite a stir as it speeded down Main street. In the afternoon the train started on a tour of the theatres of the city, starting off by taking Mike Shea, Vincent R. McFaul of the Shea Amusement company for a ride, later picking up Al Beckerich of Loew's State and Fred M. Shafer of the Lafayette Square. From Buffalo the outfit started up the lake shore road for Erie, Cleveland and the west.

Howard Waugh who used to keep Jamestown, N. Y., sitting up and taking notice with his live wire exploitation stunts and who now is with Paramount in Memphis, where he is losing 10 pounds a day this hot weather, was in Buffalo last week end on a brief vacation. Howard brought tales of old Buffalonians whom he had met at Paramount pow-wows of late, Bruce, Fowler, Art Amm, Andy Sharick, et al, the latter now Universal publicity pusher in Cleveland.

Carl Farhenholtz, director general of the shipping department of the Fox exchange, bought a new straw hat, and started for Silver Creek this week on his vacation. Carl has arranged with Andy Geitner of Geitner theatre in Silver Creek to use his house in which to don his bathing suit. It is also reported that Andy has arranged with Carl to do a diving act while in town.

Allan S. Moritz has changed the name of the Lumberg theatre in Niagara Falls to the Ritz. Well with such a classy assistant manager as Lionel Edel the name is certainly very fitting.

Buffalo exhibitors were interested in the announcement the other day that George W. Erdmann who used to yodel from a small one balcony up on the side of the old Bijou Dream in Main street, Buffalo, about a decade ago, and who managed the Elmwood when it opened, has been appointed Producers Distributing corporation manager in Cleveland.

Sam Warner of Warner Brothers was in Buffalo last week end. He had a conference with C. W. Anthony, local branch manager and inspected the Buffalo exchange.

C. L. Bird of the Becker Theatre Supply company is celebrating the arrival at his home of a nine pound boy. C. L. hated to see the boss put one over on him by getting a larger family than he could show.

Things sure look tough at the Buffalo Fire National office. We thought they were wrecking the place, but Manager F. J. A. McCarthy explained that a wonderful screening room was being installed, including two brand new Simplex projection machines.



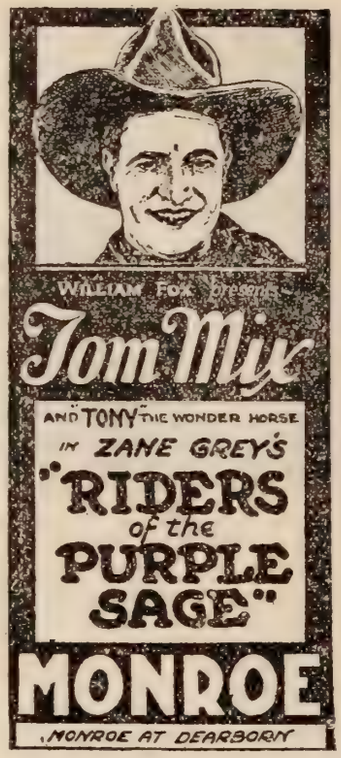
Donald Keith who will have one of the leading roles in the B. P. Schulberg production, "The Plastic Age."

Chicago

WILBUR ROBINSON, popular film salesman, was severely injured in an automobile accident on Lake Street, Thursday night. A large touring car, traveling at fifty miles an hour crashed into his roadster, which was totally wrecked. Mr. Robinson suffered three fractures of his right arm, severe cuts about the face and other injuries, and Mrs. Robinson, who was riding with him, was also badly hurt. Both are said to be recovering rapidly from their injuries

Jack Miller will head a party of movie men, who will go to Lake Geneva for bass fishing next week. Among those in the party will be V. T. Lynch of Lynch Theatres, Inc., Frank Scott of the Iris theatre, and William Pearl of the Pearl theatre, Highland Park.

Warner Brothers exchange is now located in the Vitagraph Building at 839 S. Wabash Avenue, and Edwin Silverman, for the past two years Warner Brothers exchange manager, has been appointed divisional manager in charge of the central west territory, including the Minneapolis, St. Louis, Kansas City and Chicago exchanges. It is the intention of Warner Brothers to open exchanges in Milwaukee and Indianapolis immediately, and both these cities will also be under the direction of Mr. Silverman. J. A. Steinson, a veteran of Vitagraph's service, and for some time past manager of Vitagraph's Chicago exchange, remains with the organization as Warner Brothers local manager. The sales staff includes Lee Woodyatt and Bob Smith, who will cover city territory; A. J. Gallas, J. J. Hess, H. Goldbert and Bill Kahl, who will cover territory outside of Chicago.



Strong single-column ad on "Riders of the Purple Sage" (Fox) at the Monroe theatre, Chicago.

Balaban & Katz has appointed Harry Marks, formerly manager of the Chicago theatre, supervisor of management for the corporation. M. A. Knight, who was assistant to Mr. Marks, will succeed him as manager of the Chicago.

Divisional Manager Cecil Maberry, of Producers Distributing Corporation, is back at his Chicago headquarters after a tour of his territory.

Calvin Bard, Indianapolis representative for Warner Brothers, was a Chicago visitor this week.

Louis Laemmle of Universal's Chicago exchange, and a brother of Carl Laemmle, was scheduled to leave Tuesday, on a ten weeks' trip abroad. Mr. Laemmle expects to visit Germany and to spend a good portion of his sojourn overseas at the famous watering place, Karlsbad.

Gus Cook has sold his Crystal theatre at Dundee, to Selhorn & Ward.

Victor Van Waes, who recently purchased the Princess theatre at Atkinson, has changed the name of the house to the Radio.

Manager Zeigfried of the Bijou, Decatur, may build a large new theatre in that city, according to reports on film row.

O. L. Ogg, on June 6th, took over the Liberty theatre, Atlanta, from S. S. Holland, former owner.

Manager Harris of Associated Exhibitors, has added Dan L. Martin of Kansas City, to his sales staff, and assigned him to the south side Chicago territory.

Harry and Leo Brunhild, owners of the Temple, New Era, Rogers and Magnolia theatres, are planning to leave on June 26th for an extensive automobile tour which will take them to New York by way of Canada.

Salesman Vidor, for the past seven years connected with Fox Film Corporation, is now selling for Country Sales Manager Brumberg of Universal.

E. G. Newman of the Majestic theatre, La Salle, who was visiting film row, reports that he will keep his theatre open all summer.

President Nathan, of the Illinois Motion Picture Theatre Owners and Business Manager Jack Miller of the Exhibitors Association of Chicago, have returned from the directors' meeting of the M. P. T. O. of A., which was held in New York City last week.

Ezra Rhodes has cut the prices of his Blackstone theatre, South Bend, to ten cents for balcony seats and twenty cents for downstairs. The prices formerly were ten and thirty-five cents. The Blackstone is a handsome theatre of eighteen hundred seats with the best of equipment and furnishings, and Mr. Rhodes believes that the reduction in prices will cause a marked increase in business.

The new Grove at Fox River Grove, was opened on June 6th by Manager Kosatka. It replaces the former Grove theatre which was destroyed by fire, but is a much handsomer house and is well equipped throughout.

Detroit

SEVEN hundred patrons filed out of the Broadway-Strand theatre without confusion late Friday afternoon when an accident in the operating room ignited a film, causing a blaze that was extinguished before the arrival of fire apparatus, by the operator in charge. A fire alarm had brought several companies to the scene, since the Strand is one of the largest houses in the city. Beyond the destruction of a reel of film and the burning of portions of the projecting mechanism, no serious damage was done to the theatre. Fearing a possible panic as the result of the stopping of the picture and the dense smoke which came from the projection room, J. S. Carrier, manager, tactfully told the audience of the trouble, from the stage. Assured of their safety, the patrons walked out of the theatre exits after being given tickets for a later performance. The performance was continued later in the evening.



Three-column ad on "Alias Mary Flynn" (F.B.O.) at the Emery theatre, Providence.

Harlan Starr left this week for the annual Educational convention in New York City. Before departing, Harlan announced that his May drive for play dates was highly successful throughout Michigan.

Charles H. Miles' Ferry Field theatre is the first and probably only Detroit motion picture house to close for the summer months. The final performance was given on Saturday night, closing a most successful season. The Ferry Field has been under Miles' control since last Fall. It is planned to open the Ferry Field about the middle of August after extensive repairs and alterations have been made.

Masonry work has already been started on the new State theatre at Woodward avenue and Elizabeth street. Construction is going forward at a rapid pace and it is expected that the house will be opened by the Kunsky company, early in the Fall. The new Michigan theatre which will be operated jointly by Kunsky and Balaban and Katz will soon begin to take form. Excavation is now completed and foundations are already being laid. The Michigan will not open until the summer of next year. It will be the largest and one of the most interesting theatres in the Middle West.

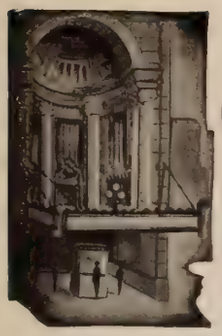
Frank Stuart, recently appointed Detroit manager for Producers Distributing Corp., has named Harry Zapp as his assistant.

The eastern half of the state is now being canvassed in behalf of F. B. O. by Billy Clark, formerly with Producers Distributing Corp.

Fred De Lodder, operator of the Del-The, Maxine, and Your, has taken over the Grosse Pointe Park theatre.



Harry D. Buckley, recently elected a member of the Board of Directors of United Artists; also personal business representative for Mary Pickford and Douglas Fairbanks.



CONSTRUCTION & EQUIPMENT DEPARTMENT



Rivoli, Broadway, Installs Cooling System

Atmospheric Conditions Ideal During Hottest Weather; Box Office Receipts Equal Winter Season

THE first serious depression in attendance with the motion picture theatres on Broadway was experienced last week during the record hot wave. However, there was one outstanding exception to this slump in attendance—the Rivoli theatre not only maintained normal receipts but actually enjoyed abnormal attendance during the entire hot weather. The explanation for this very remarkable attendance record lies in the fact that this theatre was prepared to set into operation the new cooling plant which had been installed during the early Spring. The enviable results obtained by this system in the Rivoli has been the cause of general comment among theatre men.

The cooling system was installed by the Carrier Engineering Corporation of Newark, N. J., and is the most recent of a series of such installations which that firm has placed in a number of other large first-class theatres, among which are Grauman's Metropolitan; the Palace, Dallas; and the Texan, Houston. These theatres are mentioned in support of the showing of the Rivoli's record hot weather attendance as these large houses are also reporting exceptional summer business resulting from complete control of atmospheric conditions within their auditorium proper.

Judging from what the writer has seen and felt in the Rivoli when the most humid and hot weather out of doors only served as a contrast for the perfect conditions within the theatre, it is our prediction that the time is not far distant when all modern motion picture theatres will have similar installations. We are placing this prediction on two grounds: First, because an installation of this type apparently completely eliminates the summer slump and in so doing eradicates a very material loss to theatres in nearly every part of this country; Second, atmospheric conditioning installations will be forced on those theatres who do not take the initiative in being the first to install such systems through competition with houses who are in a position to dominate a great majority of the summer business.

Our prediction is that these new developments in engineering are now in a fair way to eliminate hot weather as a competitor in this industry.

Though descriptions of installations of atmospheric conditioning apparatus similar to that installed in the Rivoli theatre have previously appeared in this department of the NEWS it is timely to again describe their salient features. The purpose of the system for summer operation is four fold, i. e.: to cool the air; to condense and remove excess moisture or humidity; to wash the air or free it from all foreign matter, and finally, to so distribute the air in the theatre that no drafts or unventilated pockets are created.

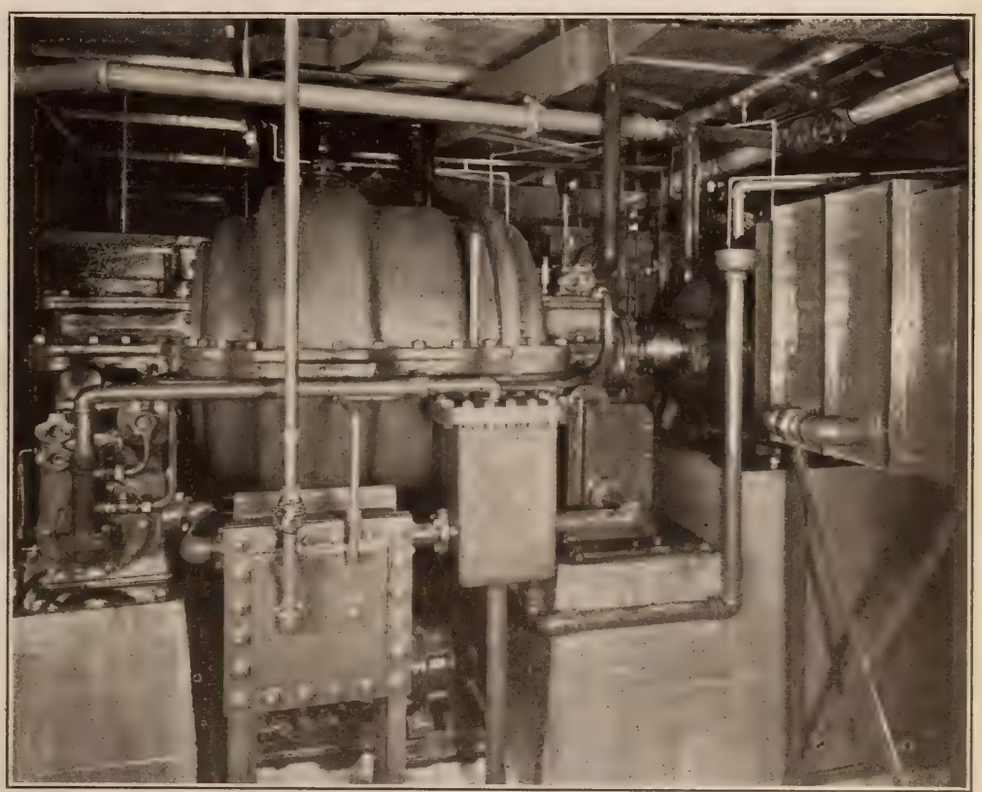
The cooling, dehumidify and washing is accomplished by passing the air through a spray chamber such as shown on the following page. To cool the water for use in this spray chamber, an efficient refrigeration machine, known as the Carrier Centrifugal Refrigeration Unit, which is entirely self-contained, is employed. This unit does not include the familiar reciprocating compressor as the compressor is centrifugal or rotary, and is motor driven. The other major parts of the unit are the evaporators and the condensor where the refrigerant is recovered and returned to evaporator. The entire unit is compact and occupies, it is claimed, only about one-quarter the space of other systems.

In the Rivoli theatre, this machine with all its parts, is capable of producing 150 tons of refrigeration and is located in a small room beneath the lobby approximately twelve feet. The machine is automatic in operation and maintains the air at any desired temperature and humidity.

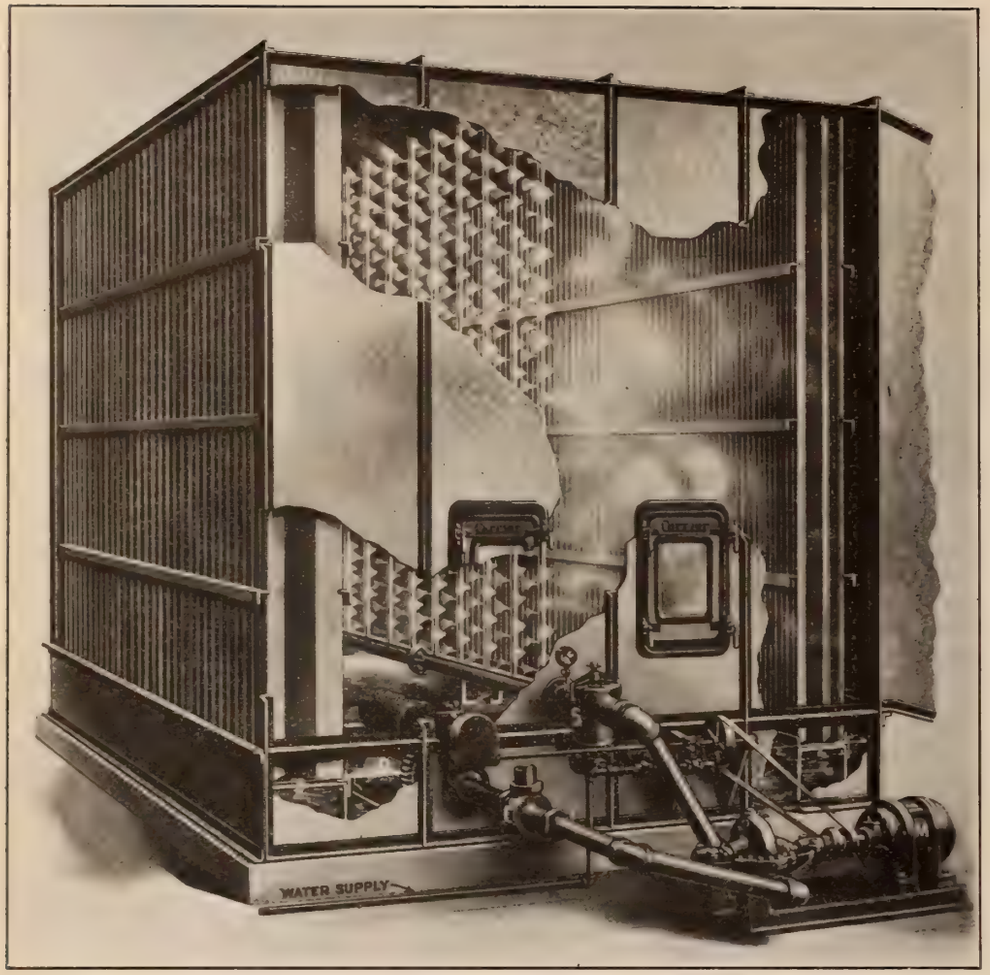
A very unusual feature about this system is its operation at a vacuum rather than at a pressure, so that any leaks that might occur are always inward. The refrigerating medium is a harmless liquid.

The automatic temperature and humidity controls acting upon the temperature of the air and regulating the chambers, maintain a very uniform condition of temperature and humidity in the theatre.

(*Continued on next page*)



The refrigerating machine of the Carrier Atmospheric conditioning system, recently installed in the Rivoli theatre, Broadway. This installation is proving a great boon for hot weather business.



Spray chamber of the Carrier atmospheric conditioning system installed in the Rivoli theatre, Broadway. Here the air is cooled, dehumified and washed and made ready for "manufacturing weather" in the auditorium proper. (The refrigerating machine is illustrated on the preceding page.)

Rivoli, Broadway, Installs Cooling System

(*Continued from preceding page*)

With such a system for the proper atmospheric conditioning of the air as has been described above, the final consideration is the proper air distribution and circulation. This is accomplished at the Rivoli by admitting the air through numerous diffusers in the ceiling of the auditorium. The velocity of the air thus submitted is low enough so that it is never perceptible as a draft. The air passes down over the audience, reaching the breathing zone first, and then over the bodies, finally to be exhausted at the low points of the house. It is then returned and mixed with fresh air, or it is rewashed while certain portions of it are discharged to out of doors.

Plans for New Chicago 2,200 Seat House Are Drawn

It is reported that plans are being prepared by Walter W. Alschlager, for a twenty-two hundred seat motion picture theatre, which will be erected at the southwest corner of Halsted and 35th Streets, Chicago, and operated by Harry Reckas & Brothers. The architects say that the design will carry out the idea of a Babylonian banquet hall, with the entire seating capacity on one floor, the monotony of which will be broken by a series of terraces.

Attractive 800 Seat Theatre Opens in Aurora, N. Y.

The beautiful new Aurora theatre was opened in East Aurora, N. Y., on the evening of June 2. Roycroft town may well be proud of this fine new 800-seat motion picture theatre, fire proof to the highest degree, most attractively decorated and featuring equipment equal to the largest houses in the land.

Merritt A. Kyser is the manager of the Aurora and the following are members of the board of directors: Elbert Hubbard II, president; Irving Price, vice-president; James W. Persons, Robert North, Lyman S. Looms, Cecil M. Jackson, secretary and treasurer.

The house is built of brick and hollow tile with concrete floors, wide aisles and more exits than the law requires. The lobby is of fireproof construction. The building is plastered on metal lath and is fully equipped with sprinklers. It has the lowest insurance rate of any structure in the town. The roof is supported by structural steel girders on brick piers with independent foundations below the frost line and the structure conforms with the most rigid city building inspection codes. Comfort as well as safety is essential in every modern public building and the owners have looked after this feature with great care. The 800 seats are roomy, with deep, curved backs and upholstered seats. The Simplex projection machines are used in the modernly equipped booth. Comfortable dressing rooms, a large stage, 32 by 25 feet, footlights, border lights, dimmers, etc., are ample to meet all possible demands for local performances if needed.

The plans were drawn by Robert North of the North, Shelgren & Swift, Buffalo architects. The mason work was done by Iuppa & Maggio of Rochester. Admission is 30 cents for adults and 15 cents for children. The Becker Theatre Supply Company of Buffalo installed the booth equipment and the Raven half-tone screen.

Many New Theatre Projects in Oregon Towns

There is considerable activity in theatre building in Oregon. Eugene has just opened a handsome new picture house known as the Lowell theatre.

Salem is to have three new houses one of which is to be built by Frank Bligh, who owns and operates the present Salem theatre which bears his name, another by George B. Guthrie, manager of Oregon, Liberty and Grand theatres, and the third by a recently organized company known as Salem Amusement Company.

Three theatres are in the process of erection at Astoria, and a fourth, the new Liberty theatre, of Jensen and Von Herberg, has just been opened. Warner Brothers are building one of these new theatres and Sam Sax is building another.

Ed. Blair is building a theatre at Nye Beach.

A suburban theatre at East 28th street and Hawthorne avenue is to be erected by Jensen and Von Herberg, who own a number of Portland theatres. The contract is to be let May 22 and the building is expected to be ready by autumn.

This motion picture house is to be reinforced concrete and the exterior is to be stucco with brick and stone trimmings. The building which will house the theatre will provide space for four retail stores and will occupy nearly a block. The theatre will seat 1,200 and will be equipped with rest rooms, check rooms and a stage large enough for road shows.

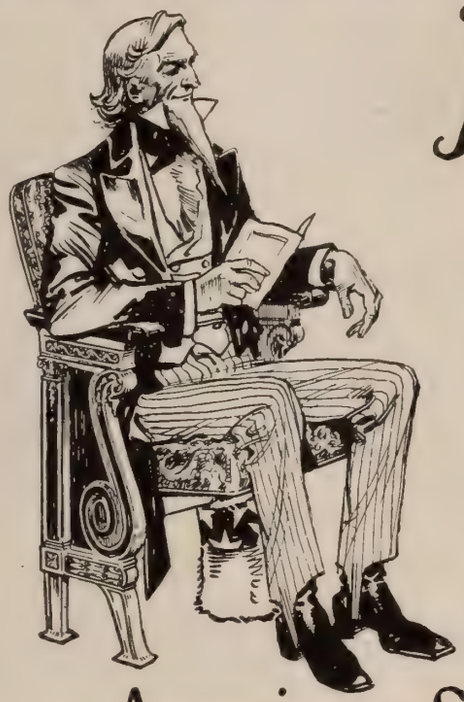
Nashville House Opens in Residential Section

The Hillsboro Theatre was recently opened in the residential section of Nashville, Tenn., and provides one of the most up-to-date and attractive houses in that city. The new theatre is in the center of the business section of the Hillsboro section, and was erected by M. A. Lightman of the Malco Amusement Company, who operates a chain of five theatres.

The Hillsboro Theatre has a large pipe organ and a stage that measures 60 feet wide by 25 feet deep. This stage is the largest in Nashville, and was especially designed to accommodate road shows.

Every modern convenience has been installed in this theatre for the comfort of the patrons. A fine air cooling system is used, which is expected to provide a comfortable atmosphere during the hottest weather.

An unusual feature is incorporated in the box office, in that a mesh wire screening is used during the summer months in place of solid construction. This meshing is removed during the winter.



Inviting Uncle Sam to sit down and be Comfortable in

American Seating Company
Theatre Chairs

American Seating Company
CHICAGO
Offices in All Principal Cities
Installation Everywhere



Stage and organ grilles of the Egyptian theatre, Portland, Oregon.

Handsome Portland Suburban Theatre Is Enthusiastically Received

EGYPTIAN architecture lends distinction to Portland, Oregon's most pretentious suburban theatre. This new motion picture house was recently opened and the patronage which it has already received supports the contention that there is a growing need for suburban theatres which can successfully compete both in beauty and equipment with the downtown theatres.

Graeper's Egyptian occupies a space of 126 by 145 feet, It is of reinforced concrete and has a concrete roof. The exterior finish is in buff and the Egyptian note is carried out both in exterior finish and interior decorations.

The theatre cost approximately $85,000 and was built in 90 days. It has a seating capacity of 1,200. Projection room and system of light control is of the newest and most efficient arrangement. The lamp room is 11 by 17 feet and is ventilated by the house ventilating system and outside exposture. Directly below it is the valet chamber where the motor generator set is placed.

Autumn colorings with accenting notes of blue and gold are used in decorating both the exterior and interior. Egyptian designs in fresco ornament the walls and pillars and appear in the cast plaster ornaments and the organ grilles. Egyptian designs also decorate the border of the handsome curtain and the thick carpet carries out the same decorative design.

The auditorium is shaped like an elongated horseshoe and has an egg-shell dome ceiling which facilitates ventilation and light diffusion. Lighting is indirect and light is so well diffused that patrons at no time have difficulty in moving about. Thermostatically controlled ventilation gives a change of 96,000 cubic feet of air every three minutes.

"Make it a family theater" was the instruction of W. A. Graeper, owner of the theater to the architect Edward A. Miller and Mr. Miller caried out these instructions to the letter. The comfort of no member of the family has been overlooked. Rest rooms for women open off the balcony and fronting these is a public reception room where women may meet their escorts.

Off the balcony also is a sound proof nursery room whose plate glass front gives an unobstructed view of the stage and permits mothers with crying babies to enjoy the picture undisturbed by the fear that the babies' cries are bothering any one else.

There are also a men's observation smoking room with toilet at the rear and boys' and girls' comfort stations at either side of the orchestra pit.

Wurlitzer-Hope-Jones unit orchestra has been installed.

Fred Mausert to Build in Glens Falls, N. Y.

Fred W. Mausert, popular exhibitor of Glens Falls, N. Y., has purchased the Presbyterian church property at a reported cost of $200,000 and will convert the church into a theatre and in addition will erect a three-story office building. The new theatre will be known as the State and will seat 1300 in the orchestra with an additional 400 in the balcony.

Mr. Mausert, who will take possession of the property June 8th, came to Glens Falls twelve years ago and opened the Park theatre and five years later added the Rialto to his holdings. About a year ago he sold his interest to his associates and had planned to locate in a Massachusetts town until the opportunity came up to buy the church property.

J. H. Robertson Ent. to Erect 2,000 Seat Detroit House

A modern theatre is to be constructed by the John H. Robertson enterprises at the corner of Mt. Elliott and Charlevoix avenues, Detroit, known as the Savoy. It will seat 2,000 persons and will be a replica of the Cinderella theater on Jefferson avenue, also owned and operated by the same interests. Actual construction has already been started. It is expected that the new house, badly needed in this district, will open its door to the public early next Spring. The Roosevelt and De Luxe are other units of the Robertson chain in Detroit.

Lobby Display Frames As An Attractive Theatre Decoration

By Samuel Weinstein, Pres., Menger, Ring & Weinstein, Inc.

TO THE average exhibitor, the lobby frame's functions begin and end with the display of paper, such as three-sheets, one-sheet or photographs, simply as a container for his advertisements. To view it from its decorative aspect, to see in it a focal point for his lobby, a center of attraction, so to speak, that—a good many have overlooked.

The difference between the theatre lobby and other lobbies or foyers is that while the hotel, the library or hospital need grandeur and bigness, almost aloofness, as though to show the newcomer his place, the movie theatre lobby, while it requires grandeur, must also have warmth and coziness, hominess and a certain degree of familiarity.

The moving picture theatre, to those who visit it once or twice weekly, assumes the aspect of a club, almost a social center. He or she meets his or her neighbors and friends there. They will make appointments to meet there of an afternoon, and will often come in to rest up a while, when tired out from shopping. A certain degree of warmth is necessary—something cold marble will not give.

The lobby frame, if properly finished and ornamented with the right toning and harmony of color, is not alone attractive, but also easy on the eyes, as one would express it in slang.

In almost every lobby, there are some irregular corners or spaces that can not be used for anything in particular. Such spaces can well be used for the placing of a mirror and console table. It takes no great expert to realize what that means to the ladies, when coming out of the show, with the uncertainty of the position of their bonnets.

A settee placed in an odd corner, or underneath a large frame in a deep lobby, for elderly people to sit on while they are awaiting the next show would be welcomed by a good many patrons. These suggestions do not imply the placing of odd pieces of furniture around the lobby. If the lobby display man knows his business he will be able to make those pieces up in conformity and in keeping with the rest of the lobby display frames and wall cases, making a pleasing whole. There are a good many theatres where such installations might be impractical, for instance, the theatre on the very busy thoroughfare, where every inch of space counts; but the theatre in a smaller town, or the one located in a residential section, could well look into such suggestions with profit.

For the deep lobby and foyer, the lobby frame in its infinite variety, is an invaluable ally. It breaks up large empty wall spaces, and covers many unsightly spots. For instance, to camouflage an unsightly switch, a framed mirror, hinged like a door, with an electric lighting fixture overhanging, is the answer, and an ugly spot is turned into an attraction, acting at the same time as a door for the switch box.

These are merely a few suggestions. The possibilities of the lobby frame as a decorative medium are unlimited—all you need is a lobby frame man who knows his business.

It is, therefore, important that before placing the contract for decorations, the lobby frame man be consulted.



Congress Theatre, Saratoga, N. Y.

G-E Incandescent Projection Used at Empire State's Famous Spa

At Saratoga, N. Y., where visitors from everywhere in the United States gather to witness "the sport of Kings," G-E Incandescent Lamp Projectors are giving satisfaction to exacting audiences in the beautiful Congress Theatre.

The development of the Mazda lamp for motion picture projection has not only saved money for exhibitors but has greatly improved working conditions for the projectionist and enabled him to secure better screen results. There are no fumes, dust or excessive heat from a Mazda lamp and operation is simplified, no adjustments being necessary after the machine is started.

The Congress shows a picture 12 ft. x 16 ft. at a throw of 112 ft. The seating capacity is a little over a thousand, 640 on the main floor and 370 in the balcony.

But few theatres are built nowadays too large to enjoy the advantages of incandescent projection. Why not consult the nearest G-E office about your theatre?

42-5

GENERAL ELECTRIC

GENERAL ELECTRIC COMPANY, SCHENECTADY, N. Y., SALES OFFICES IN ALL LARGE CITIES



Projection

Optics, Electricity, Practical Ideas & advice



Inquiries and Comments

A Tale of Woe

FROM D. K. Wiegman, Projectionist at the Palace Theatre, Ashland, Ohio, comes the following:

Dear Sir—

Thank you for your letter of May 25th. I have just finished the night performance and decided to let you know some of my troubles.

We are using the Mazda lamps now; started using them the first of April, and although we get nearly as good a light from them as we did from the arc, they will cost us as much in a year as the D. C. arc did.

The light is much more pleasing to the eye; really more restful than any light we ever used before. The trouble I am having is with the bulbs. First of all I will tell you what model lamp we are using.

We had a couple of the old Argus Adaptors here that they used in the old Band Box Theatre before they built this one. They had the old prismatic condensers in them and when we decided to try out the Mazda we got the new Bausch & Lomb Cinephor condensers, new reflectors, etc., and are very well satisfied with light, as said before.

The current bill was cut down to less than one-third its former value, but I am having trouble getting the average life out of the lamps.

The longest I have got out of them yet was 135 hours and a couple that I put in burned off at the filament before they got really heated up.

They did this at 28 amperes and now I am wondering if these old regulators could be off a bit. The ammeters seem to be all O. K. as I had them tested with an ammeter from the local light company. At the time they had no voltmeter and as you know it isn't the amperes that burns bulbs out, it is the excess voltage. A bulb will take so many amperes, depending on its rating, but it wont take an overload in volts.

Would you advise me to have the regulators and ammeters sent in and tested and repaired if necessary, or do you think that it is my fault that the bulbs burn out, or warp, or short before their life is up

When I install a new bulb, I burn it at 28 amperes for about 75 hours and then bring it up to 30 amperes.

The boss is rather disgusted with the cost of having to replace so many bulbs and was talking of putting in another motor-generator set. I hope he doesn't because I sure do like the Mazda to work with, no carbon dust, or heat to bother with.

If you can possibly suggest a way in which I could remedy this I shall be very grateful to you.

D. K. Wiegman.

Expensive?

Before attempting to analyze your trouble, Friend Wiegman, we would like to discuss some things generally. You say that while your Mazda outfit gives satisfactory screen illumination the cost of operation over the year will be as high as that of the arc.

That is certainly interesting, since the biggest talking point of the Mazda is economy of operation. One of the biggest factors in securing this economy of operation is in cutting down the power bills. In your letter you say that the power bills have been reduced over two-thirds, so this seems to be okeh.

As for the lamp renewal cost, the lamp manufacturers make the claim that this item should not exceed the carbon renewal cost of an arc outfit. Whether or not this is so depends upon the quality of lamps you receive and the way those lamps are handled.

Incandescent lamps, are, after all, rather fragile things and difficult to make so that they will give uniform performance. The manufacturers being fully aware of this, make allowance for poor quality by allowing credit on all defective lamps.

Current Regulation

The 900 watt motion picture lamp is the most efficient Mazda lamp made. It is operated at slightly over 3,000 degrees centigrade which is very close to the melting point of Tungsten.

For this reason it is *extremely important* to closely regulate the *current* so as to prevent an overload which would quickly burn out the lamp.

It is the *current*, Friend Wiegman, not the voltage, which causes the burning action. The voltage merely drives the current of electricity through the filament.

A ten percent increase in current will cause more damage to this filament than a ten percent change in voltage.

For this reason, precautions are taken by the lamp manufacturers to rate the lamp in amperes and to provide an ammeter with a scale stopped at 30 amperes.

Cause of Trouble

Now the most likely causes of your trouble are the ammeters, the regulator or defective lamps in the order named.

In spite of the fact that you tested the ammeters with one from the local power company it may *easily* be possible that the power company's meter might be wrong too.

The writer recalls a test on Mazdas which was recently conducted in the laboratory of one of the large projector manufacturers. In checking the ammeters against two *specially calibrated* instruments, *every meter* in this manufacturers' stock was found to be wrong, some by as much as 2 amperes, This included *three* makes of ammeters, one of which was high priced.

Now an increase of *two* amperes (to 32) would mean burning your lamps out at 50 or 60 hours instead of 100.

Inspect your ammeters again and note whether the needles swing free and easy when the current is turned on or whether they move sluggishly and by fits and jerks.

It is also quite likely, since you are using the old Argus equipment, that your regulators are off. This outfit is now obsolete and has been replaced with equipment having many improvements.

We would seriously recommend having your ammeters and regulators carefully tested by some competent laboratory near you, if one is available. If this cannot be done, then send it to the Street Lighting Engineering Dept., General Electric Co., River Works, West Lynn, Mass.

I am also advising the lamp manufacturers of your difficulty so that you should get some action.

Talking of satisfactory performance, when using the new Bausch & Lomb Ospheric condenser, your Mazda outfit ought to come pretty close to equalling a 60 ampere D. C. arc with even screen illumination.

Does it do that? If not you are not getting the most out of it and you should study up on the outfit.

Another word of caution, Friend Wiegman, in turning on the current through the lamps be careful to do this slowly so as to allow the filament to warm up gradually and assume its new position slowly.

Furthermore, be careful of your mirror setting since, if you focus the mirror image directly on top of the filament you are merely reheating the filament instead of meshing the images as should be done. This will also cause early burnouts.

There is no reason, if the screen illumination is satisfactory, why the other characteristics of the outfit should not be equally pleasing.

Theatre Building Activities Under Way in N. C.

S. S. Stevenson, of Henderson, N. C., is building new houses in Burlington, N. C., and Goldsboro, N. C. This circuit is increasing very rapidly.

The Piedmont Amusement Company of Winston-Salem, N. C., states that they have let the contract for the new theatre. Erection will begin immediately. This theatre they expect to have open on or before October 31st. The seating capacity of this theatre will be about 1,000.

James Estridge, of the Gastonian Theatre, Gastonia, N. C., states that the contract is about to be awarded for his new $200,000 theatre in Gastonia, N. C., and it will be one of the finest theatres in the South.

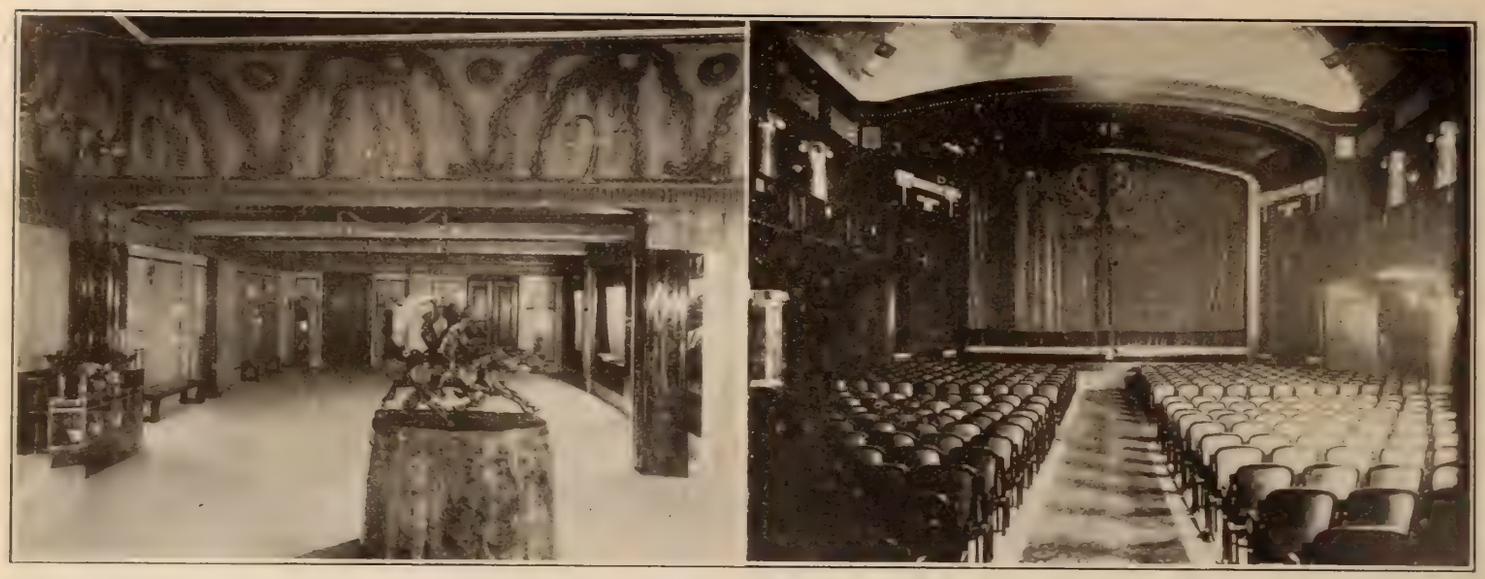
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Theatre Building Program Continues Exceptionally Heavy

The theatre building program for this country is still maintaining its record breaking stride, judging from the new theatre projects reported to this office during the last fortnight. It will be recalled that many optimistic predictions for construction of theatres were made at the beginning of this year. At the same time also predictions were made indicating new building would fall short of previous years. It is therefore of unusual interest to watch the developments in this field to learn which estimates were in error. To date there seems little room for doubt.

An inspection of the list of new theatre projects shows that California again leads while New York is a close second. This report differs from the last in that the Central states are not prominently represented.

The latest reports received are as follows:

CALIFORNIA

Auburn—Arch. Leonard Starks, Ochsner Bldg., Sacramento, has prepared plans for a 2 sty. apt. (6) and Theatre bldg., 95x231, brk. & conc., tile roof, to be erected on High St., costing $100,000. Seat. cap. 846. Owner, Dr. W. F. Durfee, Auburn.

Downey—plans are being made for a theatre buldg. to be erected on N. Crawford St. Arch. not selected. Owner, L. R. Mathews, prop. Downey Theatre, Downey.

Dunsmuir—Arch. Carl Werner, Santa Fe Bldg., San Francisco, has drawn plans for a 3 sty. lodge and theatre bldg. Contract for constr. has been let to Wagner Constr. Co., 74 New Montgomery St., San Francisco. Owner, Dunsmuir Lodge of Masons.

Hollywood—Arch. Frank Rasche has drawn plans for a theatre bldg., 85x165, to be erected at Melrose Ave. & Doheny Drive, costing $500,000. Seat cap. 1800. Owner Mark H. Hansen, Larchmont Theatre, Larchmont & Beverly Blvds., Hollywood.

Hollywood—Plans are being made for a 2 sty. store, theatre and apt. bldg., to be erected at Vine St. & La Mirada. Seat. cap. 1000. Owner Hollywood Theatres, Inc.

Los Angeles—Arch. L. A. Smith has drawn plans for a theatre, stores and office bldg., to be erected on Macy Drive and Slauson Ave. Bldg. to be 2 sty.; theatre portion to be of reinforced conc. Owner, West Coast Theatres, Inc.

Los Angeles—Arch. A. B. Rosenthal has drawn plans for a 5 sty. stores, office and theatre bldg., to be erected in Carthay Center, costing approx. $350,000. Seat. cap. 2000. Owner Carthay Holding Corp.

Oakland—Plans are being made for a 2 sty. stores (4), office and theatre bldg., 101x212, to be erected at E. 14th St. & 31st Ave., costing approx. $140,000. Owner, Felix W. Maurice, of Oakland.

Downey—Schilling & Schilling, Archts., are drawing plans for 2 sty. theatre bldg., 70 x 190; approx. cost $40,000; seat. cap. 1000. Owner Mrs. J. E. Adams, Downey, Cal.

Hollywood—Plans are being drawn for theatre, stores (4) and office (12) bldg., 100 x 205, concrete and brk., to be erected at 1617-21 North Vine St., seat cap. 1800; approx. cost $175,000. Owner L. L. Bard Theatres, Inc., 1001 Pershing Square Bldg., Los Angeles.

Montebello—Plans are being drawn for theatre bldg. to be erected on Whittier Blvd., approx. cost $75,000; seat cap. 1200. Owner Gore Bros. Jr.

San Francisco—Arch. Paul F. De Martini, 946 B'way, has completed plans for theatre and stores (2) bldg., 75 x 130; St. fr. & conc. to be erected on Mission St. nr. Oliver. Owners West End Investment Co.

NEW YORK

N. Y. C.—Archts. Geo. A. Bagge & Sons, 157 E. 44th St., have completed plans for 1½ sty. theatre bldg., 29 x 140, brk. & t.c., to be erected on the S. E. side of Broadway, approx. cost $75,000. Owner Wm. T. Keogh Amusement Co., 570 Bergen Ave.

N. Y. C.—Plans are being drawn for theatre bldg. to be erected at 180-6 Suffolk St., approx. cost $500,000. Owner H. Blinderman, 132 Delancy St.

Brooklyn—Arch. H. G. Wiseman is drawing plans for theatre bldg. & stores, brk., 1 sty., to be erected at Utica Ave. & Lenox Road, 109 x 100 x 40, approx. cost $75,000. Owner Patiey Bldg. Corp., 1625 President St.

Tottenville—Arch. Hyman Rosensohn, 188 Market St., Newark, is drawing plans for theatre bldg., stores and offices, 1 & 2 sty., brk., 66 x 183, to be erected on Main St., Tottenville. Owner M. Levenson care of Arch.

Auburn—Arch. Louis Lempert, 346 Cutler Bldg., Rochester, N. Y., has drawn plans for a theatre bldg., to be erected on South St. Seat. cap. 2200. Owner Schine Thea. Enterprises, Gloversville, N. Y.

Mechanicville—Plans have been drawn for a 2 sty. theatre, stores (2) and office bldg. 61x146, to be erected at 55–57 N. Main St., costing $140,000. Seat. cap. 1000. Bldg. to be constructed of brk. & Steel, tap. brk. front. Owner Wm. E. Benton, Saratoga Springs.

Mt. Vernon—Plans are being made for a theatre bldg. to be erected at Third St. & Fulton Ave. Seat. cap. 1200. Owner, Chas. Goldreyer, Fordham, N. Y.

New York City—Arch. Rapp & Rapp of Chicago, have drawn plans for a 29 sty. theatre, stores and office bldg., 200x207, to be erected on West Side of Broadway, bet. 43rd & 44th St., costing $7,500,000. Seat. cap. 4000. Owners, Famous Players–Lasky Corp., 485 Fifth Ave., New York City.

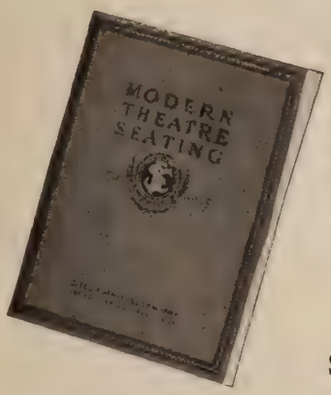
Queens Village—Plans have been made to erect a stores (40) and theatre bldg., 349–333, to be erected at Irving St. & Springfield Rd., costing $702,000. Seat. cap. 2400. Owner, Mrs. Hanna Sullivan, of Manhattan.

NORTH DAKOTA

Valley City—Arch. J. E. Nason is drawing plans for theatre bldg., whose address is Corn Exchange, Minneapolis, Minn., 2 sty. brk., to be erected at 5th Ave. & 4th St., Valley City. Owner John Piller, Grand Theatre, 511 5th Ave., Valley City.

(*Continued on page* 3096)

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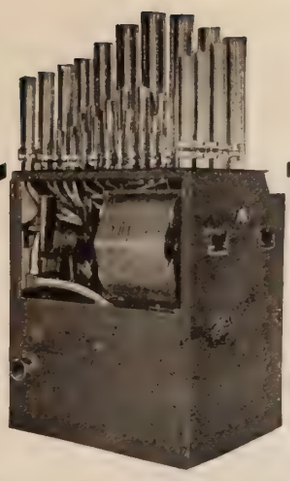
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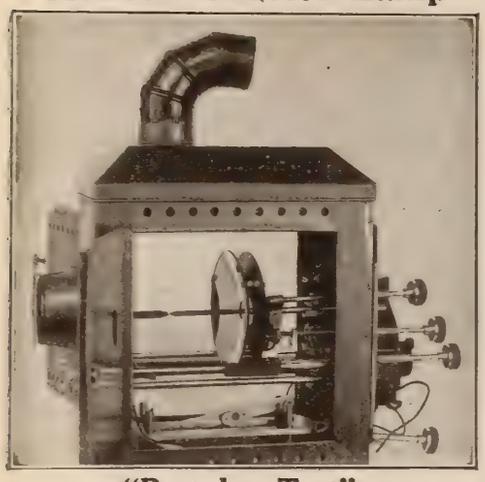
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Theatre Building Continues Exceptionally Heavy

(*Continued from page* 3094)

PENNSYLVANIA

Hazelton—Arch. Leon Lempert & Sons, Culter Bldg., Rochester, N. Y., has drawn plans for a theatre, store and hall bldg., 220 x 150, brk. & stone to be erected on W. Broad St., bet. Laurel & Church Sts. Owner M. E. Comerford Amuse. Co., 207 Wyoming Ave., Scranton, Pa.

Pittsburgh—It is planned to erect a theatre & office bldg. at 5806-20 Penn Ave., 181 x 200, costing approximately $2,500,000. Owner Rowland & Clark Theatres, 803 State Theatre Bldg., Pittsburgh.

Wilkinsburg—Arch. V. A. Rigamount, State Theatre Bldg., Pittsburgh, is drawing plans for a theatre bldg., 82 x 132, brk. & steel, to be erected on Penn Av. nr. Wood St. Seating cap. 1600. Owner Rowland & Clark Theatres, 803 State Theatre Bldg., Pittsburgh, Pa.

WASHINGTON

Seattle—Arch. Geo. B. Purvis has drawn plans for a theatre bldg., mill construction, 112 x 54, to be erected at 7610 Woodland Park Ave., costing approx. $40,000. Owner H. W. Bruen, 2826 10th Av. N. E., Seattle.

Seattle—Arch. Andrew McQuaker is drawing plans for a theatre bldg., 103 x 60, conc., to be erected on University Way nr. E. 45th St., costing $100,000. Seat. cap. 800. Owner T. F. Murphy, Murphy Realty Co., Seattle. Lessee Warner Bros.

Old Forge—Arch. Leon Lempert, Cutler Bldg., Rochester, has drawn plans for a 3 sty. theatre, stores (2) & apt. (6) bldg., 45 x 125, to be erected in Old Forge, brk. & cast stone, costing $50,000. Owner Comerford Amusement Co., Regent Theatre, Scranton, Pa.

Philadelphia—Arch. J. E. Fieldstein, Otis Bldg., has drawn plans for a 1 sty. theatre bldg., 40 x 110, to be erected at 5355 Alfred St., brk. & steel. Gen. contr. let to Wm. H. Cumberland, 4927 Rubican Ave. Owner Jacob Sarshik, Chelten Trust Bldg.

Willow Grove—Arch. Horace W. Caster, Stephen Girard Bldg., 21 S. 12th St., Philadelphia, has drawn plans for a theatre, stores (9) & apt. bldg., 2 sty., 108 x 120, brk., to be erected at York Rd. & Davidsville Rd. Owner Rothwell Co., Inc., c/o Eugene Rothwell, Willow Grove.

Norristown—Plans are being drawn for theatre bldg., 1 sty. brk., to be erected at Main & Arch Sts. Owner C. R. Tremont, 331 Green Street.

Conemaugh—Plans are being drawn for theatre bldg., 1 sty., 120 x 35, brk., to be erected at Greeve St., approx. cost $60,000. Arch. Joe Leventry, 500 Coleman Ave., Moxham, Johnstown, Pa. Owner The Ideal Amusement Co., Moxham, Johnstown.

TEXAS

Houston—Plans are under way to erect a theatre bldg. at Main St. & McKinney Ave., 125x250, costing $1,000,000. Owner, Main Realty Co. of San Antonio.

McAllen—Arch. Fred D. Jacobs, Columbus, Ohio, has drawn plans for a theatre bldg., to be erected on Main St., costing approx. $125,000. Contract for const. let to Morris R. Nelson. Owner Louis Gerlts, McAllen, Texas, and others.

WISCONSIN

Milwaukee—Plans are being made for a theatre, stores & apt. bldg., 2 sty. & bas., brk. & tile, to be erected at 35th & Fond du Lac St., costing approx. $200,000. Gen. contr. let to G. F. Kahn, 141 Wisconsin St. Owner Keystone Invest. Co., 1728 Green Bay Ave., Milwaukee.

Milwaukee—Arch. R. B. Williamson, 405 Bway., has drawn plans for a theatre, stores (5) and apt. (4) bldg., 2 sty. & bas., 100 x 130, brk. & tile, t.c. trim, to be erected at 37th & Center. Owner March Realty Co., 428 Grand Ave., Milwaukee.

ARIZONA

Florence—Plans have been drawn for a theatre building, 40 x 120, Superior brk. Owner, George Mauk, Phoenix, Ariz.

FLORIDA

Tampa—Plans have been drawn for a theatre bldg. to be erected at Florida & Polk. Seat. cap. 2500. Owner Famous Players-Lasky.

OREGON

Portland—It is planned to erect a 1 sty. theatre and stores bldg. at 1366-72 Milwaukee St., costing $30,000. Owner Geo. S. Smith.

SOUTH CAROLINA

Greenville—Plans have been made for a theatre bldg., to be erected on N. Main St., costing $75,000. Owner, Col. W. H. Keith, Greenville.

SOUTH DAKOTA

Miller—Arch. F. C. W. Kuehn, Huron, S. K,. has drawn plans for a 1 sty. theatre bldg., brk. & tile, to be erected in Miller, S. D. Owner A. D. Fitzgerald, Miller.

ALABAMA

Wylam—Plans are being made for theatre bldg. to be erected on Seventh Ave., 25 x 100; approx. cost $10,000; seat. cap. 478. Owner J. H. Wheeler, Wylam, Ala.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adventurous Sex, The	Clara Bow	Assoc. Exhib	5039 feet	Mar. 21
Air Mail, The	Special Cast	Paramount	6976 feet	Mar. 28
Beauty and the Bad Man	Special Cast	Prod. Dist. Corp.		May 9
Beyond the Border	Harry Carey	Prod. Dist. Corp.		April 25
Billy, The Kid	Franklyn Farnum	Inde. Pict. Corp. (S. R.)	4800 feet	
Blood and Steel	Desmond Holmes	Inde. Pict. (S. R.)	5300 feet	
Border Justice	Bill Cody	Inde. Pict. Corp. (S. R.)	5432 feet	Nov. 8
Coast Patrol, The	Kenneth McDonald	Barsky (S. R.)	5000 feet	
Confessions of a Queen	Terry-Stone	Metro-Goldwyn	5820 feet	April 4
Crimson Runner, The	Priscilla Dean	Prod. Dist. Corp	6 reels	June 6
Daddy's Gone A'Hunting	Joyce-Marmont	Metro-Goldwyn	5851 feet	Mar. 7
Denial, The	Special Cast	Metro-Goldwyn	4791 feet	Mar. 21
Double Action Daniels	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	4650 feet	
Dressmaker from Paris, The	Rod La Rocque	Paramount	7080 feet	Mar. 28
Ermine and Rhinestone		H. F. Jans (S. R.)		
Fighting Romeo, A	Al Ferguson	Fleming Prod. (S.R.)	5000 feet	
Fighting the Flames	Haines-Devore	C. B. C. (S. R.)	5800 feet	
Forbidden Cargo	Evelyn Brent	F. B. O.	4850 feet	April 11
Friendly Enemies	Weber and Fields	Prod. Dist. Corp.		May 9
Golden Trails		Sanford Prod. (S.R.)	5 reels	
Goose Hangs High, The	Constance Bennett	Paramount	6186 feet	Feb. 14
Great Divide, The	Terry-Tearle	Metro-Goldwyn	7811 feet	Feb. 21
Head Winds	House Peters	Universal	5309 feet	Mar. 28
Hunted Woman, The		Fox	4954 feet	April 4
I Want My Man	Sills-Kenyon	First National	6175 feet	April 18
Jimmie's Millions	Richard Talmadge	F. B. O.	5167 feet	Feb. 28
Just Traveling	Bob Burns	Sierra Pict. (S. R.)	4400 feet	
Last Laugh, The	Emil Jannings	Universal	6519 feet	Dec. 20
Mad Whirl, The	May McAvoy	Universal	6184 feet	Dec. 6
Marriage in Transit	Edmund Lowe	Fox Film	4800 feet	April 11
Men and Women	Special Cast	Paramount	6223 feet	Mar. 28
Monster, The	L. Chaney-J. Arthur	Metro-Goldwyn	6435 feet	Feb. 28
My Wife and I	Special Cast	Warner Bros.	6700 feet	June 6
New Lives for Old	Betty Compson	Paramount	6796 feet	Mar. 7
New Toys	Richard Barthelmess	First National	7250 feet	Feb. 21
One Year to Live	Special Cast	First National	6064 feet	Feb. 28
Percy	Charles Ray	Asso. Exhib	5384 feet	Feb. 28
Playing With Souls	Special Cast	First National	5831 feet	Mar. 14
Price of Pleasure, The	Valli-Kerry	Universal	6618 feet	June 13
Recompense	M. Prevost-M. Blue	Warner Bros.	7480 feet	May 2
Renegade Holmes, M.D.	Ben Wilson	Arrow (S. R.)	4947 feet	
Riders of the Purple Sage	Tom Mix	Fox	5578 feet	Mar. 28
Romance and Rustlers	Yakima Canutt	Arrow (S. R.)	4994 feet	Nov. 15
Sackcloth and Scarlet	Alice Terry	Paramount	6732 feet	Mar. 7
Sally	Colleen Moore	First National	8636 feet	Mar. 28
Scar Hanan	Yakima Canutt	F. B. O.	4684 feet	April 4
Scarlet Honeymoon, The	Shirley Mason	Fox	5080 feet	Mar. 21
Seven Chances	Buster Keaton	Metro-Goldwyn	5113 feet	Mar. 28
Should a Husband Tell?		Red Seal Pict. (S. R.)		
Sign of the Cactus, The	Jack Hoxie	Universal	4938 feet	Jan. 10
Speed	Betty Blythe	Banner Prod. (S. R.)	6000 feet	May 30
Stop Flirting	Special Cast	Prod. Dist. Corp.	6 reels	June 6
Tainted Souls	Special Cast	Fox		
Too Many Kisses	Richard Dix	Paramount	6 reels	Mar. 14
Waking Up the Town	Jack Pickford	United Artists	4802 feet	April 11
Where Romance Rides	Dick Hatton	Arrow	4301 feet	Feb. 12
Zander the Great	Marion Davies	Metro-Goldwyn	5851 feet	May 16

APRIL

Feature	Star	Distributed by	Length	Reviewed
Adventure	P. Starke-T. Moore	Paramount	6602 feet	April 25
After Business Hours	Hammerstein-Tellegen	C. B. C. (S. R.)	5800 feet	
Bandit Tamer, The	Franklyn Farnum	Inde. Pict. (S. R.)	5000 feet	
Beggar on Horseback, A	Ralston-Nissen	Paramount		
Border Vengeance	Jack Perrin	Madoc Sales (S. R.)	4500 feet	
Fighting Sheriff, The	Bill Cody	Inde. Pict. (S. R.)	4500 feet	May 30
Charmer, The	Pola Negri	Paramount	6076 feet	April 18
Coast of Folly	Gloria Swanson	Paramount		
Code of the West	O. Moore-C. Bennett	Paramount	6777 feet	April 25
Courageous Fool, The	Reed Howes	Rayart (S. R.)		
Crowded Hour, The	Bebe Daniels	Paramount	6558 feet	May 9
Dangerous Innocence	LaPlante-R. O'Brien	Universal	6759 feet	Mar. 21
Declasse	Corinne Griffith	First National	7869 feet	April 4
Eyes of the Desert	Al Richmond	Sierra Prod. (S. R.)	4500 feet	
Fifth Avenue Models	Philbin-Kerry	Universal	6581 feet	Jan. 24
Fighting Parson, The	Al Ferguson	Davis Dist. Div. (S. R.)		
Fighting Sheriff, The	Bill Cody	Inde. Pict. (S. R.)	4500 feet	May 30
Galloping Vengeance	Bob Custer	F. B. O.	5095 feet	April 11
Getting 'Em Right	George Larkin	Rayart (S. R.)	4669 feet	
Gold and the Girl	Buck Jones	Fox	4512 feet	April 4
Go Straight	Gladys Hulette	B. P. Schulberg (S. R.)		May 23
Heart of a Siren, The	Barbara La Marr	First National	6700 feet	Mar. 21
Justice Raffles	Henry Edwards	Cranfield & Clarke. (S. R.)	6000 feet	
Kiss in the Dark, A	Special Cast	Paramount	5767 feet	April 18
Love's Bargain	M. Daw-C. Brook	F. B. O.	5641 feet	April 25
Madame Sans Gene	Gloria Swanson	Paramount	9994 feet	May 2
Man and Maid	Special Cast	Metro-Goldwyn	5307 feet	April 18
My Son	Nazimova-J. Pickford	First National	6500 feet	April 25
Night Club, The	R. Griffith - V. Reynolds	Paramount	5732 feet	May 16
One Way Street	Special Cast	First National	5596 feet	April 11
Pioneers of the West		Sanford Prod. (S. R.)	5 reels	
Private Affairs	Special Cast	Prod. Dist. Corp.		
Proud Flesh	Special Cast	Metro-Goldwyn	5770 feet	April 25
Roaring Adventure, The	Jack Hoxie	Universal	4657 feet	Feb. 14
Ridin' Comet, The	Yakima Canutt	F. B. O.	4354 feet	May 16
Rough Going	Franklyn Farnum	Indep. Pict. Corp. (S. R.)		
Rough Stuff	George Larkin	Rayart (S. R.)		
Shackled Lightning	Frank Merrill	Hercules Prod. (S. R.)		
She Wolves	Special Cast	Fox		May 9
Silent Sanderson	Harry Carey	Prod. Dist. Corp.		
Sky Raider, The	Capt. Charles Nungesser	Assoc. Exhib	6638 feet	April 4
Spaniard, The	Cortez-Goudal	Paramount	6676 feet	April 18
Spor.ing Venus	Special Cast	Metro-Goldwyn	5938 feet	May 23
Straight Through	Wm. Desmond	Universal	4867 feet	
Tale of a Thousand and One Nights	Special Cast	Davis Dist. Div. (S. R.)	6800 feet	Feb. 14
Tearing Thru	Richard Talmadge	F. B. O	4714 feet	May 23
That Devil Quemado	Fred Thomson	F. B. O.	4768 feet	April 4
Two-Fisted Sheriff, A	Yakima Canutt	Arrow (S. R.)	4149 feet	Dec. 6
Way of a Girl, The	Boardman-M. Moore	Metro-Goldwyn	5025 feet	April 18
Western Engagement, A	Dick Hatton	Arrow		
Wings of Youth		Fox		May 16
Winning a Woman	Perrin-Hill	Rayart (S. R.)	4865 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
Alias Mary Flynn	Evelyn Brent	F. B. O	5559 feet	May 30
Any Woman	Alice Terry	Paramount	5963 feet	June 13
Bandit's Baby, The	Fred Thomson	F. B. O	5291 feet	
Barriers of the Law	Holmes-Desmond	Indep. Pict. (S. R.)	5400 feet	
Burning Trail, The	William Desmond	Universal	4783 feet	April 18
Chickie	Mackaill-Bowers	First National	7767 feet	May 9
Crackerjack, The	Johnny Hines	C. C. Burr (S. R.)	6500 feet	May 23
Every Man's Wife		Fox		
Fear Fighter, The	Billy Sullivan	Rayart (S. R.)		
Fighting Demon, The	Richard Talmadge	F. B. O.	5470 feet	
Fugitive, The	Ben Wilson	Arrow	4892 feet	
Hearts and Spurs	Buck Jones	Fox		
His Supreme Moment	B. Sweet-R. Colman	First National	6600 feet	April 25
Let 'er Buck	Hoot Gibson	Universal	5547 feet	Jan. 3
Lilies of the Streets	J. Walker-V. L. Corbin	F. B. O.	7160 feet	April 25
Little French Girl, The	Betty Bronson	Paramount	5628 feet	June 13
Lunatic at Large, A	Henry Edwards	Cranfield & Clarke (S. R.)	6000 feet	
Makers of Men		Barsky Prod. (S. R.)		
Necessary Evil, The	Dana-Lyon	First National	6307 feet	May 23
Old Home Week	Thomas Meighan	Paramount	6780 feet	June 6
Phantom Rider, The	Al Richmond	Sierra Prod. (S. R.)	4750 feet	
Quick Change	George Larkin	Rayart (S. R.)		
Raffles, The Amateur Cracksman	House Peters	Universal	5557 feet	May 30
Rainbow Trail, The	Tom Mix	Fox	5251 feet	April 25
Red Love	Lowell-Russell	Lowell Film Prod. (S. R.)	6500 feet	May 23
Saddle Hawk, The	Hoot Gibson	Universal	5468 feet	Mar. 7
Scandal Proof	Shirley Mason	Fox	4400 feet	June 6
School for Wives	Tearle-Holmquist	Vitagraph	6750 feet	April 11
Shock Punch, The	Richard Dix	Paramount	6151 feet	May 23
Snob Buster, The	Reed Howes	Rayart (S. R.)		
Soul Fire	Barthelmess-B. Love	First National	8262 feet	May 16
Speed Wild	Maurice B. "Lefty" Flynn	F. B. O	4700 feet	
Sporting Grit	Richard Talmadge	F. B. O		
Talker, The	A. Nilsson-L. Stone	First National	7861 feet	May 23
Texas Bearcat, The	Bob Custer	F. B. O.	4770 feet	
Up the Ladder	Virginia Valli	Universal	6023 feet	Jan. 31
Welcome Home	Special Cast	Paramount	5909 feet	
White Fang	Strongheart (dog)	F. B. O	5800 feet	
White Thunder	Yakima Canutt	F. B. O.	4550 feet	
Wildfire	Special Cast	Vitagraph		
Wolves of the Road	Yakima Canutt	Arrow	4375 feet	
Woman's Faith, A	Reubens-Marmont	Universal	7 reels	April 4
Wizard of Oz	Larry Semon	Chadwick (S. R.)		April 25

JUNE

Feature	Star	Distributed by	Length	Reviewed
Dangerous Odds	Bill Cody	Inde. Pict. (S. R.)	4800 feet	
Desert Flower, The	Colleen Moore	First National		June 13
Double Fisted	Jack Perrin	Rayart (S. R.)		
Down the Border	Al Richmond	Sierra Prod. (S.R.)	4750 feet	
Eve's Secret	Betty Compson	Paramount		May 9
Faint Perfume	Special Cast	B. P. Schulberg (S. R.)		
Grounds for Divorce	Florence Vidor	Paramount	5712 feet	
High and Handsome	"Lefty" Flynn	F. B. O.		
Human Tornado, The	Yakima Canutt	F. B. O.		
I'll Show You the Town	Reginald Denny	Universal	7400 feet	June 6
Introduce Me	Douglas McLean	Assoc. Exhib	5980 feet	Mar. 21
Just a Woman	Windsor-Tearle	First National	6500 feet	June 6
Lost—a Wife	Special Cast	Paramount	6420 feet	
Making of O'Malley, The	Milton Sills	First National		
Man From Lone Mountain, The	Ben Wilson	Arrow		
Man in Blue	Herbert Rawlinson	Universal	5634 feet	Feb. 21
Man She Bought, The	Constance Talmage	First National		
Meddler, The	William Desmond	Universal	4890 feet	May 23
Mike		Metro-Goldwyn		
Mist in the Valley	Alma Taylor	Cranfield & Clarke (S. R.)	5500 feet	
Modern Babylon		Paramount		
My Lady's Lips	Special Cast	B. P. Schulberg (S. R.)		
Ridin' Easy	Dick Hatton	Arrow	4483 feet	
Ridi'n Thunder	Jack Hoxie	Universal		May 23
Smooth as Satin	Evelyn Brent	F. B. O.		
Texas Trail, The	Harry Carey	Prod. Dist. Corp.		
White Monkey, The	La Marr-T. Holding	First National		
Whirling Lariats	Fred Thomson	F. B. O.		
Youth's Gamble	Reed Howes	Rayart (S. R.)		

JULY

Feature	Star	Distributed by	Length	Reviewed
Bad Lands, The	Harry Carey	Prod. Dist. Corp.		
Bloodhound, The	Bob Custer	F. B. O.		
Cold Nerve	Bill Cody	Inde. Pict. (S. R.)	5000 feet	
Danger Signal, The		Columbia Pict. (S.R.)		
Don't	S. O'Neill-B. Roach	Metro-Goldwyn		
Drug Store Cowboy, The	Franklyn Farnum	Ind. Pict. Corp. (S.R.)	5100 feet	Feb. 7
Duped	Holmes-Desmond	Inde. Pict. (S. R.)	5400 feet	
Fighting Youth		Columbia Pict. (S.R.)		
Lady Who Lied, The	L. Stone-V. Valli	First National		
Lady Robinhood	Evelyn Brent	F. B. O.		
Marriage Whirl, The	C. Griffith-H. Ford	First National		
Mysterious Stranger, The	Richard Talmadge	F. B. O.		
Pipes of Pan	Alma Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Secret of Black Canyon, The	Dick Hatton	Arrow		
Strange Rider, The	Yakima Canutt	Arrow		
Taming the West	Hoot Gibson	Universal	5304 feet	Feb. 28
Tizona, the Firebrand	Evelyn Brent	F. B. O.		
Trailed	Al Richmond	Sierra Prod. (S. R.)	4750 feet	
White Desert, The	Special Cast	Metro-Goldwyn		

AUGUST

Feature	Star	Distributed by	Length	Reviewed
California—Or Bust	Richard Dix	Paramount		
Camille of the Barbary Coast	Busch-O. Moore	Assoc. Exhib.	5600 feet	
Children of the Whirlwind	Lionel Barrymore	Assoc. Exhib.		
Don Q	Douglas Fairbanks	United Artists		
Drusilla With a Million	Special Cast	F. B. O	7391 feet	
Fine Clothes	L. Stone-A. Rubens	First National		
Gold Rush, The	Charles Chaplin	United Artists		
His Buddy's Wife	Glenn Hunter	Assoc. Exhib.	5600 feet	
In the Name of Love	Cortez-Nissen	Paramount		
Manhattan Madness	Dempsey-Taylor	Assoc. Exhib.	5500 feet	
My Pal	Dick Hatton	Arrow		
Only Thing, The	Special Cast	Metro-Goldwyn		
Overland Limited, The		Gotham Prod. (S. R.)		
Penalty of Jazz, The		Columbia Pict. (S.R.)		
Range Justice	Dick Hatton	Arrow		
Speed Demon, The		Columbia Pict. (S.R.)		
Street of Forgotten Men	Special Cast	Paramount		
Unwritten Law, The		Columbia Pict. (S.R.)		
Wanderer, The	William Collier, Jr.	Paramount		

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Bronze Collar, The	Valentino	United Artists		
Fifty-Fifty	L Barrymore-H.Hampton	Assoc. Exhib.	5564 feet	
If Marriage Fails	J. Logan-C. Brook	F. B. O.	6006 feet	May 23
Keep Smiling	Monty Banks	Assoc. Exhib.		
Lost World, The	Special Cast	First National	9700 feet	Feb. 21
Marrying Money		Truart (S. R.)	5800 feet	
New Champion, The		Columbia Pict. (S.R.)		
Parisian Nights	E Hammerstein-L. Tellegen	F. B. O.	6278 feet	
Sealed Lips		Columbia Pict. (S.R.)		
Ship of Souls	B. Lytell-L. Rich	Assoc. Exhib.	6800 feet	
Souls for Sables		Tiffany (S. R.)	6500 feet	
S. O. S. Perils of the Sea		Columbia Pict. (S.R.)		
Three in Exile		Truart (S. R.)	5800 feet	
Throwback, The	Special Cast	Universal		
Under the Rouge	Tom Moore	Assoc. Exhib.	6500 feet	

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Across the Hall	Edna Marian	Universal	2 reels	
Adventures of Adenoid	Aesop's Fables	Pathe	1 reel	April 25
After a Reputation	Edna Marian	Universal	2 reels	
Air Tight	Bobby Vernon	Educational	2 reels	June 13
Alice's Egg Plant	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
Almost a Husband	Buddy Messinger	Universal	2 reels	
Amateur Detective	Earle Foxe	Fox	2 reels	
Andy in Hollywood	Joe Murphy	Universal	2 reels	
Apache, The	Earle Foxe	Fox Film	2 reels	
Apollo's Pretty Sister		Fox	2 reels	
Are Husbands Human	James Finlayson	Pathe	1 reel	April 11
Artists' Blues	G. Joy-J. Moore	Rayart (S. R.)	2 reels	
Ask Grandma	"Our Gang"	Pathe	2 reels	May 30
At the Seashore	Monkey	Fox	2 reels	
At the Zoo	Aesops Fables	Pathe	1 reel	
Baby Blues		Educational	2 reels	
Bachelors	Special Cast	Universal		
Bad Bill Brodie	Charles Chase	Pathe	2 reels	
Bad Boy	Charles Chase	Pathe	2 reels	April 11
Balboa Discovers Hollywood	"Red Head"	Sering D. Wilson (S.R.)	1 reel	
Bark is the Woods	Harry Langdon	Pathe	2 reels	
Bashful Jim	Ralph Graves	Pathe	2 reels	Mar. 21
Below Zero		Educational	2 reels	
Big Chief Ko-Ko (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Big Red Riding Hood	Charley Chase	Pathe	1 reel	May 9
Black Gold Bricks	Roach-Edwards	Universal	1 reel	
Black Hand Blues	"Spat Family"	Pathe	2 reels	April 18
Bobby Bumbs & Co.	Cartoon	Educational	1 reel	
Brainless Horsemen		Fox	2 reels	
Brass Button	Billy West	Arrow	2 reels	
Breaking the Ice	Ralph Graves	Pathe	2 reels	April 11
Bride Tamer, The	Milburn Moranti	Sierra Pict. (S.R.)	2 reels	
Butterfly Man, The		Fox	2 reels	
Cat's Shimmy, The	"Kid Noah"	Sering D.Wilson(S.R.)	1 reel	
City Bound	Charles Puffy	Universal	1 reel	
Clean-Up Week	"Aesop's Fables"	Pathe	1 reel	Mar. 7
Clear the Way	Buddy Messinger	Universal	2 reels	
Cleopatra and Her Easy Mark	"Cartoon"	Sering D. Wilson (S. R.)	1 reel	
Cloudhopper, The	Larry Semon	Educational	2 reels	June 6
Columbus Discovers a New Whirl		Sering Wilson (S. R.)	1 reel	
Cotton King	Lloyd Hamilton	Educational	2 reels	
Crime Crushers	Lige Conley	Educational	2 reels	
Cure, The (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S.R.)	1 reel	
Daddy Goes A'Grunting		Pathe	2 reels	
Curses	Al. St. John	Educational	2 reels	May 23
Darkest Africa	"Aesop's Fables"	Pathe	1 reel	
Day's Outing A	"The Gumps"	Universal	2 reels	
Deep Stuff	Aesops Fables	Pathe	1 reel	
Dinky Doodle and Cinderella	"Dinky Doodle"	F. B. O.	1 reel	
Discord In "A" Flat	Arthur Lake	Universal	1 reel	
Dog Days	"Our Gang"	Pathe	2 reels	Mar. 14
Dog 'On It	Bobby Dunn	Arrow	2 reels	
Dome Doctor, The	Larry Semon	Educational	2 reels	
Don't Pinch	Bobby Vernon	Educational	2 reels	April 25
Don't Worry	Wanda Wiley	Universal	2 reels	Mar. 21
Dragon Alley		Educational	2 reels	May 16
Dumb and Daffy	Al. St. John	Fox	2 reels	
Dynamite Doggie	Al. St. John	Educational	2 reels	Mar. 21
Echoes From the Alps	Aesops Fables	Pathe	1 reel	May 23
End of the World, The	Aesops Fables	Pathe	1 reel	
Excuse My Glove	"Spat Family"	Pathe	2 reels	Mar. 14
Expensive Ebony	"Ebenezer Ebony"	SerinWg ilson (S. R.)	1 reel	
Fares Please	Al. St. John	Educational	2 reels	May 16
Fast Worker, A	Aesops Fables	Pathe	1 reel	
Felix Full O'Fight	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
Felix Gets His Fill	'Cartoon"	M. J. Winkler (S. R.)	1 reel	
Felix Grabs His Grub	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
First Love	"Our Gang"	Pathe	2 reels	
Fishermen's Luck	"Aesop's Fables"	Pathe	1 reel	
For Hire	Edward Gordon	Universal		
For Love of a Gal	"Aesop Fable"	Pathe		
Fun's Fun	Bowes-Vance	Educational	1 reel	June 6
Getting Trimmed	Wanda Wiley	Universal	2 reels	April 18
Giddap	Special Cast	Pathe	2 reels	Mar. 21
Going Great	Eddie Nelson	Educational	2 reels	June 13
Goldfish's Pajamas	"Kid Noah"	Sering D.Wilson(S.R.)	1 reel	
Good Morning, Nurse	Ralph Graves	Pathe	2 reels	May 30
Good Scouts		M. J. Winkler (S. R.)	2 reels	
Great Guns	Bobby Vernon	Educational	2 reels	Feb. 21
Gridiron Gertie	Wanda Wiley	Universal	2 reels	
Guilty Conscience, A	Eddie Gordon	Universal		
Gypping the Gypsies		Sering Wilson (S. B.)	1 reel	
Half a Hero	Lloyd Hamilton	Educational	1 reel	Mar. 7
Hard Boiled	Charley Chase	Pathe	2 reels	Mar. 21
Hard Working Loafer, The	Arthur Stone	Pathe		
Haunted Honeymoon	Tryon-Mehaffey	Pathe	2 reels	Feb. 28
Heart Trouble	Arthur Lake	Universal		
Hello, Goodby	Lige Conley	Educational	2 reels	May 30
Hello, Hollywood	Lige Conley	Educational	2 reels	Mar. 28
Helping Hand	Jimmy Aubrey	F. B. O.	2 reels	
Here's Your Hat	Arthur Lake	Universal	1 reel	May 9
Her Lucky Leap	Wanda Wiley	Universal	2 reels	
He Who Gets Crowned	Jimmy Aubrey	F. B. O.	2 reels	
He Who Got Smacked	Ralph Graves	Pathe	2 reels	May 9
Hey! Taxi!	Bobby Dunn	Arrow	2 reels	
High Hopes	Bowes-Vance	Educational	1 reel	Feb. 14
His Marriage Wow	Harry Langdon	Pathe	2 reels	Mar. 7
Hold My Baby		Pathe	2 reels	April 25
Honeymoon Heaven		Sering Wilson (S. R.)	1 reel	
Horace Greely, Jr.	Harry Langdon	Pathe	2 reels	June 6
Horrible Hollywood		Lee-Bradford (S. R.)		
Hot and Heavy	Educational		2 reels	
Hot Dog	Animal	C B C (S R)	2 reels	
Hot Times in Iceland	Aesops Fables	Pathe	1 reel	
House of Flickers, The		Fox	2 reels	
House That Dinky Built	(Cartoon)	F. B. O.	1 reel	
Housing Shortage, The	'Aesop Fable"	Pathe	1 reel	
Hysterical History (Series)		Universal	1 reel	
Ice Boy, An		Sering D.Wilson(S.R.)	1 reel	
Ice Cold	Arthur Lake	Universal	1 reel	June 13
In Dutch	Aesop's Fables	Pathe	1 reel	
Inside Out	Bowes-Vance	Educational	1 reel	Mar. 28
Iron Mule	Al St. John	Educational	2 reels	April 18
Is Marriage the Bunk	Charles Chase	Pathe	1 reel	April 4
Isn't Life Terrible	Charles Chase	Pathe	2 reels	
Itching for Revenge	Eddie Gordon	Universal	2 reels	Mar. 7
It's All Wrong	Karr-Engle	Universal		
James Boys' Sister		Sering Wilson (S. R.)	1 reel	
Jungle Bike Riders	Aesop's Fables	Pathe	1 reel	Mar. 14
Just in Time	Wanda Wiley	Universal	2 reels	
Kicked About	Eddie Gordon	Universal	2 reels	Mar. 14
Kidding Captain Kid	"Cartoon"	Sering Wilson (S R.)	1 reel	
King Cotton	Lloyd Hamilton	Educational	2 reels	May 9
King Dumb	Jimmy Aubrey	F. B. O.	2 reels	
Ko-Ko Trains Animals (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Lead Pipe Cinch, A	Al Alt	Universal		
Lion Love		Fox	2 reels	Feb. 28
Lion's Whiskers		Pathe	2 reels	April 18
Little Red Riding Hood	"Dinky Doodle"	F. B. O.	1 reel	
Locked Out	Arthur Lake	Universal	1 reel	May 30
Looking for Sally	Charles Chase	Pathe	2 reels	May 9
Lost Cord, The	Bert Roach	Universal	1 reel	Feb. 21
Love Bug, The	"Our Gang"	Pathe	2 reels	April 4
Love Goofy	Jimmie Adams	Educational	2 reels	Mar. 7
Love Sick	Beth Darlington	Universal	2 reels	May 23
Love's Tragedy		Sering Wilson (S. R.)	1 reel	
Lucky Accident, The	Charles Puffy	Universal	1 reel	
Lucky Leap, A	Wanda Wiley	Universal	2 reels	
Marriage Circus, The	Ben Turpin	Pathe	2 reels	April 11
Married Neighbors	Engle-Karr	Universal	2 reels	
Meet the Ambassador	Jimmy Aubrey	F. B. O.	2 reels	
Mellow Quartette	Pen & Ink Vaudeville	Educational	1 reel	April 4
Merrymakers	Bowes-Vance	Educational	1 reel	Mar. 28
Met by Accident	Wanda Wiley	Universal	2 reels	
Miss Fixit	Wanda Wiley	Universal	2 reels	
Monkey Business	"Pen & Ink Vaude."	Educational	1 reel	May 9
Moonlight Nights	Gloria Joy	Rayart (S. R.)	2 reels	
Nearly Rich	Charles Puffy	Universal	1 reel	
Neptune's Stepdaughter		Fox	2 reels	
Nero's Jazz Band		Sering Wilson (S. R.)	1 reel	
Never Fear	Bowes-Vance	Educational	1 reel	
Never on Time		Lee-Bradford	2 reels	
Never Weaken	Lloyd reissue	Assoc. Exhib.	2237 feet	
Nice Pickle, A	Edwards-Roach	Universal	1 reel	
Night Hawks	Lige Conley	Educational		
Nobody Wins	Arthur Lake	Universal	1 reel	
No Place to Go	Arthur Lake	Universal	1 reel	
Now or Never (re-issue)	Harold Lloyd	Assoc. Exhib.	3 reels	
Office Help	"Aesop Fabe"	Pathe	1 reel	
Official Officers	"Our Gang"	Pathe	2 reels	
Oh, Bridget	Walter Hiers	Educational	2 reels	
Oh, What a Gump	"The Gumps"	Universal	2 reels	
Old Family Toothbrush		Sering Wilson (S. R.)	1 reel	

Feature	Star	Distributed by	Length	Reviewed
On Duty	Wanda Wiley	Universal	2 reels	
One Glorious Fourth		M. J. Winkler (S. R.)	2 reels	
Orphan, The	Al Joy	Ricardo Films, Inc. (S. R.)		
Over the Bottom	Stan Laurel	F. B. O.	2 reels	
Over Here	Harry Langdon	Pathe	2 reels	
Papa's Pet	"Bull's Eye Comedy"	Universal	1 reel	April 11
Pegg's Love Affair		Screen Art Dist.		
Peggy the Vamp		Davis Distr.	2 reels	Oct. 11
Permanent Waves	"Aesop's Fables"	Pathe	1 reel	
Permit Me	Bowes-Vance	Educational	1 reel	
Pie-Eyed	Stan Laurel	F. B. O.	2 reels	
Pie Man, The	"Aesop Fable"	Pathe	1 reel	Mar. 21
Plain Clothes	Harry Langdon	Pathe	2 reels	Mar. 28
Plain and Fancy Girls	Charles Chase	Pathe	1 reel	Mar. 14
Plain Luck	Edna Marian	Universal	2 reels	
Plenty of Nerve	Edna Marian	Universal	2 reels	
Poor Sap, The		Fox	2 reels	
Powdered Chickens	Edna Marian	Universal	2 reels	Mar. 28
Props' Dash for Cash		Educational	1 reel	
Putting on Airs	Edna Marian	Universal	2 reels	April 11
Puzzled by Crosswords	Eddie Gordon	Universal	2 reels	Mar. 7
Queen of Aces	Wanda Wiley	Universal	2 reels	May 16
Rapid Transit	Al. St. John	Educational	2 reels	
Raid, The	Gloria Joy	Rayart Pictures	2 reels	
Rarin' Romeo	Walter Hiers	Educational	2 reels	Mar. 28
Raspberry Romanee	Ben Turpin	Pathe	2 reels	Feb. 28
Red Pepper	Al. St. John	Educational	2 reels	April 4
Regular Girl, A	Wanda Wiley	Universal	2 reels	
Riders of the Kitchen Range	Mohar-Engle	Pathe	1 reel	June 6
Remember When	Harry Langdon	Pathe	2 reel	April 25
Rip Without a Wink		Sering Wilson (S. R.)	1 reel	
Ripe Melodrama, A		Sering Wilson (S. R.)	1 reel	
Rivals	Billy West	Arrow	2 reels	
Robinson Crusoe Returns on Friday		Sering Wilson (S. R.)	1 reel	
Rock Bottom	Bowes-Vance	Educational	1 reel	May 9
Robbing the Rube		Lee-Bradford Corp.	2 reels	
Rolling Stones	Charles Puffy	Universal	1 reel	May 30
Rough Party	Al Alt	Universal		
Royal Four-Flush	"Spat Family"	Pathe	2 reels	June 13
Runt, The	"Aesop's Fables"	Pathe	1 reel	June 6
Sailor Papa, A	Glenn Tryon	Pathe	2 reels	April 4
Saturday		Davis Dist. Div.	2 reels	
Sheiks of Bagdad		Pathe	1 reel	
Sherlock Sleuth	Arthur Stone	Pathe		
Ship Shape	Vance-Bowes	Educational	1 reel	April 18
Shootin Injuns	"Our Gang"	Pathe	2 reels	May 9
Should a Husband Tell?		Red Seal Pict. (S.R.)	1 reel	
Should Husbands Be Watched	Charles Chase	Pathe	1 reel	Mar. 14
Sir Walt and Lizzie		Sering Wilson (S. R.)	1 reel	
Sit Tight	Jimmie Adams	Educational	2 reels	May 30
Skinners in Milk		Pathe	2 reels	May 13
Skyscraper, The	Harry Langdon	Principal Pict. (S. R.)	2 reels	
Sleeping Sickness	Edwards-Roach	Universal	1 reel	May 30
Slick Articles	Engle-Karr	Universal	2 reels	May 30
Smoked Out	Lake Hasbrouch	Universal	1 reel	April 18
Sneezing Beezers		Pathe		
Snow-Hawk	Stan Laurel	F. B. O.	2 reels	April 18
S. O. S.	"Aesop's Fables"	Pathe	1 reel	
Spanish Romeo, A (Van Bibber)		Fox	1 reel	
Speak Freely	Edna Marian	Universal	2 reels	
Stick Around	Bobby Dunn	Arrow	2 reels	
Stop, Look and Whistle		Fox	2 reels	
Storm, The (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Super-Hooper-Dyne Lizzies		Pathe	2 reels	June 13
Sure Mike!	Martha Sleeper	Pathe	1 reel	May 23
Teaser Island		Sering Wilson (S. R.)	1 reel	
Tell It To a Policeman	Glenn Tryon	Pathe	2 reels	May 23
Tender Feet	Walter Hiers	Educational	2 reels	May 23
Tenting Out	Roache Edwards	Universal	1 reel	Mar. 28
This Week-End		Lee-Bradford (S. R.)		
Thundering Landlords	Glenn Tryon	Pathe	2 reels	
Too Young to Marry	Buddy Messinger	Universal	2 reels	
Tough Night, A	Jimmy Callahan	Aywon Film	2 reels	
Tourists De Luxe	Hayes-Kaw	Universal	2 reels	May 16
Transatlantic Flight, A	"Aesop's Fables"	Pathe	1 reel	
Twins	Stan Laurel	F. B. O.	2 reels	
Two Cats and a Bird (Novelty)	"Cartoon"	Educational	1 reel	
Two Poor Fish	"Pen & Ink"	Educational	1 reel	May 30
Uncle Tom's Girl	Edna Marian	Universal	2 reels	
Unwelcome	Charles Puffy	Universal	1 reel	
Waiting	Lloyd Hamilton	Educational	2 reels	
Wake Up	Bowes-Vance	Educational	1 reel	June 13
Water Wagons	Special Cast	Pathe	2 reels	Feb. 21
Welcome Danger	Bowes-Vance	Educational	1 reel	Feb. 28
West is West	Billy West	Arrow	2 reels	
What Price Goofy	Charley Chase	Pathe	2 reels	June 6
When Dumbells Ring		Fox	2 reels	
When Men Were Men	"Aesop Fable"	Pathe	1 reel	
White Wing's Bride	Harry Langdon	Pathe		
Whose Baby Are You	Glenn Tryon	Pathe	2 reels	
Why Hesitate	Neal Burns	Educational	2 reels	April 11
Why Sitting Bull Stood Up		Sering Wilson (S. R.)	1 reel	
Wild Papa	"Spat Family"	Pathe	2 reels	May 16
Wild Waves	Bowes-Vance	Educational	1 reel	May 23
Wine, Woman and Song	"Aesop Fable"	Pathe	1 reel	
Wooly West, The	Buddy Messinger	Universal	2 reels	

Short Subjects

Feature	Distributed by	Length	Reviewed
Action (Sportlight)	Pathe	1 reel	
All Under One Flag (Sportlight)	Pathe	1 reel	
Animal Celebrities (Sportlight)	Pathe	1 reel	
Animated Hair Cartoon	Red Seal (S. R.)	1 reel	
Balto's Race to Nome (Special)	Educational	2 reels	May 23
Barbara Snitches (Pacemaker Series)	F. B. O.	2 reels	
Battle of Wits	Josie Sedgwick	Universal	2 reels	
Bashful Whirlwind, The (Edmund Cobb)	Universal	2 reels	
Beauty and the Bandit (Geo. Larkin)	Universal	2 reels	
Beauty Spots (Sportlight)	Pathe	1 reel	April 18
Broken Trails	Denver Dixon (S.R.)	2 reels	
Cabaret of Old Japan	M. J. Winkler (S.R.)	1 reel	
Color World	Sering Wilson (S. R.)	1 reel	
Close Call, The (Edmund Cobb)	Universal	2 reels	
Cocoon to Kimona	M. J. Winkler (S.R.)	1 reel	
Come-Back, The (Benny Leonard)	Henry Ginsberg-S. R.	2 reels	
Concerning Cheese (Varieties)	Fox	1 reel	
Covered Flagon, The (Pacemaker Series)	F. B. O.	2 reels	
Cowpuncher's Comeback, The (Art Acord)	Universal	2 reels	
Cross Word Puzzle Film (Comedy-Novelty)	Schwartz Enterprises (S. R.)	1 reel	
Day With the Gypsies	Red Seal Pict. (S. R.)	1 reel	
Divertisement	Sering Wilson (S. R.)	1 reel	
Do You Remember?	Red Seal (S. R.)	1 reel	
Dude Ranch Days (Sportlight)	Pathe	1 reel	May 30
Earth's Other Half (Hodge-Podge)	Educational	1 reel	June 6
East Side, West Side	DeForrest (S. R.)		
Fighting Cowboy (Series)	Universal		
Fighting Ranger (Serial)	Universal	Serial	Feb. 7
Film Facts	Red Seal (S. R.)	1 reel	
Fire Trader, The (Serial)	Universal	15 episodes	
Floral Feast, A	Sering Wilson (S.R.)	1 reel	
Frederick Chopin (Music Masters)	Jas. A. Fitzpatrick (S.R.)	1 reel	
From Mars to Munich (Varieties)	Fox	1 reel	April 4
Frontier Love (Billy Mack)	Denver Dixon	2 reels	
Fugitive Futurist	Cranfield & Clarke (S. R.)		
George F. Handel (Music Masters)	Jas. A. Fitzpatrick (S.R.)	1 reel	
Gems of the Screen	Red Seal (S. R.)	1 reel	
Ghost City, The (Serial)	Universal	15 episodes	
Golden Panther, The (Serial)	Pathe		
Great Circus Mystery, The (Serial)	Universal	10 episodes	
Hittin' the Trail (Fred Hank)	Sierra Pict. (S. R.)	2 reels	
Idaho (Serial)	Pathe	10 episodes	Feb. 28
If a Picture Tells a Story	Cranfield & Clarke (S. R.)		
In the Spider's Grip (Novelty)	Educational	1 reel	April 11
Jazz Fight, The (Benny Leonard)	Henry Ginsberg (S. R.)	2 reels	
Judge's Cross Word Puzzle (Novelty)	Educational	1 reel	Jan. 31
Klondike Today (Varieties)	Fox	1 reel	
Knockout Man, The (Mustang)	Universal	2 reels	
Land of the Navajo (Educational)	Fox	1 reel	Feb. 28
Learning How (Sportlight)	Pathe	1 reel	
Leopard's Lair	Universal	Serial	
Let's Paint	Cranfield & Clarke (S. R.)		
Line Runners, The (Arnold Gregg)	Universal	2 reels	
Little People of the Garden (Secrets of Life)	Educational	1 reel	
Little People of the Sea (Secrets of Life)	Educational	1 reel	Feb. 28
Lizzie's Last Lap	Cranfield & Clarke (S. R.)		
Loaded Dice (Edmund Cobb)	Universal	2 reels	April 4
Lots of Knots (Hodge Podge)	Educational	1 reel	Mar 21
Luna-cy (Stereoscopik)	Pathe	1 reel	
Mad Miner, A (Western)	Hunt Miller (S. R.)		
Magic Hour, The	Red Seal Pict. (S. R.)	1 reel	
Marvels of Motion	Red Seal (S. R.)	1 reel	
Marvellous Manhattan	M. J. Winkler (S. R.)	1 reel	
Merton of the Goofies	"Pacemaker"	F. B. O.	2 reels	
Mexican Oil Fields	M. J. Winkler (S. R.)	1 reel	
Movie Morsels (Hodge Podge)	Educational	1 reel	April 4
Neptune's Nieces (Sportlight)	Pathe	1 reel	
New Sheriff, A (Western)	Hunt Miller (S. R.)	2 reels	
Olympic Mermaids (Sportlight)	Pathe	1 reel	
One Glorious Scrap (Edmund Cobb)	Universal	2 reels	
Only a Country Lass (Novelty)	Educational	1 reel	May 23
Ouch (Stereoscopik)	Pathe	1 reel	
Our Six-legged Friends (Secrets of Life)	Educational	1 reel	
Outlaw, The (Jack Perrin)	Universal	2 reels	
Paris Creations (Novelty)	Educational	1 reel	Feb. 7
Paris Creations in Color (Novelty)	Educational	1 reel	Feb. 28
People You Know (Screen Almanac)	Film Booking Offices	1 reel	
Perfect View, The (Varieties)	Fox	1 reel	
Plastigrams (Novelty)	Educational		
Power God, The (Serial)	Davis Dist. Div. (S. R.)		
Pronto Kid, The (Edmund Cobb)	Universal	2 reels	
Queen of the Round-Up (J. Sedgwick)	Universal	2 reels	June 13
Race, The (Van Bibber)	Fox	2 reels	
Raisin' Cain	Special Cast	Universal	2 reels	April 4
Record Breaker, The	Pathe	Serial	
Rim of the Desert (Jack Perrin)	Universal	2 reels	
Roaring Waters (Mustang)	Universal	2 reels	
Rock Bound Brittany (Educational)	Fox	1 reel	
Ropin' Venus, The (Mustang Series)	Universal	2 reels	
R. Valentino and Eighty-eight Prize-winning American Beauties	Chesterfield (M. P. Corp.) (S. R.)	3 reels	
Secrets of Life (Educational)	Principal Pict. (S. R.)	1 reel	Feb. 21
Shadow of Suspicion (Eileen Sedgwick)	Universal	2 reels	
Show Down, The (Art Acord)	Universal	2 reels	
Smoke of a Forty-Five, The (Western)	Hunt Miller (S. R.)		
Soft Muscles (Benny Leonard)	Ginsberg (S. R.)	2 reels	
Song Cartunes (Novelty)	Red Seal Pict. (S. R.)	1 reel	
Sporting Judgment (Sportlight)	Pathe	1 reel	May 9
Steam Heated Islands (Varieties)	Fox	1 reel	
Stereoscopiks (Novelty)	Pathe	1 reel (Series)	May 16
Storm King (Edmund Cobb)	Universal	2 reels	
Straight Shootin' (Harry Carey)	Universal	2 reels	
Stratford on Avon	Red Seal Pict. (S. R.)	1 reel	
Sunken Silver (Serial)	Pathe	10 episodes	April 18
Surprise Fight, The (Benny Leonard)	Henry Ginsberg (S. R.)	2 reels	
Thundering Waters (Novelty)	Sering D. Wilson (S. R.)	1 reel	April 25
Tiger Kill, The (Pathe Review)	Pathe		
Topsey Turvey Travel	"Hodge Podge"	Educational	1 reel	Feb. 7
Traps and Troubles (Sportlight)	Pathe	1 reel	Mar. 21
Turf Mystery (Serial)	Chesterfield Pict. Corp. (S. R.)	15 episodes	
Valley of Rogues (Western)	Universal	2 reels	April 18
Van Bibber and the Navy (Earle Foxe)	Fox	2 reels	
Village School, The (Hodge Podge)	Educational Film	1 reel	
Voice of the Nightingale, The (Novelty)	Educational	1 reel	Mar. 28
Waiting For You (Music Film)	Hegerman Music Novelties (S. R.)		
Wheels of the Pioneers (Billy Mack)	Denver Dixon	2 reels	
Where the Waters Divide (Varieties)	Fox	1 reel	
White Paper (Varieties)	Fox	1 reel	
Wild West Wallop, The (Western)	Universal	2 reels	May 16
Wonder Book, The (Series)	Sering D. Wilson	500 feet	
Zowie (Stereoscopik)	Pathe	1 reel	

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace of Spades, The	Desmond-McAllister	Universal		
Age of Indiscretion		Truart (S. R.)	5800 feet	
Amazing Quest, The	Henry Edwards	Cranfield & Clarke	5500 feet	
American Pluck	George Walsh	Chadwick Pict. (S. R.)		
An Enemy of Men		Columbia Pict. (S.R.)		
An Old Man's Darling	Laura La Plante	Universal		
Another Woman's Life	Mary Philbin	Universal		
Are Parents People?	Bronson-Vidor	Paramount	7 reels	June 6
Aristocrat, The	Special Cast	B. P. Schulberg (S. R.)		
As No Man Has Loved	Edward Hearn	Fox	10000 feet	Feb. 28
Ashes	Corinne Griffith	First National		
Atlantis		First National		
Awful Truth, The	Agnes Ayres	Prod. Dist. Corp		
back Wash	Mary Pickford	United Artists		
Beautiful City	R. Barthelmess	First National		
Beauty and the Brute	Norman Kerry	Universal		
Beloved Pawn, The	Reed Howes	Rayart (S. R.)		
Below the Line	Rin-Tin-Tin (dog)	Warner Bros		
Ben Hur	Special Cast	Metro-Goldwyn		
Beyond the Law	Jack Hoxie	Universal		
Black Cyclone	Rex (horse)	Pathe		May 30
Blackmail	Special Cast	Universal		
Blind Virtue	Special Cast	Atlas Educ. Co. (S. R.)		
Bobbed Hair	Prevost-Harlan	Warner Bros		
Boden's Boy	Special Cast	Hepworth Dist. (S. R.)	5300 feet	
Bohemian Girl, The	Gladys Cooper	Cranfield & Clarke (S. R.)		
Border Intrigue	Franklyn Farnum	Inde. Pict. (S. R.)	5 reels	June 6
Border Women	Special Cast	Phil Goldstone (S.R.)	5000 feet	
Brown of Harvard		Metro-Goldwyn		
California Straight Ahead	Reginald Denny	Universal		
Captain Fearless	Reginald Denny	Universal		
Charity Ball, The		Metro-Goldwyn		
Circle, The		Metro-Goldwyn		
Claim No. 1	Special Cast	Universal		
Clean-Up, The	Richard Talmadge	F. B. O		
Clinging Fingers	Special Cast	Universal		
Coming of Amos	Rod La Rocque	Prod. Dist. Corp		
Crack of Dawn	Reed Howes	Rayart (S. R.)		
Crashing Through	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Cyclone Bob	Bob Reeves	Anchor Film Dist		
Dark Angel, The	R. Colman-V. Dana	First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp		
Deerslayer, The		Weiss Bros. (S. R.)	4780 feet	
Demon, The	Jack Hoxie	Universal		
Detour		Prod. Dist. Corp		
Does Marriage Pay		Inde. Pict. Corp. (S. R.)		
Dollar Down	Ruth Rolland	Truart (S. R.)	5800 feet	
Dollar Mark	Mildred Harris-Fraser	F. B. O		
Don Daredevil	Jack Hoxie	Universal		
Doubling for Cupid	Laura La Plante	Universal		
Dumb Head		Tiffany (S. R.)	6500 feet	
East of the Setting Sun	Constance Talmadge	First National		
Everlasting Whisper, The	Tom Mix	Fox		
Every Woman's Desire		First National		
Eve's Lover	Special Cast	Warner Bros		
Exquisite Sinner, The	Special Cast	Metro-Goldwyn		
Extra Man, The		Universal		
Face to Face	Viola Dana	Metro-Goldwyn		
Face on the Air, The	Evelyn Brent	F. B. O		
Fair Play	Special Cast	Wm. Steiner (S. R.)		
Fall of Jerusalem		Weiss Bros. (S. R.)	6800 feet	
Fast Pace, The	Special Cast	Arrow		
Fate of a Flirt, The		Columbia Pict. (S.R.)		
Fighter's Paradise, The	Rex Baker	Phil Goldstone	5000 feet	
Fighting Romeo, A	Al Ferguson	Davis Dist. Div. (S. R.)		
Fighting Smile, The	Bill Cody	Inde. Pict. Corp. (S. R.)	4630 feet	
Fight to a Finish, A		Columbia Pict. (S.R.)		
First Year, The	Special Cast	Fox		
Flaming Waters		F. B. O		
Florrie Meets a Gentleman	Barbara La Marr	First National		
Fool, The	Special Cast	Fox		April 25
Forest of Destiny, The		Gotham Prod. (S. R.)		
Free to Love	C. Bow-R. McKee	B. P. Schulberg (S. R.)		
Friends	Special Cast	Vitagraph		
Frivolity		B. P. Schulberg (S. R.)		
Galloping Dude, The	Franklyn Farnum	Inde. Pict. Corp. (S. R.)	4700 feet	
Going the Limit	Richard Holt	Gerson Pict. (S. R.)		
Golden Cocoon		Warner Bros		
Good Deed O'Day	Wm. Desmond	Universal		
Goose Woman, The		Universal		
Grass		Paramount	10 reels	Mar. 7
Graustark	Norma Talmadge	First National		
Great Sensation, The		Columbia Pict. (S.R.)		
Greatest Thing, The	Special Cast	Asso. Exhib		
Gulliver's Travels	Special Cast	Universal		
Halfway Girl, The	Doris Kenyon	First National		
Handsome Brute, The		Columbia Pict. (S.R.)		
Happy Warrior, The		Vitagraph		
Havoc	Special Cast	Fox		
Headlines	Alice Joyce	Assoc. Exhib		
Hearts and Fists		Asso. Exhib		
Hearts and Spangles		Gotham Prod. (S. R.)		
Hell Bent for Heaven		Warner Bros		
Hell's Highroad	Leatrice Joy	Prod. Dist. Corp		
Heir's Apparent	Special Cast	First National		
Her Father's Daughter		F. B. O		
Her Sister From Paris	C. Talmadge	First National		
His Master's Voice	Thunder (dog)	Gotham Prod. (S. R.)		
His Woman	Special Cast	Whitman Bennett	7 reels	
Home Maker, The	Alice Joyce	Universal		
How Barter Butted In		Warner Bros		
Hurricane		Truart (S. R.)	5800 feet	
I'll Tell The World	Richard Dix	Paramount		
Iron Horse, The		Fox Film Corp	11335 feet	Sept. 13
John Forrest	Henry Edwards	Cranfield & Clarke (S.R.)	5000 feet	
Jungle Law, The	Richard Dix	Paramount		
Justice of the Far North		C. B. C. (S. R.)	5500 feet	
Kings of the Turf		Fox		
Kiss Me Again	Special Cast	Warner Bros	7 reels	June 6
Knockout Kid, The	Jack Perrin	Rayart Pict. Corp. (S. R.)		
Ladies of Leisure		Columbia Pict. (S.R.)		
Lariat, The	William Desmond	Universal		
Law and the Lady	Special Cast	Aywon (S. R.)	6 reels	Jan. 10
Lazybones		Fox Film		

Feature	Star	Distributed by	Length	Reviewed
Lena Rivers	Special Cast	Arrow	6 reels	
Lew Tyler's Wives		B. P. Schulberg (S. R.)		
Life of a Woman		Truart (S. R.)	6500 feet	
Lightnin'	Jay Hunt	Fox		
Light of Western Stars		Paramount		
Lightning		Tiffany (S. R.)	6500 feet	
Lightning Jack	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Lightning Lover, The	Reginald Denny	Universal		
Lightning Passes, The	Al Ferguson	Fleming Prod. (S.R.)		
Limited Mail, The		Warner Bros		
Little Annie Rooney	Mary Pickford	United Artists		
Little Girl in a Big City, A		Gotham Prod. (S. R.)		
Lodge in the Wilderness		Tiffany (S. R.)	6500 feet	
Lost Chord, The	Alice Lake	Arrow	6300 feet	Jan. 3
Love Cargo, The	House Peters	Universal		
Lover's Island	Hampton-Kirkwood	Assoc. Exhib		
Loyalties	Special Cast	Fox		
Lure of Broadway, The		Columbia Pict. (S.R.)		
Lying Wives	Special Cast	Ivan Abramson (S. R.)	7 reels	May 2
Mad Marriage, The	Special Cast	Rosemary Films (S. R.)	6 reels	Jan. 10
Man and the Moment		Metro-Goldwyn		
Man and the Law, The	Thomas Meighan	Paramount		
Manicure Girl, The	Bebe Daniels	Paramount		
Man on the Box, The	Sydney Chaplin	Warner Bros		
Man Without a Conscience	Louis-Rich	Warner Bros	6850 feet	May 2
Mare Nostrum	Special Cast	Metro-Goldwyn		
Married Hypocrites	Fredericks-La Plante	Universal		
Marry Me	Special Cast	Paramount		
Men of Steel		First National		
Merry Widow	Mae Murray	Metro-Goldwyn		
Message to Garcia, A		Metro-Goldwyn		
Miracle of Life, The	Busch-Marmont	Assoc. Exhib		
Miracle of the Wolves, The			10346 feet	Mar. 7
Midnight Flames		Columbia Pict. (S.R.)		
Miss Vanity	Mary Philbin	Universal		
Million Dollar Doll		Asso. Exhib		
Moonlight Kisses	Mary Philbin	Universal		
Morals for Men		Tiffany (S. R.)	6500 feet	
Morganson's Finish		Tiffany (S. R.)	6500 feet	
Napoleon the Great		Universal		
New York of Life	Special Cast	Paramount		
Oats for the Woman	Special Cast	Universal		
Once to Every Man	O'Brien-Dove	Fox Film Corp		
Outlaw Tamer, The	Clayton-F. Farnum	Inde. Pict. (S. R.)		
Pace That Thrills, The	Ben Lyon	First National		
Painted Woman, The	Kirkwood-Lee	Prod. Dist. Corp		
Pals		Truart (S. R.)	5800 feet	
Part Time Wife, The		Gotham Prod. (S. R.)		
Paths to Paradise	Bronson-R. Griffith	Paramount		
Peacock Feathers	Virginia Valli	Universal		
Phantom of the Opera	Lon Chaney	Universal		
Police Patrol, The	James Kirkwood	Gotham Prod. (S. R.)		
Pony Express, The	Special Cast	Universal		
Price of Success		Columbia Pict. (S.R.)		
Prince, The	Philbin-Kerry	Universal		
Purchased Youth	Anna Q. Nilsson	F. B. O.		
Quality Street		Metro-Goldwyn		
Quicker 'n Lightning	Buffalo Bill	Weiss Bros. (S. R.)	5 reels	June 13
Quo Vadis	Emil Jannings	First National	8945 feet	Feb. 28
Racing Blood		Gotham Prod. (S. R.)		
Reckless Sex, The	Special Cast	Truart (S. R.)	6 reels	Feb. 14
Red Clay	William Desmond	Universal		
Resurrection		Principal Pict. (S. R.)		
Return of a Soldier	Special Cast	Metro-Goldwyn		
Road That Led Home, The		Vitagraph		
Romance of an Actress		Chadwick (S. R.)		
Romola	Gish Sisters	Metro-Goldwyn	About 12 reels	Dec. 13
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose of the World	Special Cast	Warner Bros		
Sally of the Sawdust	Fields-Dempster	United Artists		
Salvage		Truart (S. R.)	5800 feet	
Satan in Sables	Lowell Sherman	Warner Bros		
Satan's Son	Special Cast	Inde. Pict. (S. R.)		
Savages of the Sea	Frank Merrill	Hercules (S. R.)	4850 feet	Mar. 7
Sea Woman, The	Sweet-McLaglen	First National		
Seventh Heaven	Special Cast	Fox		
Shadow on the Wall		Gotham Prod. (S. R.)		
Shadow of the Mosque	Odette Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Shenandoah		B. P. Schulberg (S.R.)		
Shootin' Square	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Siege	Virginia Valli	Universal		
Sign of the Claw		Gotham Prod. (S. R.)		
Sign of the Cross		Gotham Prod. (S. R.)		
Silent Witness		Truart (S. R.)	5800 feet	
Skyline of Spruce, The	Special Cast	Universal		
Slave of Fashion, A	Special Cast	Metro-Goldwyn		
Some Pun'kins	Chas. Ray	Chadwick, (S. R.)		
Sorrows of Satan	Special Cast	Paramount		
Souls Adrift	Rosemary Davies	Assoc. Exhib		
Souls That Pass in the Night	Special Cast	Universal		
Span of Life	Betty Blythe	Banner Prod. (S. R.)		
Speed Limit, The		Gotham Prod. (S. R.)		
Spook Ranch	Hoot Gibson	Universal	5147 feet	May 2
Sporting Chance		Tiffany (S. R.)	6500 feet	
Steele of the Royal Mounted		Vitagraph		
Stella Dallas		First National		
Strange Bedfellows		Metro-Goldwyn		
Stranger of the North	Richard Travers	Assoc. Exhib	6 reels	July 6
Storm Breakers, The	House Peters	Universal		
Sunshine of Paradise Alley	Special Cast	Chadwick Pict. (S.R.)		
Sun Up		Metro-Goldwyn		
Super Speed	Reed Howes	Rayart (S. R.)		
Tale of a Vanishing People		Tiffany (S. R.)	6500 feet	
Tearing Loose	Wally Wales	Weiss Bros. (S. R.)	4900 feet	June 13
Teaser, The	Laura La Plante	Universal		May 30
Temptress		Metro-Goldwyn		
Ten Commandments	Special Cast	Paramount	12 reels	Jan. 5
Ten to Midnight		Prod. Dist. Corp		
Tenderfoot, The	Jack Hoxie	Universal		
Thank U	Special Cast	Fox		
That Man from Arizona	D.Revier-W.Fairbanks	F. B. O		
This Woman	Special Cast	Fox		
Three Faces East		Prod. Dist. Corp		
Tides of Passion	Mae Marsh	Vitagraph	6279 feet	May 9
Timber Wolf, The	Buck Jones	Fox		
Too Much Youth	Richard Holt	Gerson Pict	4800 feet	Feb. 28
Trailing Shadows	Edmond Lowe	Fox Film		
Trapped in the Snow Country	Rin-Tin-Tin (dog)	Warner Bros		

Feature	Star	Distributed by	Length	Reviewed
Travelin' Fast	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Travis Coup, The		Tiffany (S. R.)	6500 feet	
Twin Sister, The	Constance Talmadge	First National		
Unchastened Woman, The	Theda Bara	Chadwick (S. R.)		
Unholy Three	Lon Chaney	Metro-Goldwyn		
Unknown Lover, The	Elsie Ferguson	Vitagraph		
Up and At 'Em	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Viennese Medley	Special Cast	First National		
What Will People Say		Metro-Goldwyn		
Wheel, The	Special Cast	Fox		
When Honor Ends	Richard Dix	Paramount		
Where the Worst Begins		Truart (S. R.)	8005 feet	
White Mice	Jacqueline Logan	Sering D. Wilson (S. R.)		
White Outlaw, The	Jack Hoxie	Universal		
Why Girls Go Back Home		Warner Bros.		
Wild Girl		Truart (S. R.)	5800 feet	
Wild Ridin'	Buck Jones	Fox		
Winds of Chance	A. Nilsson-B. Lyon	First National		
Winning of Barbara Worth		Principal Pict. (S.R.)		
Wise Guy, The	Lefty Flynn	F. B. O.		
With Kit Carson Over the Great Divide	Special Cast	Sunset Prod. (S. R.)		
Woman Hater	Chadwick-Brooks	Warner Bros		
Woman Scorned, A	Pola Negri	Paramount		
Women		Banner Prod. (S. R.)		
Women and Wives		Metro-Goldwyn		
World's Illusion, The		Metro-Goldwyn		
Worst Woman, The	Special Cast	B. P. Schulberg (S.R.)		
Wrong Coat, The		Tiffany (S. R.)	6500 feet	
Wrongdoers, The	L. Barrymore	Astor Dist. Corp.		
Yoke, The	Special Cast	Warner Bros.		
You Can't Live on Love	Reginald Denny	Universal		

Newspaper Opinions on New Pictures

"Black Cyclone"—Pathe—Capitol, New York

New York Times: "A remarkable picture called 'Black Cyclone,' was presented last week at the Capitol. We imagine that as it contained horses as players, it would be overdone and therefore very dull at times. Such an idea was dissipated after we witnessed one reel, as we became absorbed in the story, feeling a deep sympathy for Lady, the gray mare, and no little admiration for Rex, the hero, a fine flashing black horse, who, toward the end, figures in a fight with the Killer, a dastardly pinto. This conflict was far more thrilling than most film fights with human players. This picture is one of sterling merit, which will interest everybody whether they ride horseback or lean back in automobiles."

Sunday News: "All the movie actors on Broadway last week kicked about, barked, whinnied, ate oats, or hised. Some one discovered that animals are natural actors and never suffer from fits of temperament, and so they were starred and the movie girls and boys called in to support them. At the Capitol the human actors didn't have a chance to come up to the wonderful wild horse, Rex, that trotted through the scenes with all the dignity of Jack Barrymore. Supporting Rex were snakes, lions, dogs, skunks, and bears. The humans managed to slip in every now and then, but didn't seriously spoil the picture."

"My Wife and I"—Warner Bros. —Forum, Los Angeles

Record: "As a piece of film work it is one of the best shown here for some time, for it has a perfect roundness and a lack of unnecessary detail. Casting, direction, acting and title work are all exceptionally good. Irene Rich is especially lovely and lovable. Huntly Gordon is his usual self and John Haron does an excellent piece of work.

Herald: "Millard Webb has handled this story with such splendid understanding that it is a picture that cannot fail to please. Miss Rich plays with her usual ease and is at all times pleasing to the eye. Huntly Gordon gives her splendid support. His expressive face and understanding of his part put him on a par with Miss Rich for an all-around good performance. Constance Bennett enacts her part in a very convincing manner."

Examiner: "The picture is well worth seeing. The cast is particularly good. Millard Webb directed the film with a deft appreciation of Miss Rich's best qualities."

Times: "Miss Rich is appealing and extremely sympathetic. Huntly Gordon plays in his usual adequate fashion, while Johnny Harron is most convincing."

"Proud Flesh"—Metro-Goldwyn—Loew's State, Los Angeles

Los Angeles Evening Express: "'Proud Flesh' is a scintillant comedy as fresh as a breath of spring air. The thing is so well co-ordinated as to direction, title writing and acting that it has a delightful lilt to it. No one who had anything to do with the picture took himself or the story seriously. As a consequence there is a brightness to the film that is rarely seen. Eleanor Boardman as Fernanda is beautiful and spirited. Pat O'Malley, curiously enough, plays Pat O'Malley and he makes it one of the most likable roles he has ever played. The outstanding playing of the picture is that of Harrison Ford as Don Jaime Diego. Ford plays the role with finesse and injects much subtle charm by the suavity with which he clothes his movements. Trixie Friganza William J. Kelly are splendid as the aunt and uncle of Fernanda. Trixie films like a million. 'Proud Flesh' is highly amusing."

Los Angeles Examiner: "King Vidor has directed the story for all there was in it. Harrison Ford as the Spanish don, does the best work of his career. He is most effective as the suave, nonchalant balcony climber of Barcelona, and puts a neat little devilish twist into the finale of the picture which evoked plenty of mirth at the performances yesterday. Pat O'Malley, as the plumber, is great. He's the typical young American to the core. He stands up for his rights and demands an honest love in exchange for his heart's devotion, with a courage which would justify a better cause. He's good at it, too, and whether his attire is that of the smart young business man, or the working plumber, he commands more than the usual ohs and ahs of admiration from his house. Eleanor Boardman makes the most of her role and Miss Friganza plays Mrs. McGee with plenty of good clothes and good comedy."

Los Angeles Daily Times: "The cleverest portrayal in many respects in that of Ford as the Spaniard. I do not believe I have ever seen him do anything more finished. At the same time Miss Boardman's work as the heroine is splendid. She exhibits more decided comedy talent than ever. O'Malley performed very valiant service as the hero."

Los Angeles Record: "It's one of the most entertaining pictures in town. Take 'Proud Flesh' for that tired feeling; for that dejected spirit; for what ails you. There is unusual freshness in its treatment, sparkle in its titles and novelty in its plot."

"Kiss Me Again"—Warner Bros. —Stillman, Cleveland

Cleveland Plain Dealer: "You will find, if you will go to the Stillman this week—and if you are an adult and appreciate sound humor, I hope you'll go—that Ernst Lubitsch has 'done it' again. He has discussed the solemn state of matrimony in what Americans popularly believe to be the French methods. In other words he has treated it frivolously, harmlessly and most amusingly. 'Kiss Me Again' is the picture, and it's splendid humor and entertainment. Lubitsch did it the first time with 'The Marriage Circle.' His new one treats the subject a little more broadly and a little more humorously. I'd certainly try to see 'Kiss Me Again' if I were you. It's fine sport, and I say it's adult entertainment not because it's unfit for children. It is fit. The treatment of the play is new. And in these days of film making the treatment is everything."

"Are Parents People?" — Paramount—Rivoli, New York

Bulletin: "This young person who sprung into popularity with 'Peter Pan' keeps on winning more and more admirers with every picture. Further on this reviewer comments that 'Are Parents People?' is an ideal summer film."

The Post: "'Are Parents People?' at the Rivoli this week, is more than usually entertaining light comedy from the story by Alice Duer Miller."

World: "As for Miss Bronson, her first appearance since her skyrocket rise in 'Peter Pan' is promising if not epoch-making."

Herald Tribune reviewer: "Admirers of Betty Bronson, the 'Peter Pan' of the films who had any fears that the youthful actress might be doomed to be an inane picture-star can now rest easy. For in 'Are Parents People?' her second photo-play which is playing at the Rivoli Theatre this week, she reveals once more all of the vivid and distinctive charm of her first performance."

"Beggar on Horseback"—Paramount—Criterion, New York

World: "It tickled me last night, and that is all I was looking for last night with the possible exception of a keg of iced beer."

Tribune: "'Beggar on Horseback' is a perfectly directed picture. It follows the stage play closely and is able at times to improve it, since the screen can do much more than the stage with the stuff that dreams are made of. . . By all means see 'Beggar on Horseback.' It is an interesting picture."

Times: "There came to the Criterion theatre last night a delightful novelty in the film version of 'Beggar on Horseback,' the eminently successful stage satire by George S. Kaufman and Marc Connelly. The photoplay was directed by James Cruze who produced 'The Covered Wagon,' and once again this versatile director has rung the bell. . . Here is a picture which is another feather in the cap of the Famous Players-Lasky Corporation, and one we feel certain which will keep persons in a jolly mood during the whole of its screening."

Journal: "'Beggar on Horseback' opened at the Criterion last night, and we enjoyed it so much we forgot the heat. . . For its imaginative spirit, it is one of the best pictures we have ever seen. . . The whole evening was great entertainment."

Bulletin: "One amusing situation followed another, and the audience was kept happy by the unusual story. Even though the temperature was four degrees cooler than Death Valley the audience remained in high spirits and applauded the picture throughout."

Mirror: "James Cruze scores triumph in fantastic screen version of popular Kaufman-Connelly play."

Sun: "The Beggar on Horseback," a fine upstanding cinema effort."

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KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD

KINOGRAM PUBLISHING CORPORATION

120 WEST FORTY-FIRST STREET, NEW YORK

May 25, 1925

Rothacker Film Mfg. Co.,
1339 Diversey Parkway,
Chicago, Ill.

Dear Sirs: -Att. Mr. W. R. Rothacker-

We have delayed writing you as we were awaiting the results from all the exchanges on the prints you got out for us on the Kentucky Derby. The reports now in show that we were not beaten in any points and that we had beats of twenty-four hours in several.

Kinogram's association with Rothacker Film Manufacturing Company has been not only the most advantageous arrangement we have had but by far the most pleasant. Your speed in handling our specials has surpassed anything that we have been able to accomplish even in New York and besides we have had the Rothacker quality which gives the exhibitor news reel subjects photographically equal to features.

We take this opportunity to thank your whole organization and you personally for the interest you have taken.

Yours sincerely,

KINOGRAM PUBLISHING CORPORATION

G. McL. Bayne

GMcLB/EC

President

JUNE 27, 1925

Motion Picture News

Reg. U. S. Patent Office



Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

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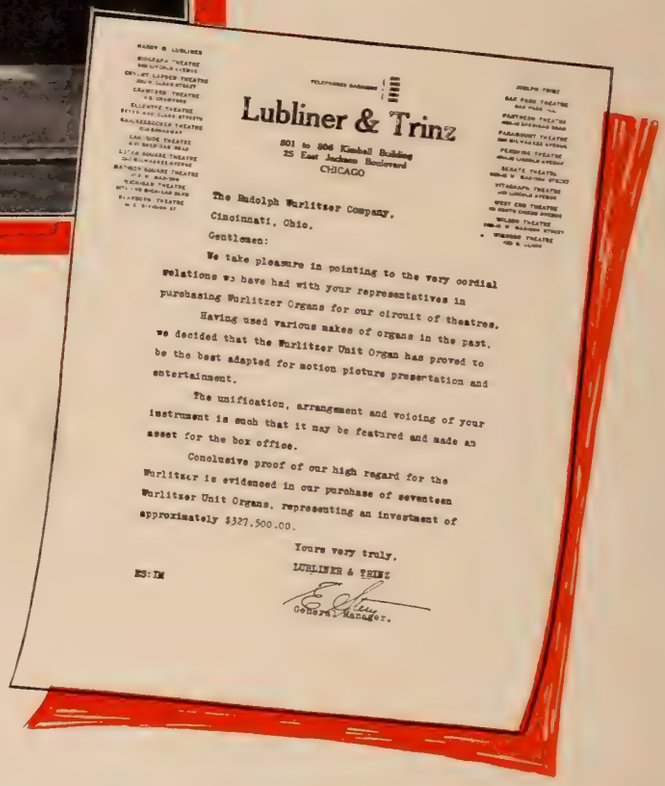
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Mr. E. STERN, General Manager of Lubliner & Trinz, Chicago

Mr. Stern's letter is reproduced below



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Thomas J. Geraghty
SUPERVISOR



PRODUCING FOR

THE GREATER FORTY

Producing Units release through Paramount

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DURING the next six months the Thomas Meighan producing organization will make two features of exceptionally high calibre for Paramount release:

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Alfred E. Green
DIRECTOR



Mr. Meighan and Booth Tarkington in conference

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2 EMORY JOHNSON Gold Bond Specials

This announcement of two Gold Bond Specials from Emory Johnson will be greeted by salvos of applause from thousands of exhibitors. The first Special will be "THE LAST EDITION," a thrilling melodramatic newspaper story starring the great RALPH LEWIS. The second Special will be a tremendous production titled —"HAPPINESS." Both are exceptional productions of big time box office appeal. F. B. O.'s usual high powered exploitation will back both of these specials.

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"PARISIAN NIGHTS"

Starring Lou Tellegen — Elaine Hammerstein — Renee Adoree and big cast

Packed 'em in at the CAPITOL, New York's Largest and Finest Theatre for one solid week.

A Gothic Picture directed by AL SANTELL starring ELAINE HAMMERSTEIN, LOU TELLEGEN, RENEE ADOREE and exceptional cast. A story of the wickedest city in the world—Paris —surcharged with all the fire and romance, action and drama that can be packed into a feature production. It has class, rare production touches, tremendous appeal both in title and story and gives exhibitors another Gold Bond Special that will register with a resounding smash at the box office.

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"When His Love Grew Cold"

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"FLAMING WATERS"

E. Lloyd Sheldon's Thrilling Drama of the Great Oil Fields

One of the biggest screen successes from the box office angle last season was an oil field story. "FLAMING WATERS" will equal or match the record of that picture. It will be spectacular in the extreme, dramatic beyond description and absolutely sure fire at the box office. It's an ASSOCIATED ARTS production, presented by O. E. Goebel. From E. Lloyd Sheldon's famous story of the lure of the stream of gold. It's another of F. B. O.'s Gold Bond Twelve.

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Edison Marshall's Gripping Drama of the Frozen North

Stories of the frozen North are as certain in their box office results, perhaps more so, than any other class of production. Your own memory will recall the sensational outstanding successes of this type of release. Edison Marshall's thrilling book "THE ISLE OF RETRIBUTION" is that type of story and embraces every sure fire element of box office appeal. A gripping tale of the frozen North filmed in the locale of the narrative brings to exhibitors another big time Gold Bond Special of brilliant possibilities.

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The Second of the Famous Laura Jean Libby Successes

Here is another Laura Jean Libby fiction success read by millions during the years this book has been before the public, giving it a ready made audience that not one picture in scores possesses, unless backed by similar advantages. This second Laura Jean Libby Gold Bond Special will be as sure fire at the box office as anything ever released. It is impossible in this small space to give you all the details. Watch the trade papers for further announcements.

3 Gold Bond Winners already

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(No. 440—Straight from the Shoulder Talk by Carl

I AM DOING EVERYTHING IN MY POWER TO KEEP YOU in business as an exhibitor.

I AM DOING THIS FOR MYSELF AS MUCH AS I AM FOR you, so I am not posing as a philanthropist.

YOU CAN RUN YOUR HOUSE BETTER THAN ANYONE else in the world can run it. Your personal interest in it makes your brain work better and faster than the brain of any man you might hire to run it.

NO PRODUCER CAN RUN YOUR HOUSE AS WELL AS you can. He does not know your clientele as well as you do. He doesn't know local conditions. He hasn't the personal following that you have in your community. For that reason you are a better man to run your house than any producer in the world, including myself.

I DON'T WANT TO BUY YOUR HOUSE. I'VE TOLD YOU that a dozen times and I mean it. *But—*

IF YOU HAVEN'T THE COURAGE TO HANG ON TO IT, if you haven't the backbone or the resources to fight to keep what you have built up, *don't imagine for one minute that you have got to give it away to the first producer who may happen to try to scare you into selling.*

DON'T BE FOOLED INTO THINKING THERE IS ONLY one possible buyer for your house. I'll pay you the best market price

th to Hang On and Fight,
e to a Friend, Not a Foe!

Laemmle, President of the Universal Pictures Corp.)

for your house if I have to buy it. I still say that I can't run it as well as you can and I still say no producer can do so—but rather than see you licked to a frazzle and rather than see you *give* your house to a producer who wants to hog the whole industry, I'll come through and buy at the right price.

THIS IS PRETTY STRAIGHT TALK. IT MAY COST ME money. It is not the kind of talk a prospective buyer usually uses, but I'm not in the habit of bluffing or stalling and I don't propose to do either with you.

I KNOW YOU CAN HANG ONTO YOUR HOUSE AND win a glorious victory for independence. I know the force of public feeling will back you up. I know you can get all the independent pictures you need to keep your house on a paying basis. I know that all you need on earth is the guts to fight for what you are entitled to keep. But if in spite of all that, if you still think the business is setting too hot a pace for you, *don't imagine you are licked.* You can still get what your house is worth, take my word for it.

DON'T BE BULLDOZED INTO SELLING TO A MONOPoly. Don't be fooled by threats to run you out of business. If you are absolutely bent on selling, for heaven's sake at least sell to someone who has not worked day and night to ruin you and control the whole industry.

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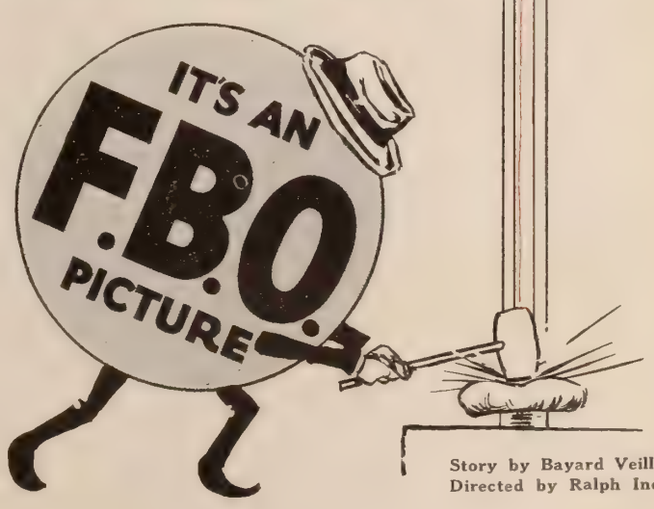
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great production revealing the spice of Viennese life and love, a subject at which he alone is master. As an added attraction the cast of this production is headed by those two well-known stars

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The following Productions are among

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A Rex Ingram Production

By Blasco Ibanez. With Alice Terry, Antonio Moreno. Ingram's successor to "The Four Horsemen."

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Director, Erich von Stroheim with John Gilbert and Mae Murray. The picturization of one of the stage's greatest hits.

Bardelys the Magnificent

Starring John Gilbert. With Claire Windsor. King Vidor, Director. By Sabatini, author of "The Sea Hawk," "Scaramouche."

The Barrier

Rex Beach, author. With a big All Star Cast. The most thrilling of this famous writer's works.

The Tower of Lies

Selma Lagerlof's prize novel. Victor Seastrom, Director. Norma Shearer and Lon Chaney. Three personalities of "He Who Gets Slapped."

The Unholy Three

Tod Browning, Director. Starring Lon Chaney. With Mae Busch, Matt Moore. The story by C. A. Robbins is greater than "The Miracle Man."

The Auction Block

Rex Beach's powerful novel. Norma Shearer as an added attraction. A great actress in a story of towering strength.

Lillian Gish

This greatest star has just signed a long-term contract with Metro-Goldwyn-Mayer. Miss Gish will appear in two great pictures.

The Big Parade

King Vidor, Director. Starring John Gilbert. With Renee Adoree. By Lawrence Stallings, author of "What Price Glory?"

Romola

Lillian Gish, the Star. With Dorothy Gish. Also Ronald Colman, William H. Powell. Henry King, Director. The successor to "The White Sister."

Paris

Robert Z. Leonard, Director. With Pauline Starke, Lew Cody. The first Erté-gowned Fashion Special.

Norma Shearer

The Great Star, Norma Shearer, in three marvel-productions. "A Slave of Fashion" is the first. By Samuel Shipman, wise Broadway playwright. Directed by Hobart Henley. With Lew Cody.

Lon Chaney

As an exclusive Metro-Goldwyn-Mayer star, Lon Chaney will appear in another smashing vehicle, promised to be the most exciting of his career.

Sally, Irene and Mary

With Eleanor Boardman, Sally O'Neill, Renee Adoree. Hobart Henley, Director. Edward Dowling's famous Broadway stage success.

Monte Carlo

Another Erté-Fashion-Triumph! Against a background of the notorious Gambling Paradise.

Lights of Old New York
A Cosmopolitan Production

Starring MARION DAVIES. Based on "Merry Wives of Gotham," the stage success by Lawrence Eyre. Directed by Monta Bell.

The Temptress
A Cosmopolitan Production

By Blasco Ibanez, author of "The Four Horsemen," "Blood and Sand," "Enemies of Women," "Marē Nostrum."

The Torrent

A Cosmopolitan Production. By Blasco Ibanez, featuring Aileen Pringle in a cast of big names.

Buddies

A Cosmopolitan Production starring MARION DAVIES. From George Hobart's successful play.

Fred Niblo

One Big Production by the director of "The Mark of Zorro," "Blood and Sand," "Ben Hur."

The Circle

Frank Borzage, Director. With Eleanor Boardman, Malcolm McGregor. From the two-year stage success by Somerset Maugham

The Flesh and the Devil

Victor Seastrom, Director. Starring John Gilbert. With Carmel Myers. The successor to "He Who Gets Slapped."

The Mystic

Tod Browning, Director. With Aileen Pringle, Conway Tearle, Mitchell Lewis. A sensational exposure of fake spirit mediums.

Pretty Ladies

Monta Bell, Director. With Zasu Pitts, Tom Moore, Lilyan Tashman, Anne Pennington. By Adela Rogers St. Johns.

Sun-Up

With Pauline Starke, Conrad Nagel, Lucille La Verne. Edmund Goulding, Director. The stirring Broadway stage success of two years. By Lula Vollmer.

Never the Twain Shall Meet

A Cosmopolitan Production. Directed by Maurice Tourneur. With Anita Stewart, Bert Lytell, Huntly Gordon and all star cast. Peter B. Kyne's million copy best-seller.

The Span of Life

Starring Lon Chaney. With Pauline Starke, William Haines. The famous Sutton Vane stage play of America, London, Africa.

Ramon Novarro

The handsome star of "Ben Hur" will be seen in three big hits. His first is a romance of the Annapolis Naval Academy.

Time, The Comedian

Robert Z. Leonard, Director. With Mae Busch, Lew Cody, Gertrude Olmsted. Kate Jordan's story.

Money Talks!

Rupert Hughes' greatest story. Alf Goulding, Director. With Eleanor Boardman, Conrad Nagel. Successor to "Excuse Me!"

The Exquisite Sinner

With Conrad Nagel, Renee Adoree. From Alden Brooks' sensational novel "Escape." Joseph von Sternberg, Director.

An Exchange of Wives

With Eleanor Boardman, Lew Cody, William Haines, Renee Adoree. Hobart Henley, Director. Cosmo Hamilton's smashing Broadway comedy.

Jackie Coogan

Two winning Jackie Coogan productions. By Willard Mack. Watch for Jackie in "Dirty Face" and "Old Clothes."

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Two Big Productions

Mae Murray will appear in two big Metro-Goldwyn-Mayer productions in 1925-1926, in vehicles such as she has never before been seen.

Lovey Mary

King Vidor, Director. With Sally O'Neill, the wonder find. By Alice Hegan Rice.

Women and Wives

The best-seller novel of Harvey Fergusson. With Eleanor Boardman, Conrad Nagel.

The Mysterious Island

Jules Verne's companion story to "Twenty Thousand Leagues Under the Sea."

Brown of Harvard

America's most famous college classic, by Rida Johnson Young. With Conrad Nagel, Eleanor Boardman.

How Dare You!

Rupert Hughes' comedy romance. That title, with the Hughes' audience angle insures pep, action, fun and a whopping love story. 100 per cent entertainment. Director and money-winning cast will be announced.

Dance Madness

With Aileen Pringle, Lew Cody. By S. J. Kaufman, the famous nationally syndicated author.

A Little Bit of Broadway

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Metro-Goldwyn

The Talk of The Industry



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Presented by
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Edwin Carewe's "The LADY WHO LIED" (July)

Frank J. Carroll's "The SCARLET WEST" (July)

MILTON SILLS in "The Making of O'Malley" (June)

CONSTANCE TALMADGE in "Her Sister From Paris" (Aug.)

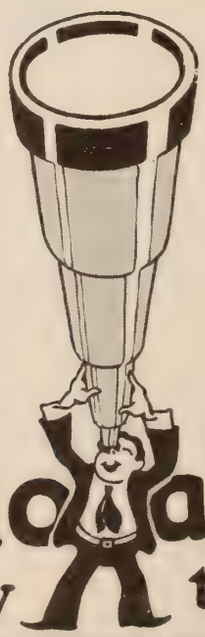
John M. Stahl's "FINE CLOTHES" (Aug.)

"THE HALF WAY GIRL" with Doris Kenyon (Aug.)

MILTON SILLS in "The Knockout" (Aug.)

NORMA TALMADGE in "Graustark" (Aug.)

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Motion Picture News

VOL. XXXI NEW YORK, JUNE 27, 1925 NO. 26

Some Opinions

"WHAT will the exhibitors do?"

"What has come out of the Milwaukee Convention?"

"What do you think of conditions—of the future?"

I have had these questions put to me for the past several weeks by men of varying trade connections, many of them in prominent positions.

* * *

I, too, have put the same queries to others; so suppose I give herein the replies I received in confidence from some men of eminence and experience—a picture man, a lawyer, a banker and a newspaper editor.

The picture man—not, by the way, of the so-called "Big Three"—said, in conclusion: "You see, every point we have discussed leads right back in a circle to—good pictures. Box office attractions. Shows to make the theatre pay. Big theatres; little theatres; Broadway theatres; rural theatres. All are up against this one problem: PICTURES! That's what worries them, and that's what worries me—as a manufacturer, also as a distributor. Product!

"Theatres? That's the other fellow's problem—and a big enough one. Let the other fellow run them; I want to book them. And I know mighty well that I will, if I have the attractions. So that's my sole job and it doesn't leave any time for speeches, flag raising or schemes to get to market by any shorter route."

* * *

The banker and the lawyer make themselves felt in this business—and in some others. What they said can be summed up in a single utterance: "You fellows have got to be decidedly more sincere. That goes high and low. Big Three and Little Three, trust and independents, producers and exhibitors."

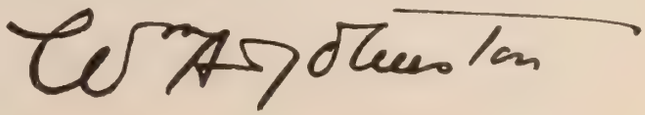
The banker went further. "Call it honesty," said he. "Just plain honesty, that's all."

"You've got to deal with each other with the cards on the table. All the cards. Stop holding back. Stop pussy-footing. Shrewdness is one thing, but a little thing; character is a big thing and the foundation of all business. If yours is a game of politics, play them. But if it's a business, cut the politics out. You claim that over a billion dollars are invested in the American industry. Well, then, that's a business, not a poker game. It's big business and therefore demands big business methods—the basis of which is frank, straightforward dealing and not bluffing, sharpshooting and windjamming."

* * *

Said the newspaper man—he is not to be hired, by the way: "I've been reading some of this stuff aired to the public about your trusts and your independents. I've kept it out of my columns because it's all Greek to me, and the public, I conceive, doesn't understand it and hasn't the slightest interest in it. You seem to be pretty hazy yourselves, as to just what an independent is.

"The public is, however, interested in pictures, tremendously so. So it seems to me that here lies the supreme interest of the man who sells to the public, the exhibitor—in pictures; what are the best, where to get them, how to buy them. His line of demarkation isn't between trust and independent; it's between good and bad pictures, between salable and unsalable merchandise. If, as a publicist I were asked to advise either group, trust or independent—if such groups do exist—I'd say to each: 'Saw wood and say nothing—except about good pictures,' and there I'd say a lot."



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An Exhibitor on Independence

FRED S. MEYER, of the Palace Theatre, Hamilton, Ohio, believes that the public ought to know the internal situation in the industry. He devotes a page in his "Palace Theatre Magazine" to a discussion of "Independence," and writes:

"Of late the public has heard and read a great deal about the contemplated war against 'The Big Three,' so that the independence of the theatre may be preserved. Believing that the theatre-going public in general, and the readers of this Magazine particularly, are interested, we've decided to devote our entire Editorial Page this month to a frank discussion of conditions as they really exist. The public has a perfect right to know what it's all about, and this enlightenment should be frank, unbiased, truthful.

"To that end, the editor wants it clearly understood that the Palace Theatre is an independent theatre in all that the name implies; independently owned, operated, booked and managed, and considered as independent by Film Producers and Distributors. This policy has been maintained since the inception of this theatre and will be so continued in the future. Therefore, any explanation made here can be construed neither biased nor as propoganda.

"Theatre-owners feel they have a legitimate complaint because Paramount, Loew and First National no longer content themselves with the production and distribution of pictures, but acquire theatres as well, operating these in direct competition to independently owned theatres. In other words, according to one side of the argument the Film Companies want it all; and unless they're stopped, they'll have us 'going and coming.' And the 'Big Three' come back with the reply that 'we only buy or build where we are forced to, in order to procure an adequate representation for our product.' And strange as it may seem, there's much truth and logic in both arguments.

"Marcus Loew operated theatres long before he entered the producing and distributing field; he bought Metro-Goldwyn in order to assure himself of the required number of good pictures 'for self-preservation.' First National was founded by a group of theatre-owners who aligned themselves into another, also for the sake of 'self-preservation,' in order to be able to have good pictures, and without being forced to subject themselves to the mercy of Paramount.

"This, then, would make it appear as though the Famous Players-Lasky Corp., or Paramount, were 'the root of all evil.' Perhaps they are; let's see. Fairness prompts the admission that Famous Players were the first to give us big pictures; this meant higher production costs, necessitating in turn higher rentals. It is neither our place nor inclination to discuss the equity of 'film rentals' and whether they are justified or not; but in this, like any other argument, we always try to 'see the other fellow's point of view.' If Paramount bought or built theatres, they did so because the theatre that formerly used Paramount pictures either could not or would not pay a fair rental for quality product, with the result that Paramount had to acquire theatres 'for self-preservation.'

"The independent policy of the Palace Theatre will be continued in the future as in the past; we may again 'sign up' for Paramount—and we may not. If we do, it will be because it is our honest belief that Paramount has a greater amount of consistently good quality pictures than any one else. We're neither afraid nor alarmed at the possibility of Paramount, First National or Metro coming into Hamilton to build or acquire a theatre if we do not use their product. Theatres can't be operated as chain-stores because nobody can take away from us our community standing, our willingness to help and be of service to our town, our individuality.

"As we said before, there's much room for argument on both sides of this controversy. Paramount does not produce all the good pictures on the market, but it does offer consistency to a greater degree than any one else. And we're just selfish enough to admit that 'self-preservation is the first law of nature' with us as with you and everybody else. If we can buy the best at equitable terms, you will be benefited. If we are forced to take the 'bitter along with the sweet,' then there'll be plenty opportunities for one or all of the 'Big Three' to invade Hamilton.

"And if it comes to that, we're more than willing to rest our case in the hands of you—and of those whom we've tried to serve in the past five years."

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June 27, 1925 MOTION PICTURE NEWS Vol. XXXI, No. 26

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PICTURES AND PEOPLE



Director Monta Bell is using Ann Pennington to impersonate Ann Pennington in the Follies scenes of "Pretty Ladies" (Metro-Goldwyn), now in work.

CRACKING THE WHIP

DOUGLAS FAIRBANKS with his new picture, "Don Q, Son of Zorro," has literally and figuratively, cracked the whip—literally in the competent and colorful manner in which he uses it to defend himself and outwit his opponents, and figuratively in the way he will hit the box-office. If our predictions count for anything at all it looks as if he has a real, Brand A, Number 1, attraction here—one which will draw the crowds.

He has cracked the whip in favor of dashing melodrama, romantic adventure and all the appeal which plays up the heroics. He has returned to the type of story that established him as the leading romanticist of the screen.

You remember "The Mark of Zorro?" Well here is "Don Q," a chip of the old block. But more moving, more compact, more spontaneous, more picturesque. Like Fred Stone on the stage—an actor who always surprises his audiences with some new accomplishment, Douglas Fairbanks sees to it that the public (the fickle public) must be constantly surprised. No going over the old bridges. He burns these once he has used them.

He comes on in this picture, a dashing Don—a playfellow with a whip. He wields it with much better grace, much finer polish than he did the sword in "The Three Musketeers." He fights his way into romance—and fights his way out—to save his head.

No picture has carried greater speed, nor a finer swing. Its plot will be understood by child and adult—of any race and clime—and just as easily appreciated. In addition to its concentrated, high-pressure action it has the tone and quality of atmosphere and settings which always mark a Fairbanks picture.

At the Globe Theatre, New York, where it opened Monday night to a distinguished audience, it was enthusiastically acclaimed as a gem. The night was excessively warm, yet this audience kept its seats—the humidity being forgotten in the swirl of events which raced so rapidly across the screen. Fairbanks and his players held them all in a tight embrace. He cracked the whip and we followed him through his trials and triumphs.



Gloria Swanson using the trick necklace, the tassle of which contains lip stick and powder puff, which she wears in "The Coast of Folly" (Paramount).



Erte, the French designer brought over by Metro-Goldwyn to dress up that company's feminine stars, snapped while chatting with one of the fairest, Claire Windsor.



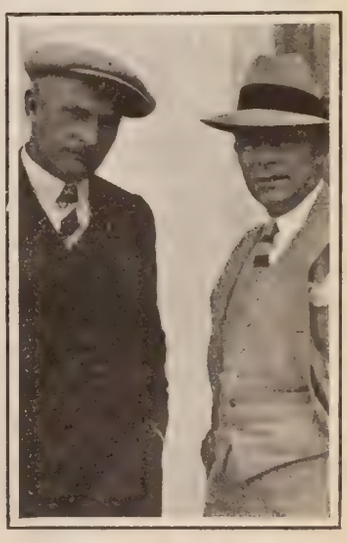
Tom Mix, the Fox Western star on tour of the United States, following his triumphal European trip, is received by President Coolidge at Washington; left to right: Mrs. Coolidge, Calvin Coolidge, Tom Mix and Mrs. Mix.



Sam Taylor (the "gent" with the specs) who will direct Harold Lloyd's first for Paramount, poses with his assistant "Red" Golden.



Olive Hasbrouck, recently elevated from comedy to play leads in Universal features. After looking her over we agree with Universal.



C. Gardner Sullivan, producer and scenarist, and Harry Beaumont, whose next directorial venture for Warner Bros. will be "His Majesty Bunker Bean."

"I DO"

JACQUELINE LOGAN and Ralph Gillespie responded with "I Do" the other day when the clergyman asked them some very pertinent questions. The wedding took place at the bride's home in Hollywood, with only a few intimate friends at the ceremony. The benedict is prominent in real estate circles.

An ironic twist of humor accompanied the announcement of the wedding. On the day Miss Logan became Mrs. Gillespie, her latest picture, "If Marriage Fails?" was playing the New York Colony Theatre.



Ten thousand live bees—count 'em—ten thousand—appear in this scene for "The Keeper of the Bees" (F. B. O.) which the James Lee Meehan company is shooting. Meehan, the son-in-law of Gene Stratton-Porter, the authr, is directing.

PUTTING IT OVER

GEORGE O'BRIEN is making a great hit with the Fox forces—and also with the public. From the day when he appeared in minor bits to just a trifle over a year ago when he emerged from obscurity and became a star he has added to his popularity. There is a reason. He is always sincere. We first noticed the conviction about his work in "The Man Who Came Back," where he gave a warm, sympathetic study of the young ne'er-do-well who found his honor. His talent was no flash in the pan. His ability to feel the role was just as marked in "The Iron Horse," "The Roughneck" and "The Painted Lady." One trait stood out noticeably. He is modest. He doesn't flaunt any heroic postures, but simply strives to humanize his characters in as quiet a manner as possible.

Now that he has "arrived" his sponsors have rewarded him with two of the most attractive roles of his meteoric rise to stardom. They are enthusiastic about his work in "The Fighting Heart," and "Havoc,"—characterizations widely different. In the former he plays a country youth who fights liquor and pugilists to conquer himself, his enemies, and win the respect and love of the girl. It is a part which calls upon O'Brien to show his athletic prowess. In "Havoc" the young star plays a British soldier of the late war who, living through those hectic days, finds himself caught in the quicksands of social intrigue. It is a role calling for the utmost expression. That his versatility is appreciated one need only to turn to his newest production which gives him a character totally different from anything he has portrayed, heretofore. The picture is the silent version of John Golden's play, "Thank You," and O'Brien enacts the part of a young minister.

100 PER CENT

ONE HNDRED PER CENT representation has been given the Johnny Hines series of pictures by the National Board of Review when it included "The Crackerjack" in its selected list of photoplays along with "The Speed Spook" and "The Early Bird." Which is some achievement, as it is doubtful whether a series of state-right or national releasing organization productions has ever been accorded this distinction by the Board.



This, to us, is the ultimate in courage among screen players—Billie Dove permitting Archie Stout, the cameraman, to trim her bobbed tresses while on location in Arizona for "Wild Horse Mesa" (Paramount). Zane Grey, left, and George Irving, right, offered counsel.

NEW TRIMMINGS FOR TOM

NOW that Tom Mix has been presented with a saddle and the other accoutrements used by the Northwest Mounted he can go ahead and "shoot" a story around this famous troop who patrol the Canadian open spaces.

It was while he was in Canada recently that he expressed a wish to own such an outfit. A woman who had stood next to him the day he was in Toronto overheard the remark he made to one of his friends and sent along the w. k. trimmings—with her compliments. She had felt herself indebted by reason of the hours of clean and wholesome entertainment he afforded her through the medium of his pictures.

Now Tom astride Tony can go out and get his man.

Speaking of Tony reminds us that the day the celebrated steed reached Mixville ranch after his trans-continental tour, his equine Pullman de luxe looked like a modern rail-riding Noah's Ark. A count showed fully a score of specimens of animal and bird life.

Here is the census: One satin-coated sorrel pony, known to civilization as Tony, one black long-haired Belgian police dog presented by Brussels exhibitors; one French sheep dog, presented by the Fox exchange of Paris, one English sheep dog from the London exhibitors, one Chow given to Tom's daughter by Lady Trevor of London, one black Great Dane from German exhibitors, one St. Bernard pup given by the people of Rheims, one Highland terrier



Marconi himself never imagined such a radio set as this contrived by Charles Ray for "Some Pun'kins" (Chadwick), from two funnels, a boiler, a milk bottle, a half quart of milk, one alarm clock, six sofa springs, or what have you?



Extra girls at Universal City—and looking at some of 'em we wonder why they're only extras—stage a farewell party for the "See America First" unit as it departs for San Francisco on the first leg of its nation-wide-tour.

presented by Glasgow exhibitors, one German boar hound from Count von Baravig's kennels in Berlin, one German police dog from the Berlin police department, one yearling colt—a descendant of Man O' War—given by Cincinnati exhibitors, one gentleman goat presented by Indianapolis newsboys—and one pair of owls (with whiskers) given by a St. Louis police official.

Tom intends to place the dogs in a set of de luxe kennels—the offspring of Man O' War will become a stable mate of Tony and learn equine etiquette from him, the goat will be put to work as a four-legged "white-wing", cleaning the ranch of tin cans and debris—and the owls will be trained to eat field mice and holler "Tom!" instead of "Hoot!" While they are hoot owls Tom doesn't want them paging Hoot Gibson—unless Hoot is there to answer the call.

EGRABBED THROUGH THE ETHER

EDWARD GRIBBON had the unique experience recently of being signed for a new production by radio. Marooned with other members of the company in the fastness of the Royal Gorge—fifty miles from any habitation—it became necessary that word be gotten to Eddie that he had been cast for a prominent part in the film version of the play, "Seven Days." Unable to communicate with the much-sought player either by mail or telegraph, his manager put the message on the air by means of KFWB, the broadcasting station of the Warner studio, in order that his client might hold himself in readiness for his next engagement.



The Universal Ranch Riders, those daring boys who bust the bronc' and rope the rarin' steer in Universal Westerns, brave the musical efforts of Josie Sedgwick between less strenuous scenes.

A VOICE FROM LONDON

THEY comes and they goes. Some go away for a long, long time and when reminiscences are indulged in, the past gives up its figures. Here is Nigel Barrie, for example. He was a leading man for several of our leading actresses a few seasons ago—and before he became associated with the screen was a headliner in vaudeville, expressing the modern dances. He writes us that he is still in the land of the living. As he puts it—"I have been away from Hollywood for two and a half years and I expect most people have forgotten that I ever existed by now, but I'm coming back some day when I get a chance."

Mr. Barrie, now located in London, has been kept busy ever since he went to the old country (a term which is still used by the foreign-born). He spent the first year starring in four Gaumont films in London, and has been over in Germany doing the same thing in four Ufa productions, playing parts (as he puts it) such as he never got in Hollywood.

With the experience gained over there, Mr. Barrie should have no trouble in interesting American producers when he decides to return to the U. S. A. He expects to come back in the near future and settle down in Hollywood.

AIT COSTS BUT $350.00

ALMOST unusual two-reeler was shown to newspaper men at the Universal projection rooms in New York last week. Entitled "The Wail of the Banshee," it was written, directed and produced for three hundred and fifty dollars (there's economy for you) and is dedicated by its author, Tom Reed, western director of publicity for Universal, to all the "Vons" in the industry—including Stroheim, Sternberg, Lubitsch, Tirpitz, Seyffertitz, Eltz, et al. It is a satire on realism in the movies.

Reed made "The Wail of the Banshee" nights and Sun-



Florenz Ziegfeld and Jesse L. Lasky sign contract whereby the "glorifier" of the American girl will produce for Paramount. It's a pretty safe bet his pictures will have occular appeal.

days. In the cast are Edwin Carewe, Ted Cook, Lincoln Stedman, Edna Marian, Charles Delaney and Gaylord Tipton.

PATHE'S OUTING

ANYONE trying to enter Pathe's offices this Saturday will find the doors locked and the shades drawn. The typewriters will be silent and the chairs will be vacant. It will be Pathe's day. The employees of the home office and the New York and Newark branches of Pathe will hold an outing—taking siege of the Panchard Inn at Massapequa, Long Island.

This means that a few of the boys will have to be up bright and early for the buses make their departure at 9.30 A. M.

The outing will be in the nature of a general social get-together of the Patheites. Golf, baseball, quoits, croquet (yes, it's still being played), "duck-on-the-rock," leap-frog, mumbly-peg, follow-the-leader, hide-and-seek, pushball, handball, and dancing are some of the pastimes scheduled for the outing. The edict has gone forth from the higher-ups that anyone caught talking shop during the day will be tossed over the Queensboro Bridge on the return trip.



Joe Skirboli, General Manager of Frank Lloyd Productions, discusses stories for First National release with his new boss, Mr. Lloyd.

INSURING THE COW

BUSTER KEATON has taken out insurance on his cow. While it has become the common thing for actors and musicians to insure their fingers, legs, eyes and voices, the frozen-faced comedian has started something new by taking out a policy on a Jersey bossy.

"Brown Eyes" (that's her name) has become burdened down with enough insurance to pay completely for Buster's new picture. The cow and long-eared mule left Hollywood pastures the other day. They went via motor truck to graze upon Arizona alfalfa—and eventually will participate in practically all the scenes of Keaton's new comedy.

Let it be said for "Brown Eyes" that she screens well. Out of film tests of a thousand cows—tests that took up many weary hours—she was the only entry that registered a sure-fire cow-like expression. She has poise, restraint—and milk in abundance. Two dairy farm-hands will act as "chambermaids" to the cow while she is on location.

As for the mule—well we cannot find out whether this usually stubborn actor carries any policy. Probably not. Being an independent critter he doubtless kicked when the veterinary looked him over for inurance.

While a mule is a mule, still this being the age when the evolutionists are having their say, it is barely possible that this particular mule will appear a trifle changed by the time the journey is completed. He may look a little cowed or somewhat sheepish in keeping such constant company with a docile cow.



Joseph M. Schenck with his wife, Norma Talmadge, holds last minute conference with Rudolph Valentino anent "The Untamed" Valentino's first for United Artists.



One of the most promising screen debutantes on the Metro-Goldwyn-Mayer lot is Sally O'Neill, now working in "Don't" (Metro-Goldwyn) which offers her an excellent role.

AN EDUCATIONAL ROMANCE

A ROMANCE which had its inception during the third national convention of Educational Film Exchange managers, held at Los Angeles last year, was disclosed when L. Maynard Schwartz, manager of the Chicago office, announced that he was married a few days ago to Bertha Isaacs, a Los Angeles girl whom he met at the Coast convention.

Just a year ensued between the meeting of the pair and their marriage, and the young benedict and his bride celebrated the nuptials by coming on to New York for the fourth national convention — just completed. The newly-weds will spend their honeymoon in an auto tour which will include Lake George, Niagara Falls (of course), Saratoga Springs and Washington.



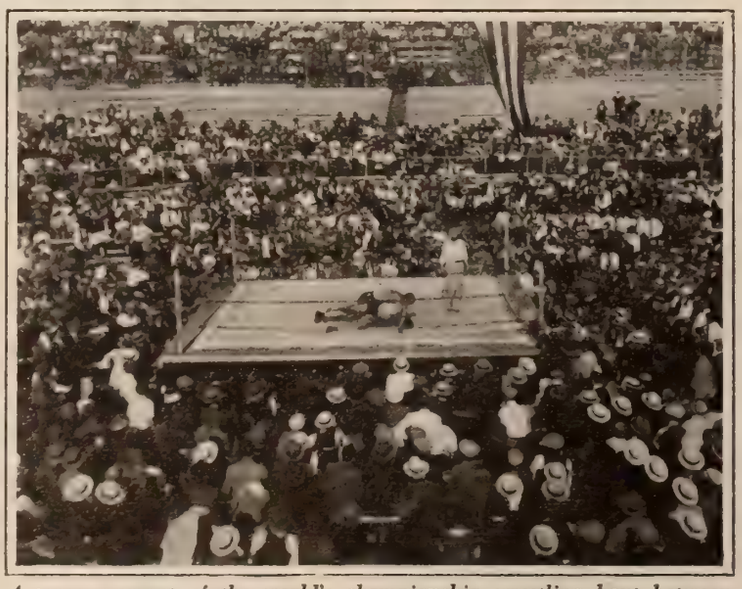
Juliette Compton, original model for Harrison Fisher, who is seen in "Love's Bargain" a current F. B. O. production.

PARAMOUNT'S PRIDE

PARAMOUNT is registering pride over the fact that out of ten pictures listed for appreciative review in the forthcoming Exceptional Photoplays Bulletin, four of them carry the Famous Players-Lasky banner. The quartette comprises "Madame Sans-Gene," "Beggar on Horseback," "Are Parents People?" and "The Spaniard."



Jackie Coogan gets a new 'bob' preparatory to starting work on "Old Clothes" his next picture for Metro-Goldwyn-Mayer.



A tense moment of the world's championship wrestling bout between Ed. (Strangler) Lewis and Wayne (Big) Munn staged in Michigan City. Fitzpatrick and McElroy of Chicago, who have the exclusive motion pictures, have arranged with Educational Film Exchanges for national distribution.



Douglas MacLean and the "Introduce Me" (Asso. Exhibit.) trophy which he awarded to the winner of the Northwest Film Journal's first annual Gold Tournament.

Whole Country is Organizing for Greater Movie Season

Committees in Leading Cities Set Wheels in Motion

ELEVEN cities—New York, Chicago, Philadelphia, Detroit, Kansas City, Atlanta, Milwaukee, Indianapolis, Denver, Salt Lake City, and New Haven—have organized exhibitor committees for the "Greater Movie Season" sponsored by the Hays organization.

In New York more than 150 theatre owners met at the Palace Theatre June 16, and the August drive was set before them by Charles L. O'Reilly, President of the T. O. C. C. and Jerome Beatty, director of the national campaign.

The following committee of twenty-three was selected to take charge of the drive: R. F. Woodhull, Sydney S. Cohen, Lee A. Ochs, J. J. Murdock, Nicholas Schenck, Dr. Hugo Riesenfeld, Joseph Plunkett, Samuel Rothafel, B. S. Moss, A. H.Schwartz, J. J. Maloney, Charles Levine, Lawrence Bolignino, Rudolph Sanders, William Brandt, Marty D. Schwartz, Charles Steiner Bernard Grob, Charles Moses, Louis F. Blumenthal, Joseph M, Seider, Leon Rosenblatt, Jerome Beatty, and Charles L. O'Reilly, temporary chairman.

The committee will meet at luncheon June 22 to arrange a complete campaign. Joseph M. Seider as president of the Jersey M.P.T.O., issued a statement on June 17 in which he said that the participation in the movement by New Jersey had not been definitely decided upon, but would come up for action at the organization's convention to be held at Asbury Park commencing June 29.

Ten other great centers—Chicago, Philadelphia, Detroit, Kansas City, Atlanta, Milwaukee, Indianapolis, Denver, Salt Lake City and New Haven—have organized their exhibitor - committees and enthusiastically adopting the Greater Movie Season plan, have set in motion statewide campaigns of a size never before attempted on individual territories. The fact that the field organization of Greater Movie Season had been operating through the country only a week when these ten cities swung into line, showing the way for others to follow, is indicative of the national exhibitor approval that the movement has now won.

A meeting of prominent Chicago theatre owners, managers, and exchange executives, heartily endorsed the appointment of Ralph Kettering as general manager of their campaign. Kettering who is well-known as a writer on motion picture subjects and as an executive of the Jones, Linick and Schaefer Theatres, will have as his aides on the Publicity Committee Lou Kramer, Universal, chairman; Al Sobler, Balaban and Katz; Harry Earl, of Lubiner and Trinzi; Russel Moon, Paramount; Dan Roche, Producers Distributing Corporation; Charley Raymond, Balaban and Katz; and Jay M. Shreck of the Exhibitors Herald.

More than one hundred and fifty exhibitors in Philadelphia appointed Frank Buhler, managing director of the Stanley Company, as General Chairman, with David Barrist heading the Finance Committee; Abe L. Einstein, Publicity; H. D. Westcott, Speakers; Edgar Moss, Film Exchanges; Edgar Wolf, Decorations. A special executive committee has as additional members Ben Amsterdam, George P. Aarons, Abe Sablosky and Bart McHuh. The Philadelphian structure was made still more concise by the creation of zone committeemen who will supervise operations in their respective theatre zones.

The following were appointed: Charley Thompson, Harry Smith, Denny Berkory, Joe Forte, Ben Fertel, Charles Segal, Marcus Benn, Jay Emanuel, Jack Rosenthal, M. M. Wexler, Clarence Hexter, Sam Blatt, Al Fischer, Zake Stallman, Mike Lessy, Elmer Prince, John Evans, M. Fineman, Jack Flynn, Doc. Steumpfig, Jack Ridgway, Herb Elliott, Sam Hyman, Bill Jones, John Bagley, Columbus Stamper, Morris Stiefel, Johnny Eckhardt, Abe Altman, Charles Rappoport, John Hays, Morris Brenner and Sam ("Steve") Stiefel.

H. J. Schad, president of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, one of the speakers, voiced his interest in the campaign and pledged his support to its success.

Frank Buhler emphasized the fact that the Greater Movie Season Campaign was non-partisan in its appeal and scope and that its purpose was to benefit all exhibitors, large and small and all branches of the motion picture industry. He called for the undivided support of those present in making a success of the drive and assured them that the benefits accruing to the industry would compensate the exhibitors many fold for their outlay of time and money.

The operation of the campaign throughout Michigan will be in the hands of H. M. Richey, general manager of the Theatre Owners of Michigan, Inc., who already has placed interesting plans before the Hays office and has been one of the most enthusiastic supporters of the season from its inception. For the city of Detroit, David Palfreyman, Secretary of the Film Board of Trade, will be general manager, Fred T. Grenell, of the Grenell Advertising Agency in charge of publicity and John E. Niebes of the Dawn Theatre, treasurer.

At the first meeting a budget of $10,000 for this city was passed upon, this money to be spent for newspaper advertising, billboards, novelties, parade expenses, etc., which from all indications will give Detroit a campaign of far reaching possibilities, and one of the most effective in the entire country, due solely to the efforts of H. M. Richey of the state organization.

Weekly meetings are planned to report on the advance made by the different committees and to offer suggestions and ideas that come up from time to time.

In Kansas City Jay Means, vice-president of the M.P.T.O., will control the Greater Movie Season as general manager, assisted by C. E. Cook, who is also secretary of the M.P.T.O. Financing will be attended to by Dave Harding of the Capitol Enterprise Theatres, with Jack Roth, of the Isis Theatre assistant general manager, of the budget committee, other members of which are Bruce Fowler, Manager of the new Newman theatre, and R. R. Biechele president of the M.P.T.O. of Kansas and Missouri.

Theatres and exchanges are well represented on the publicity committee, the personnel being, Samuel Carver, Liberty Theatre, general manager; Bob Dary, Universal, assistant manager; R. Cunningham, Paramount and M. Jacobs, Royal Theatre, committeemen. William Flynn of the Globe Theatre will organize the parades, while Arthur Cole of Paramount brings the idea before civic and commercial bodies.

Mr. Biechele is organizing all the Kansas-Missouri exhibitors for state-wide drives.

A telegram from Atlanta says:

"At enthusiastic meeting with one hundred per cent exhibitor representation the details of plans and finances were agreed upon and the following elected to the organization. Willard C. Patterson of the Metropolitan Theatre, Chairman; Tom Games of Loew's Grand, Tom Coleman of the Cameo. James Jackson of the Tudor, Howard Kingsmore of the Howard Theatre as chairman of the board of directors and Alpha Fowler of the Palace, secretary.

That Atlanta exchangemen will match local exhibitors in promoting Greater Movie Season was indicated in substantial terms on Monday when, at the regular weekly meeting of the Film Board of Trade, plans for the campaign outlined by M. C. Coyne, advance man sent out from the Hays organization, were unanimously endorsed and a committee from the Board named to work in conjunction with Atlanta exhibitors.

George R. Allison, who heads the Fox Film Corporation in this territory, was chosen chairman with Ralph B. Williams, branch manager for Universal; W. W. Anderson, Pathe branch manager and Dave Prince, branch manager of Famous

Players-Lasky Corporation completing the personnel of the committee that will meet with local exhibitors to form the permanent organization pledged to put over Greater Movie Season in Atlanta.

At Monday's meeting the Film Board of Trade not only endorsed the plans and purposes of Greater Movie Season, but officially tendered the use of the Board's headquarters at 307 Haas-Howell Building, and the services of their executive secretary, E. L. Cole, for the duration of the campaign.

Further impetus was given the movement when Dan Michalove, Universal's assistant sales chief in the South, consented to allow Earle E. Briggs to handle publicity for the campaign.

That everyone in Milwaukee is behind the movement heart and soul and that the season there will be a guaranteed "wow" is the report from field-representatives in that territory. A budget was fixed and sub-committees selected at a mass meeting of exhibitors, on June 12th, to support Tom Saxe as general manager of the campaign. Newspaper and general publicity work has already commenced, backed by the efforts of Stan Brown of the Saxe Enterprises; Anne McMurdy, Universal; Eddie Weisfeldt, Wisconsin Theatre; Eddie Corcoran, Famous Players; James Williamson, Orpheum Circuit, and Emil Francke of the Silliman Enterprises.

At a banquet on June 19th, members of the industry and press will celebrate the opening of the campaign in Indianapolis, where Ace Berry and H. C. Dressendorfer will supervise the various committees. Incidentally the Indianapolis News heads the initial list of newspapers that will participate in the National Contest with trips for two around the world, to Los Angeles and to Miami as the three principal prizes. From first to last the News will make the contest a front-page feature, joining other papers that have been quick to see the value of cooperating strongly with exhibitors at a time when public interest focuses, almost exclusively on the screen.

Excellent cooperation is reported from Denver where leading theatres have gone on record in endorsement of the season.

Harry Long of the American Theatre heads the list of executives there. Harry E. Huffman, president of the Colorado M. P. T. O., expressed such favor of the plan that an exhibitors meeting elected a board of directors that is one of the most representative throughout the country. F. H. Ricketson, Rialto Theatre; Harry E. Huffman, Blue Bird Theatre; Gordon B. Ashworth, Federal Theatre; Homer E. Ellison, Jr., Queen Theatre; R. J. Garland, manager Metro-Goldwyn Exchange; Charles R. Gilmour, manager Vitagraph-Warner Bros.; J. H. Ashby, manager First National. The board decided to secure a high-grade campaign expert to assist Mr. Long, believing that the drive deserves the entire services of such an exploiteer.

Tentative plans are being formulated for the exhibitors and exchange men of Salt Lake City to do their part in the Greater Movie campaign that will be started the middle of July preparatory to the beginning of the drive which starts the first week in August. Lloyd Willis, representing the Hays organization in connection with the drive is in Salt Lake and laid the plans of the campaign before the local men.

At the first meeting a general committee was appointed to select other committees and to start the ball rolling. The exhibitors are enthused over the idea and there is but little doubt that the part to be played will be done with the utmost ability and power. Carl A. Porter, manager of the Victory Theatre was elected chairman of the general committee which is acting in the capacity of a board of directors.

The other exhibitor members are Eddie Diamond, manager of the Pantages Theatre; H. H. Rand, manager of the Isis Theatre; George E. Carpenter, manager of the Paramount Empress Theatre; C. F. Montgomery, manager of the American Theatre, and L. Lanning, managing the Kinema Theatre. The exchange managers represented on the committee include W. F. Gordon, Associated First National; Al G. Pickett, Famous Players-Lasky, and Samuel Henley, Universal.

At the first meeting Chairman Porter selected Eddie Diamond, Weir Cassidy of the American Theatre, George Carpenter and L. Lanning as members of the publicity committee; and Montgomery, Rand, and Lanning to the finance committee. Montgomery is the treasurer.

Based on plans put into effect in Los Angeles, Minneapolis, San Francisco and other cities where season of this kind have been put over successfully hitherto, the national system elaborated by the Hays office has in all instances been accepted *in toto* as the most thorough method of turning every channel of patronage and publicity to the motion picture theatres during August. Posters, pressbooks and all accessories are going forward to meet the demands of exhibitors while in New York still further important commercial cooperation of national scope has been arranged.

British Delegation Sails for Home

FIVE members of the British delegation who came over to attend the convention of the M. P. T. O. A. at Milwaukee and later visited the West Coast studios, sailed for home June 17 on the Berengaria. W. Gavazzi King, head of the delegation, sailed last week.

Sydney S. Cohen, chairman of the M. P. T. O. A. Board and R. F. Woodhull, president of the organization, went to the pier to bid the delegation bon voyage.

Those sailing on the Berengaria were: Major A. J. Gale, A. Cunningham, G. F. McDonald, Capt. J. W. Barber, and F. H. Cooper.

The delegation will submit its report to the Cinematograph Exhibitors Association of Great Britain and Ireland at the organization's summer conference.

Hays to Equip Industrial School for Pictures

The Tallulah Falls Industrial School of Tallulah Falls, Georgia, the only school in America owned and operated by a State Federation of Women's Clubs, is to have free motion pictures regularly. The Hays organization through Courtland Smith has offered to equip the school with a modern projector and screen, and the picture industry of Georgia has pledged free service of pictures through the cooperation of the Atlanta Film Board of Trade.

The Georgia Federation of Women's Clubs recently completed a campaign of two years' duration to raise funds for the building of the school.

Vitagraph Eastern Studio to Remain Closed

WARNER BROTHERS have closed down the Vitagraph studios in Brooklyn for the remainder of the present year at least and will correspondingly increase their production activities in Hollywood. The Brooklyn studios were opened in 1905 and have played a conspicuous part in the development of motion pictures. What disposition of the Brooklyn studios will be ultimately made is still to be determined, according to Warners.

Work is to start at once in the enlargement of the Vitagraph studios in Hollywood. The improvements, it is said, will cost a quarter of a million dollars. The expansion and new arrangement will permit Jack Warner and his associate, Benny Zeidman, to supervise the entire Warner output.

Golf Prizes Held Over for Fall Tourney

Because of the fact that rain interferred with the golf tournament held at the Briarcliff Country Club last week and caused many players to retire before completing the course, a number of the trophies originally offered will be held over for competition in the Fall event. This was the decision arrived at by the committee in charge of the event.

Following are the prizes that were not distributed last week: Special prize donated by Watterson R. Rothacker, special prize donated by Jack T. Cosman, and other special prizes donated by Arthur W. Stebbins, Inc., M. S. Schlesinger and Gus S. Schlesinger, Carl Laemmle of Universal and by Du-Pont-Pathe, Inc.

Fox Executives Guests of A. M. P. A.

Newly appointed executives of the Fox Publicity and Advertising department were the guests of honor at the weekly meeting of the A. M. P. A. at the Cafe Boulevard luncheon in New York last week. They were Gerald K. Rudulph, publicity manager, and Donn McElwaine, manager of accessories, both of whom were introduced by Vivian Moses, head of the publicity and advertising department.

Report Warners Will Buy Orpheum In Chicago

JONES, LINICK & SCHAEFER'S Orpheum theatre will be taken over by Warner Brothers, according to persistent reports on Chicago's Film Row. This would give Warner an outlet in the Loop district. While the Orpheum's seating capacity is only eight hundred it has one of the best locations in Chicago on State, near Monroe street, and has been doing a splendid business as a long run, pre-release house. Many of the most important pictures released in the last few years have been shown on its screen from four to six and eight weeks.

Official confirmation of the deal was not forthcoming at either Jones, Linick & Schaefer's office or the Warner Chicago headquarters, but it was practically admitted that negotiations were in progress and Film Row expects an announcement of its consummation any day.

Four Big Companies Figure In Financial News

New F. P. Issue; First National and Fox, Listed

FOUR important concerns figured in financial news this week. Official announcement was made by Famous Players-Lasky of the issuance of additional common stock at $90 a share. The New York Stock Exchange admitted $2,500,000 in cumulative eight per cent participating first preferred stock of First National to trading. First National also declared a quarterly dividend of two per cent on this class of stock, payable July 1 to stockholders of record June 15.

Fox Film Corporation Class "A" common stock made its first appearance on the New York Curb Market on Wednesday, with 20,000 shares traded in, the high price of the day being 51 and the low 49¼.

The first balance sheet of the Fox company to be made public shows total assets of $24,509,470, of which one-third are cash assets and over one-half are current assets.

454% Increase in Universal Earnings

Universal also got prominent attention in financial circles. The company's net earnings for the fiscal year ended November 8 last were $1,405,011, an increase of 58 per cent over 1923 and 454 per cent over 1921.

The official statement issued by Famous Players said:

"This new stock is being offered to shareholders at $90 a share on a basis of one new share of common stock for each two shares held: Payments may be made in full or in two equal instalments.

"The stock subscribed will be issued as of October 1, 1925, and will be entitled to share in all dividends on the common stock of the Corporation declared to holders of record after that date. Interest at the rate of 8% per annum from July 24, 1925, to October 1, 1925, will be allowed to subscribers on all sums paid on or before July 24, 1925.

"In accordance with this plan there will be mailed to each common stockholder of record on July 8, 1925, one or more subscription warrants specifying the number of shares of common stock to which the stockholder is entitled to subscribe. Subscription warrants will be issued only for full shares, but where a stockholder holds an odd number of shares, a fractional warrant will be issued. Fractional warrants aggregating one or more full shares may be exchanged for a subscription warrant. As the Corporation will not sell or purchase fractional warrants, stockholders desiring to complete a full share or dispose of fractional warrants must do so in the open market.

"The principal office of Empire Trust Company, 120 Broadway, New York City, it is stated, will receive subscription warrants up to and including July 24, 1925, accompanied by payment in full of $88.62 per share, or by payment of a first instalment of $45 per share. In this case the second instalment will be $44.31 per share and must be paid at the above Trust Company's office on October 1, 1925.

"Arrangements have been made by Messrs. Kuhn, Leob & Co., for the underwriting of the offering to the stockholders by a syndicate formed by Messrs. Hallgarten & Co., and Messrs. E. F. Hutton & Co.

"Application will be made to list the common stock offered for subscription on the New York Stock Exchange."

The first balance sheet made public by the Fox Film Corporation and subsidiaries which recently declared a dividend of 235 per cent payable in Class A stock, shows a total assets of $24,509,470 of which one-third are cash assets and over one-half are current assets.

Some of the principal items shown in this statement are: Cash, $8,334,761; inventories of released and unreleased films, advertising matter and scenarios $6,541,439; land, buildings, machinery, equipment, etc., $7,594,646; and on the liability side capital stock and surplus which is carried at $18,732,237.

Total current and working assets are carried at $15,656,954, or more than 7½ times total current liabilities which were $2,059,656. Net working capital was $13,597,298. Prior to the new financing which was done in connection with the recapitalization of the company and consisted of the sale for cash of 165,000 shares of no par Class A stock and of $1,800,000 of Fox Philadelphia Building Bonds, the company had total assets of more than $6,000,000 which had accrued entirely from earnings. The original investment was $500,000 in Preferred stock made in 1915 and retired in 1919. Until recently the company was a closed corporation owned entirely by William Fox and a few associates.

Shown also in the newly issued balance sheet is a list of Fox Film Corporation's foreign subsidiaries. This list includes Fox companies operating in Brazil, Cuba, Argentine, London, Paris, Austria, Sweden, Spain, Holland, Italy, Japan, Germany, Czecho Slovakia, Australia, Hungary, Manila, and a subsidiary operating in the Baltic States.

In the case of Universal, the consolidated income account for the four years ended November 8, 1924 with Federal taxes computed at present rates was as follows:

Year ended	Net earnings	Earnings per share (250,000 outstanding)
Nov. 12, 1921.....	$254,234	$1.01
Nov. 11, 1922.....	544,859	2.18
Nov. 10, 1923.....	886,763	3.54
Nov. 8, 1924.....	1,405,011	5.62

The figures indicate that net earnings for 1922 increased 114 per cent over 1921; net earnings for 1923 increased 62 per cent over 1922 and net earnings for 1924 increased 58 per cent over 1923.

The consolidated balance sheet of Universal as of Nov. 8 last last shows: Assets cash, $2,079,872; marketable securities, $154,475; notes receivable, $47,002; accounts receivable, $773,902; advances to be liquidated by royalties, $110,758; inventories, $6,057,920; lease deposits, $267,901; charges to foreign branches and foreign subsidiaries not reported in statements received, $113,541; total current assets, $9,605,374; investments in partly owned companies at cost, $167,490; fixed assets, less reserves, $2,527,496; deferred charges, $249,039; goodwill, $1; total assets, $12,549,401.

Liabilities—Loans and bills payable, $871,186; accounts payable, including provision for current Federal taxes, $1,485,863; advance payments to be liquidated by film service, $492,963; total current liabilities, $2,850,014; mortgages on real estate, $167,000; reserve for contingencies, $700,000; eight per cent first preferred stock, $3,000,000; seven per cent second preferred stock, $2,000,000; common stock, (250,000 shares no par) $3,832,387; total liabilities, $12,549,401. Contingent liabilities—notes discounted, $12,500.

Skouras Stock Hits High Peak in St. Louis

Skouras "A" continues the strong spot on the St. Louis Stock Exchange and during the past week reached a new high record of $39.50 per share. At the close of the week's sessions it was offered at $40.

The work of clearing the site for the new Ambassador theatre and office building at Seventh and Locust streets is proceeding rapidly.

New Warner Corporation for Theatres

Warner Brothers have been authorized to conduct a theatre business in California through Warner Brothers Hollywood Theatre Corporation, incorporated in the state of Delaware. The total capital stock is given as $500,000 with 15,000 shares of no par value.

This unit will operate the new Warner Theatre in Hollywood, the deal for which was closed two weeks ago. It is the first of the first run houses Warners are contemplating at various points where their product is not now shown.



FERGUSON SUCCEEDS BONNS

Now Heads Metro-Goldwyn Exploitation

WILLIAM R. FERGUSON, associated as an exploitation expert with Goldwyn and Metro-Goldwyn for the past six years, has been appointed to head the exploitation department of Metro-Goldwyn, succeeding to the position recently made vacant by the resignation of Eddie Bonns.

Ferguson has toured the entire country doing exploitation work for these companies and with Eddie Bonns he is credited with originating and executing the "yellow supplements" introduced by Goldwyn and now continued by Metro-Goldwyn. Among the many exploitation stunts invented by Ferguson is the memorable "Brothers Under the Skin" society which was organized to boost the picture of that title.

Elliott Is I. M. P. P. D. A. Leader

Begins Duties as Manager and Organizer of Independent Producers and Distributors

FORMAL announcement of the appointment of Frederick H. Elliott as manager and organizer of the I. M. P. P. D. A. was made this week by Dr. W. E. Shallenberger, chairman of the executive committee. Mr. Elliott assumed his new duties last Monday.

As reported by MOTION PICTURE NEWS last week, the executive committee was empowered to negotiate with Mr. Elliott to take over the management of the organization at a meeting held in New York, June 10th.

In making the announcement of the appointment Dr. Shallenberger said: "Our campaign to preserve the freedom of the screen and to oppose the efforts at monopoly which have been steadily gaining headway will be more vigorously pressed now that our organization has completed a solid line-up of independent companies. We have now in our ranks 93% of the independent producers and distributors of the industry and since the open declaration of independence at Milwaukee, our cause has steadily gained ground. We are glad to be able to announce that Frederick H. Elliott will begin Monday to take over the active management of the affairs of our association.

"Mr. Elliott is a man of organization experience of many years standing and is what I may call a militant conservative. He will represent our body and speak for it on all important occasions and will generally direct the important activities in which we are engaged."

Mr. Elliott, after the Executive Committee meeting, was asked for a statement regarding the plans of the organization and he said:

"I have been in cordial sympathy with the plans and purposes of the Independent Motion Picture Producers and Distributors Association and was actively associated with it at its inception. In fact, I was instrumental in starting it.

"The organization is committed to a program which, in our opinion, is fair to all elements of the industry. We want to keep the door open so that independent brains and independent capital can join in the making of motion pictures at any time without hindrance and without being barred out of theatres. The motion picture business had a taste of monopoly back in the days of the General Film Company.

"We propose to carry on our activities openly, taking the American people into our confidence because we believe they are interested in the progress and activities of their own best patronized amusement. We want to deal with facts, presenting them fairly and without prejudice to anyone. We have a definite objective and we now have the funds to pay the expense incidental to our campaign."

Dwore Albany Zone Secretary

Meeting Held This Week Also Endorses Greater Movie Campaign

AT a meeting of motion picture exhibitors of the Albany zone, held at the Mark Strand building in Albany on Tuesday afternoon, June 16, George Dwore, who is associated with his father in handling the Cameo and the Capitol theatres in Schenectady was elected secretary of the Albany Zone.

Tuesday's meeting lasted for upwards of three hours, a portion of which was given over to E. J. Farrell, who had come on from Boston in order to outline the Greater Movie Season proposition. After considerable discussion it was decided to endorse the proposition. Tony Veiller, manager of the Lincoln theatre, in Troy, was selected to handle all the details of the campaign.

There was also considerable discussion at Tuesday's meeting on the present status of the New York State M. P. T. O., following the attitude taken by the New York City Zone in leaving the other two Zones severely alone, and not participating in the recent election of President Dillon. Louis Buettner, who presided Tuesday, said that the charter of the state association was in Albany, and this fact together with the voting strength of the Albany and the Buffalo Zones, left no doubt in his mind but that Mr. Dillon would be recognized as having been legally elected to head of the state association.

Exhibitors Hold Meeting in Spokane

A large number of motion picture film and theatre men from Eastern Washington, Idaho and Montana were present recently at the Davenport Hotel in Spokane, on the occasion of an Eastern Washington meeting of the Motion Picture Theatre Owners of Washington. The gathering was called to discuss affairs and business of the M. P. T. O. A., as brought up at the Milwaukee Convention a number of weeks ago.

The affair was staged by Manager Ray Grombacher of the Liberty and Casino Theatres, a trustee of the M. P. T. O. W. Among the prominent guests at the gathering was John Hamrick, general manager of the Blue Mouse circuit of theatres, and president of the M. P. T. O. W.; and J. M. Hone, executive-secretary of the organization, with offices in Seattle.

American Pictures Lead in Denmark

According to a report submitted by the Commercial Attache in Copenhagen to the Department of Commerce, American pictures dominate the Danish market. Of the 668 films passed by the Danish censor from April 1, 1924, to February 1, 1925, 466 were American, 131 Danish, 27 Swedish, 20 German, 15 French, 7 English and 2 Russian.

The report says there are about 350 theatres in Denmark, of which about 250 give daily performances at least part of the year. Of this number 38 are in Copenhagen and have a seating capacity of about 20,000.

Ohio Court Affirms Ban on "Birth of Nation"

The Supreme Court in Ohio has affirmed an order of Vernon M. Riegel, State Director of Education, banning the showing of "The Birth of a Nation" in Ohio. The picture is barred on the grounds that it is "not true to history, portrays scenes of crimes and appeals to race prejudices."

Albany May Ship All Film by Express

THERE is a move on foot in Albany, N. Y., which may ultimately result in all film shipments out of that city being made by express except to such places as there is no express office. For some time past there have been many complaints due to delays on the part of parcel post. A meeting of the bookers in the twelve or thirteen exchanges in Albany, was held last Friday morning at the Film Board of Trade offices in the Mark Strand building. Three representatives of the Express company were present at the meeting and promised all possible cooperation. It is figured that shipments out of Albany can be made by express in one day to all places served by the exchanges in that city.

At the present time about one-quarter of the film shipped out of Albany by the exchanges goes by parcel post, and while this may be cheaper, it is said that it is less speedy and that considerable trouble has been caused in the past in delayed return shipments.

"U" Houses For Minneapolis & Omaha

Have Plans to Build—Farley Gains Control of Farash Chain in New York—Many Theatres Building

UNIVERSAL will build theatres in Minneapolis and Omaha, plans for the erection of first run houses for those cities having been completed recently. The Minneapolis theatre will seat 3,000 and is to be erected at a cost of about $1,000,000. Negotiations to obtain a site at Hennepin near 10th St. are under way.

No location for the Omaha house has been selected as yet, though Universal is understood to be negotiating for a site on Farnam St.

Universal officials declared that the move to build in these cities is necessary in order to get first run representation for their pictures. Ned Marin of the Universal offices in Minneapolis is quoted as stating that Universal has been discriminated against by first run houses in that city, and predicting that other distributing companies would be forced to enter the theatre field there or let their pictures go without first run presentation.

The move means that Universal will go into opposition to Finkelstein and Ruben, in Minneapolis, and with the A. H. Blank houses in Omaha.

Farley Heads Farash Chain

In one of the most important picture theatre transactions in the up-state district of New York of recent times W. W. Farley, of Albany, acquired the complete stock in the Farash Theatres, Inc., of Schenectady, taking over the holdings of William Shirley, of Schenectady, and William Rafferty, of Syracuse. The deal, said to involve $300,000, gives Farley control of the theatre situation in Schenectady, as the Farash chain operates the State there, as well as in Albany, where the Strand and Barcli, Farash houses, are located. The Barcli has been closed for some months, but Farley plans to reopen it early in the fall.

Farley made his entrance into the motion picture theatre field about five years ago, when he acquired several theatres in Yonkers and eventually became president of the Terrace Amusement company. At the present time this company has the Strand, Hamilton and Warburton theatres in that city with a combined seating capacity of close to 3,600.

He recently took over the Community theatre in Catskill, which is one of the largest houses in that region. The same transaction brought with it another theatre in Catskill, known as Smalley's, and which had been operated by William Smalley, of Cooperstown.

There was a report current to the effect that Famous Players was negotiating with Mr. Farley as a partner in the acquisition of Mr. Rafferty's and Mr. Shirley's holdings. When asked as to the truth of this rumor, Mr. Farley replied that while he had been approached by certain combinations, that he alone was the purchaser of the Rafferty-Shirley interests, and that he proposed to run the theatres himself. In a little more than a year the present lease which the Proctor interests have of a theatre in the Wedgeway building in Schenectady, will have expired, and this will give Farley another house for the Proctor people are building one of their own at the present time. James Roach, of Schenectady, will handle the Schenectady houses for the time being and may be appointed permanently to the position.

Schines Add Three Houses

The Schine brothers added more theatres to their chain during the past week, taking over the Gateway in Little Falls, the Liberty in Herkimer, as well as the theatre in Philmont. The two first named theatres are large modern houses in the Mohawk valley, the Gateway having been run by Robert Wagner, an old time showman, while the Liberty has been equally successful under the management of C. H. Moyer. It is understood that the leases of the Richmond, in Herkimer, and the Hippodrome in Little Falls, are also included in the deal. The theatres have been owned by a company headed by Ralph Earl, of Herkimer. The Philmont house is a comparatively small one, seating about 600 and has been run by Hoctor and Herbes. The Schine circuit now includes about 65 motion picture theatres, extending across the state, with headquarters in Gloversville.

New Houses for Milwaukee

Milwaukee is to have another new movie house at a cost of three hundred thousand dollars, it was learned last week. The new structure is to be erected on the site of the present Colonial theatre and on adjoining property at Vliet and 15th Streets. Plans have been completed and work is to start this summer. The present structure is to be the nucleus for the new building which is to have a seating capacity of 1850. The present theatre seats 860. The new theatre is to be built by the Colonial Amusement Co. of which W. F. Maertz is president, Ed. Langemack, vice pres. and Ernest Langemack, sec. and treas. The new building will be of Colonial architecture throughout and will have a twenty-five thousand dollar organ.

The first steps in the construction of a new half million dollar theatre building started last week with the breaking of ground at 27th and Wells St., Milwaukee. It is understood that George Fischer, now operating the Milwaukee and Capitol theatres will also operate this house.

Butterfield Plans House

W. S. Butterfield has announced through his Bijou Theatrical enterprises that he will shortly erect a new theatre in Owosso, Mich., one of the important smaller communiities of the state. Both pictures and vaudeville will be shown in the house which will have a seating capacity of 1,300 persons. It is planned to open the house next January.

Five Florida Theatres

According to a report from Miami, Fla., the Florida Amusement Co., of that city will commence work soon on five motion picture theatres, one to be erected in each of the following towns, Miami, Hollywood, Little River, Coral Gables, and Miami Beach.

The report states that options on the properties on which the theatres are to be built have been obtained by the company and that all plans for the houses have been completed. The buildings are to be five stories high, the upper floors being devoted to office space. Each theatre will have a seating capacity of 1500.

Albany Zone Suffers Losses by Heat

THE recent hot wave that swept over eastern United States cost the 400-odd motion picture theatres in the Albany Zone about $45,000 in lost patronage, according to an estimate made by Louis Buettner, of Cohoes, chairman of the Zone. Some of the houses that ordinarily do between $135 and $150 a day, dropped to as low as $25, while in Schenectady alone, it is said that the hot weather was responsible for a slump that amounted to close to $2,000 for the week. One house in Schenectady, which has a large seating capacity is said to have had 67 persons at one of the evening shows.

In placing his estimate at $45,000 for the week, Mr. Buettner takes into consideration the fact that in some of the smaller places the loss through heat, probably did not run over $10 or $15 a day, while in other places, the loss for the week was small owing to the fact that theatres are running only one or two days a week. The principal loss, of course, is sustained in the larger cities, places like Albany, Troy, Schenectady and Utica, reporting business on some days as being virtually at a standstill, the mercury meanwhile remaining in the nineties.

Million Dollar House, With 3,000 Seats, for Gary, Ind.

The Gary Theatre Co. is building a new theatre at Gary, Ind., to be named the Palace. The Palace will have a seating capacity of 3,000 and will be a million dollar project. The plans as laid now are for the formal opening to fall on Thanksgiving Day. J. Elberson, Chicago, is the architect.

Plan to Build New House in Los Angeles

The Hollywood Holding Co., of Los Angeles, has completed plans for a theatre and ice skating rink to be erected on Vine street, at Sunset Boulevard. The theatre will have a seating capacity of 900 and will cost $500,000 to build.

Indianapolis to Have $150,000 Theatre Building

The Rialto Theatre Co., Indianapolis, is building a theatre at 42nd street and College avenue that will cost in the neighborhood of $150,000.

Southern Enterprises Inc. to Build in Kentucky

The Southern Theatres Enterprises, Atlanta, Ga., announce that they will build a $150,000 house in Paducah, Kentucky.



LEO BRECHER APPOINTED
To be Universal Theatre Director

CARL LAEMMLE, president of Universal as managing director of Universal's chain of Pictures Corporation has signed Leo Brecher theatres, which now number about 100. Brecher is managing director of one of New York City's most important theatre chains and will continue to serve in that capacity, as well as to direct Universal's theatre interests. There is no connection however, with the Brecher chain and the Universal houses.

The Universal chain, mostly located in key towns, where Universal is now getting an outlet for its product, includes the Schine theatres in upper New York state, the Hosttetler circuit in Nebraska and Iowa, the Sparkes circuit in Florida, and Univeral's previously acquired houses in such cities as Los Angeles, San Francisco, Seattle, Portland, Kansas City, St. Louis, Pittsburgh, Cleveland, Detroit, Chicago, Washington, Milwaukee and elsewhere.

Brecher has been in the picture business since 1997 when he entered the exhibition game as a factor in a company which opened the Orpheum Theater in Yonkers. At the present time the Brecher circuit includes eight theatres operating and two under construction, all but one of which, the recreated Orpheum of Yonkers, are in New York City.

The houses in the local chain are Plaza, Olympia, Harlem, Douglas, Roosevelt, Odeon and Lafayette. The Verona and another house are under construction.

Fire Proves Worth of Drills

Little Damage Results From Serious Blaze at Famous Exchange in Frisco

THE splendid results of a little-known activity of the Motion Picture Producers & Distributors of America, the Will H. Hays organization, were apparent in San Francisco on Thursday, June 11, when a serious fire broke out in one of the film vaults of the Famous Players exchange at 201 Golden Gate Avenue.

Since the Hays organization came into existence, it has had representatives on the road cooperating with the local Film Boards of Trade in combatting fire hazards and installing fire drills in all the 800 film exchanges throughout the country, whether these exchanges were owned by members or non-members of the Hays association.

When this fire was discovered, each employee of the exchange went to a familiar, appointed place; all film in the open was placed in vaults; all money, valuable documents and record books were taken in hand and the entire exchange group walked quietly to the street. Not for several minutes, until they heard fire engines approaching, did most of the employees know that there actually was a fire. They thought they were going through one of their customary drills.

The blaze was severe but the automatic sprinklers, vault doors and other mechanical contrivances worked perfectly; the employees, thanks to the precautions taught by the Hays organization, did their duty splendidly and the fire was confined to one vault, with no casualties or serious injuries and a loss only of stored film.

Warners May Build in Europe

Albert Warner Going Abroad To Found New Exchanges – May Acquire Theatres

A FURTHER extension of the company's European activities has been planned by Warner Brothers, who announce that their foreign exchange system will be broadened to cover all countries where motion pictures are shown.

Albert Warner will sail for Europe on the Leviathan, Saturday, June 13th, to make a thorough survey of the foreign theatre field and upon his decision the future action of the organization regarding the possibility of entering the theatre business there will rest.

The Warners, through the purchase of the Vitagraph interests, have several exchanges in Europe at present. There are 10 in England, 7 in France, 1 in Belgium, 1 in Switzerland and 1 in Africa. New exchanges will be founded in those and other foreign countries.

In discussing his trip, on which he will be accompanied by Mrs. Warner, Gus Schlesinger, manager of foreign distribution for the company, Mr. Warner said that he intended to visit every big city in Europe. Concerning the theatre situation, he said he did not care at this time to go into details concerning that phase of his investigations and activities abroad.

"It never has been our habit," he added, "to say we are absolutely going to do a thing until we are sure. However, upon my return, I rather imagine I will have something to say regarding the foreign theatre situation which will be of considerable interest to Warner Bros. at least."

Shawnee Theatre Cost $300,000 and Seats 2,200

The new $300,000 Shawnee theatre in Plymouth, Pa., devoted to motion pictures and vaudeville, was formally opened on May 26, with a special program which included speeches by District Attorney A. H. James, vice president of the Shawnee Amusement Company; William A. Roberts, president and general manager; M. E. Comerford, of Scranton, head of the Comerford Amusement Company, with which the new theatre is understood to be affiliated; and M. B. Comerford, of Scranton, general manager of the latter corporation. A special feature was the showing of motion pictures of prominent local persons and scenes. The theatre has seats for 2,200. Following the exercises in the theatre the visiting guests were entertained at a supper in the Shawnee club.

Theatre Project in Steubenville, O., to Cost $500,000

A new theatre and office and store building is now well under way at Steubenville, Ohio, which will cost in the neighborhood of $500,000. This structure will occupy a space of 150 by 180 feet and will be the largest building in that city from a point of ground space. It will be modern in every respect according to the builders, the Tri-State Amusement company.

The new theatre will be one of the largest and most modern in the tri-state district. It will have a seating capacity of 2000. In the building will be 13 store rooms and spacious second floor business rooms and spacious second floor business rooms and dancing academy.

Webers, of Cincinnati, and B. L. Batey, of Steubenville are the architects while the Weike contracting firm of Canton is doing the building.

Lesser Plans New Houses on Long Island

Irving M. Lesser plans to extend his theatre holdings on Long Island by building a number of houses. In addition to the Playhouse in Great Neck he will build a second house there and will also operate in Little Neck, Mineola and Port Washington.

The Playhouse at Great Neck is at present a combination picture and vaudeville theatre, but will be changed to the legitimate upon completion of the second house which will seat 1,000 and will be in operation in February. The new house will be devoted exclusively to pictures. All of the new Lesser houses in the east, which will have no connection with West Coast Theatres, will seat around 1,000.

R. F. Woodhull Talks Before Business Men

President R. F. Woodhull of the M. P. T. O. A. and Joseph M. Seider, president of the New Jersey state exhibitors, were the guests of honor at the Business Men's Association of Bogota, N. J., on June 11th.

Woodhull took for his subject the cooperation of the motion picture theatre with government and state officials in all national and community problems. He said the government was benefiting through the use of the picture houses and the exhibitors were being shown new concessions by government and state officials. The address was well received.

Berman, F.B.O. Sales Manager, Dead

Deceased Has Been Important Figure in Industry for Many Years; in Poor Health for Several Months.

HARRY M. BERMAN, General Manager of Exchanges for Film Booking Offices of America, Inc., died at 8 o'clock Thursday morning at his home 215 West 90th street, New York City, after an illness of several weeks.

Harry Berman was one of the best known figures of the motion picture business, having been for more than eight years an important executive in national distribution.

Mr. Berman's health had not been good for more than a year. In March of 1924 he underwent a very serious operation, and although he regained his strength and resumed business, he suffered several attacks of his minor illness during the last year.

Four weeks ago he decided to take a leave of absence for three months, and his associates and family felt confident that a long rest would restore him to his old-time vigor. He intended to go to the mountains, but the specialists watching his case, suggested that he remain in New York under observation for a few weeks. Up to two weeks ago he was able to be up and around but for the last two weeks he grew rapidly weaker. His physicians and family, however, did not realize how grave his condition was, and his death was a serious shock, even to those most close to him.

Harry Berman was born in Poland, 51 years ago, and came to the United States as a boy where his people settled in Pittsburgh, Pa. He was engaged for a number of years in the real estate business in Pittsburgh and later in New Castle, Pa. In 1904 he was married to Miss Julie Epstein at her home in Uniontown, Pa., who, with two sons, Pandro and Henry Berman, Jr., survive.

Joe Schnitzer, Vice-president and General Manager of the Film Booking Offices, and Manny Goldstein, Treasurer of the Universal Film Company, were nephews.

Mr. Berman entered the motion picture business in Kansas City as manager for the Metro Company. He transferred from Kansas City to Cincinnati as manager of the Universal Exchange and later became manager of the Paramount Exchange, Cincinnati.

Universal Film Company brought him to New York as a sales manager of their special production department, and after a successful career in that capacity, promoted him to the position of general sales manager of the company.

He joined the Film Booking Offices of America, as general manager of exchanges in 1922, and the success which he attained building up the film booking offices' sales organization, was one of the outstanding achievements in the distribution field of the Motion Picture industry.

A man of rare personality, Harry Berman made warm friends from coast to coast. He had the confidence and friendship of hundreds of theatre owners. His methods of administration were typical of his personality, and the men who served under him in the field, looked upon him as a friend instead of a boss. He was a real leader of men, inspiring a feeling of loyalty and devotion among his organization which always made for the success of every organization which he headed.

Funeral service will be held from his residence, 215 West 90th Street, at 2 o'clock today. Dr. Sidney Goldstein of the Free Synogogue officiating. Burial will be in Cypress Hills cemetery.

Franklin Merged With the Hoffman Companies

THE FRANKLIN COMPANY of Boston with exchanges in Boston, New Haven, and Portland, Maine, has been merged with Tiffany Productions, Inc. and Truart Film Corporation. The Franklin corporation will devote itself entirely in the future to the exclusive distribution of the product of the Tiffany and Truart organizations and such pictures as M. H. Hoffman and William Shapiro purchase jointly for the Renown Exchanges and the Franklin Film Corporation.

The Franklin company, previous to the merger with the Hoffman organization were the exclusive distributors of Warner Brothers product throughout the New England territory.

Vitagraph Back in Hays Organization

Official Announcement of Restoration of Membership Made by Harry M. Warner

VITAGRAPH, INC., now controlled by Warner Brothers, has gone back into the Motion Picture Producers and Distributors of America, Inc.—the Hays organization—it was announced this week by Harry M. Warner.

It will be recalled that Vitagraph some months ago withdrew from the Hays body. Then followed the taking over of the company by the Warners. Vitagraph still exists as a corporation, the understanding in the trade being that it now constitutes the distribution end of the Warner enterprises.

In his statement announcing the re-entry of Vitagraph into the Hays organization, Mr. Warner declared that one of the first steps taken by his company after securing control of the pioneer concern was to make application for the resumption of membership by Vitagraph. The statement by Mr. Warner follows:

"Vitagraph, Inc., takes pleasure in announcing its election to membership in the Motion Picture Producers and Distributors of America, Inc.

The election today resumes the close affiliation Vitagraph has had with the association headed by Mr. Hays' Vitagraph having been an original member and ardent supporter of the association's work. We very much regret Vitagraph's short withdrawal from the association, and when Warner Brothers secured control of Vitagraph one of our first acts was to make application for membership. This, we are happy to say, was favorably acted upon at to-day's meeting of the association.

"The publicity attendant upon Vitagraph's withdrawal was most unnecessary and unfortunate, and resulted in no good to Vitagraph. We trust Vitagraph's announcement of election to membership in the Hays organization, which is a truly constructive move for Vitagraph, will receive at least equal prominence. We would therefore be glad if those who have heard of Vitagraph's withdrawal should now learn that Vitagraph is again a member of the association that has done so much for the common good of all engaged in the motion picture industry."

Connecticut M. P. T. O. to Meet June 23

THE Motion Picture Owners of Connecticut will hold a convention in New Haven next Tuesday, June 23, at the Garde Hotel. Sydney S. Cohen, chairman of the National Board of Directors, is expected to attend.

Important matters will come up for discussion. Other national officers, including President R. F. Woodhull and National Treasurer L. M. Sagal will probably be in attendance.

Butterfield Acquires Powers Theatre, Grand Rapids

Only one city in the state remains to be invaded by the W. S. Butterfield organization and that community is Detroit. During the past week Butterfield took over the lease of the Powers theatre in Grand Rapids, his first house in that municipality. Active proprietorship will start about August 1. No definite announcement as to policy has been made yet.

Important New Post for Bruce Fowler

Bruce Fowler has been appointed managing director of Paramount's Newman and Royal Theatres, Kansas City, recently acquired from Frank L. Newman, who goes to the Coast to take charge of the Paramount theatres in Los Angeles.

Mr. Fowler has been in charge of McVicker's Theatre, Chicago, for Famous Players and later continued in the same capacity for Balaban & Katz when they took over the house. The new managing director of McVicker's will be Dave Balaban.

Mr. Fowler was formerly associated with Harold B. Franklin, now director of theatres for Famous Players, when the latter was with the Shea interests in Buffalo.

New Charters Granted for New York State

Newly incorporated motion picture companies incorporated in New York state during the past week, included the following, the names of the directors and the amount of capitalization being given when such is specified: Spiro-Ad Corporation, $20,000, E. W. Duke, R. R. McGee, J. B. Cornell, New York city; Playhouse Pictures Corporation, with Joe Engel, R. A. and Morris Kohn, New York city; Riverhead Playhouse, Inc., $100,000, Riverhead, O. H. Luce, B. L. Pike, R. E. Riley, of Riverhead.

Dudleyne, Inc., with C. H. Berg, E. J. Clarke, J. R. Elliott, New York; Willis Plays and Photoplays, Inc., $10,000, Richard Willis, H. J. Lyall, New York; Elizabeth Willis, Cambridge, Mass.; Kingston Theatre Corporation, $250,000, Kingston, H Lazarus, D. M. Lazarus, Kingston; R. A. Lazarus, Albany; Cumly Productions, Inc., $10,000, Joel Kirschner, N. B. Gurock, A. Tolk, New York city.

Warners Split New York and Jersey Territory

Warner Brothers have decided to split the New York and New Jersey territory with a separate manager for each exchange. Sam E. Morris, general manager of distribution has appointed Nat Beier manager of the New Jersey exchange. He will share the New York headquarters at 1600 Broadway.

The move was taken in order to give New Jersey better and more direct service. Beier formerly was with Warners and returns to the company after an absence of a year. Morris has also appointed B. F. Lyon field representative in Canada. He assumed his new duties this week. Lyon was for two and one-half years with United Artists in the Canadian territory and is well known in that field.

Stanley Company Creates Big Bond Issue

THE Stanley Company of America has recently created a $10,000,000 5½% bond issue on its central realty in Philadelphia, appraised at $16,713,000. The bonds contain a tax-free covenant clause and are due June 1, 1945. The net earnings of the Stanley Company for the past four years have been as follows: 1921, $1,189,145.15; 1922, $1,280,854.94; 1923, $1,486,883.37; 1924, $1,533,870.59.

In and Out of Town

SAM SAX has left for the Coast on a thirty day trip to arrange getting the balance of his production program under way. En route, he will stop over at exchanges in Chicago, St. Louis, Kansas City, Omaha, Denver and Seattle.

DELBERT GOODMAN, of Tokio, Japan, Far East manager for Fox, is here on a visit to the home office in order to get acquainted with the new Fox product.

JACK STEWART left last Saturady on the S. S. Minnetonka for London and will go on from there to Brussels, Belgium, where he will open the new First National Exchange.

CARROLL S. TROWBRIDGE, general representative of Christie Film Co. is visiting the studios in Los Angeles. Mr. Trowbridge has been accompanying John C. Flinn at the National P. D. C. sales conventions.

COLLEEN MOORE will sail from England on June 27th on the S. S. Berangaria and after a short stay in New York will go to Hollywood to complete two new productions

JULIAN JOHNSON, title editor of Paramount productions at the Long Island studio, and Mrs. Johnson, sailed on the Leviathan for a six weeks' tour of England, France and Germany.

D. M. THOMAS, general manager of Ralph Ince Productions, has left for the Coast.

FELIX FEIST, sales manager for Metro-Goldwyn is back in town after an extended trip.

JEFFREY BERNERD, European representative for Henry Ginsberg is in town on a short visit.

CORRINE GRIFFITH and Al Santell left for the Coast the early part of this week.

MILLARD JOHNSON of Australasian Film, Ltd., is expected to arrive in New York the latter part of June.

REGINALD BARKER, and his assistant, Harry Schenck have left for the Saskatchewan to hunt locations for a new Curwood story for Fox.

JOHN C. FLINN of Producers Distributing Corp. has returned to New York after attending a number of sales conventions in the West.

Radio Tells of Warners' Southern Invasion

Warner Brothers are using the radio extensively to let the motion picture fans know of their invasion of the southern exhibition field. The taking over of the house in the south was broadcasted and in some instances the first day's operation under the new management were announced.

The southern theatres recently purchased by Warners include the Pastime, Concord, N. C., the Lexington, N. C., the Broadway, Charlotte, N. C., and the Ideal, Columbia, S. C. The concern also obtained a management option on the Lincoln, a Craver theatre, at Winston-Salem, N. C.

Amendment to the Canadian Copyright Act Killed

There is now little or no possibility that the Canadian Parliament will consider the amendment proposed by E. R. E. Chevrier, M. P., for Ottawa East, to provide for changes in the Canadian Copyright Act whereby Canadian moving picture theatres would be required to pay royalty fees on copyrighted music.

In answer to a question on June 11 by L. J. Ladner of Vancouver on the floor of the House of Commons at Ottawa, Prime Minister King declared that it was the intention to proceed with government measures almost exclusively from now on and that it was to be decided what would happen with regard to private measures of this nature.

Finkelstein and Ruben Buy Eveleth House

Finkelstein & Ruben of Minneapolis now control the theatre situation in Eveleth, Minn. This month a deal was closed for the purchase of the Regent theatre, formerly owned and operated for many years by Frank Rabwin, or Rabinowitz, before the name was changed two years ago by the legislature.

The Rabwin family have located at Los Angeles, Calif., where they will make their home for the future. F. and R. purchased the opposition house, the Strand, several weeks ago and are running it two days a week. The Regent runs seven days and is one of the most attractive houses on the iron range.

Detectives on Trail of Film Bicyclists

The Philadelphia Board of Trade has employed detectives to make thorough investigations throughout the section of the state served by the local exchanges, in order to put a stop to bicycling of film, which has become very prevalent in the Philadelphia territory.

Jensen Company Action Over Portland Theatre Site

The Jensen Investment Company, Portland, Ore., handling the real estate holdings of the Jensen & Von Herberg Theatre Company, has filed suit against Walter Kendall, of the firm of Clark, Kendall & Co., to foreclose mortgages on property on Sandy at E. 41st St., the proposed site of the new Hollywood theatre to be erected in that city.

Rivoli Cooling System Opens Doors in A. M.

MID-SEASON prosperity, due to the new refrigerating plant recently installed at the Rivoli, has demanded a new summer policy in that theatre and one that will permit the entertainment of more people. Hugo Riesenfeld's solution of this new hot-weather problem is to open the theatre every weekday morning, a plan sure to meet with the approval of the heat-jaded crowds along Broadway.

The Rivoli occupies a unique position this year for, instead of curtailing activities to meet a summer "slump," or closing up entirely as many theatres do, it is reported enjoying peak patronage.

May Banner Month For Corporations

Exceeds All Previous Months in Number of Charters Granted, According to Survey

MAY was the banner month for the launching of new corporations in the picture industry, according to the regular monthly survey made by The Film Daily. There were no less than 232 corporations formed during the month and they represent $29,010,721 in capital, with 74 listing capital stock.

The nearest approach to May for new companies chartered was March, which had 222. The total companies chartered since the first of January were 821 with a capital of $196,589,661.

The corporations chartered since the first of the month by months were as follows:

Month	No. Chartered	Capital	Without Capital
January	166	$66,809,000	53
February	86	21,241,000	23
March	222	36,946,440	63
April	115	42,582,500	35
May	232	29,010,721	74
Totals	821	$196,589,661	248

Of the 232 companies licensed in May 101 were theatre companies. There were 46 producing companies and 14 organized to distribute. The balance covered all branches of the industry.

Following is the activity by states in the different branches:

State	Exhibition	Production	Distribution	Miscellaneous
Alabama	1	..	..	..
Arkansas	..	1	..	..
California	6	9	..	2
Colorado	..	1	..	..
Connecticut	..	..	..	1
Delaware	12	4	4	7
Georgia	..	..	1	..
Illinois	5	..	..	5
Indiana	2	..	..	..
Maryland	1	..	..	..
Massachusetts	3	1	3	2
Minnesota	1	..	..	..
New Jersey	17	3	..	3
New York	26	24	2	46
Ohio	7	..	..	3
Oregon	1	..	..	..
Rhode Island	2	..	..	..
South Dakota	..	1	..	..
Texas	2	..	..	1
Utah	2	..	..	..
Wisconsin	11	..	..	..
Canada	1	..	..	..
England	1	..	2	1
France	..	..	2	..
Germany	..	1	..	..
Spain	..	1	..	..
Totals	101	46	14	71

New York, as usual leads in the number of charters with 98, with Delaware second with 27, New Jersey third with 23, and California fourth with 17. Delaware leads in the amount of capital represented with $17,945,200 and New York is second with $3,190,100.

The following shows the capital invested by states:

State	No. Chartered	Capital	Without Capital
Alabama	1	$50,000	..
Arkansas	1	25,000	..
California	17	1,325,000	5
Colorado	1	100,000	..
Connecticut	1	.....	1
Delaware	27	17,945,200	2
Georgia	1	.....	1
Illinois	10	3,132,021	1
Indiana	2	80,000	1
Maryland	1	.....	1
Massachusetts	9	299,000	..
Minnesota	1	50,000	..
New Jersey	23	1,580,000	6
New York	97	3,190,100	34
Ohio	11	476,000	2
Oregon	1	50,000	..
Rhode Island	2	150,000	..
South Dakota	1	500,000	..
Texas	3	3,400	2
Utah	2	25,000	..
Wisconsin	11	55,000	9
Canada	1	.....	1
England	4	.....	4
France	2	.....	2
Germany	1	.....	1
Spain	1	.....	1
Totals	232	$29,010,721	74

From Sacramento, California, comes the word that fifteen charters have been granted during the past few days. Of these eight are theatre units and the other seven production companies. The total capital listed is $1,080,000.

Seider Discusses Arbitration Rules

Would Give Exhibitor Right of Challenge and Permit Him in Fact to Appoint Exhibitor Members

JOSEPH M. SEIDER, President of the M. P. T. O., of New Jersey, and chairman of the M. P. T. O. A. Standard Contract and Arbitration Committee, this week made public a letter he had written to *Harrison's Reports,* clearing up certain phases of arbitration practices and suggesting further changes.

Mr. Seider points out, among other things, that the exhibitor, at present, has no right of challenge; nor can persons other than those in the industry be selected by the exhibitor as arbitrators.

He explains that changes in the arbitration rules are now being negotiated. The letter of Mr. Seider follows:

"Dear Mr. Harrison:—

"May I call to your attention what are, in my opinion, errors in the article appearing on the front page of your report, under date of June 13, 1925, on the subject of 'Arbitration—What It Is and How It Works.'

"I am not quite in accord with your contention that the exhibitor defendant has the right of challenge, especially the right of challenge of all of the exhibitor members of the Arbitration Board, such as is apparently your opinion.

"I have examined with some degree of care, the uniform contract, together with the rules and regulations relating to arbitration, under which the Board of Arbitration was constituted, and fail to find therein any provision whatsoever, regarding any right of challenge at all.

"Of course, an arbitrator may be disqualified for interest or illness, or by his own refusal to serve, but nowhere else in the contract or in the rules and regulations is there contained any other provision relative to substitution of arbitrators. I would certainly be in favor of an amendment to the present contract and rules and regulations, so as to provide that the exhibitor may in fact appoint the exhibitor members and have the right to challenge a limited number of members of the Arbitration Board, under provisions similar to those employed in challenging of juries, this to apply not only to members of the exhibitors' own side, but to the members representing the distribution side, and vice versa.

"I must again disagree with your statement that the exhibitor may select persons other than exhibitors as members of the Board of Arbitration, and may use bankers, lawyers, etc., as it appears from the first paragraph of the rules and regulations, that the Board of Arbitration shall consist of three members of the Film Board of Trade, and three proprietors or managers of theatres in the zone where the Film Board of Trade is located, with a certain exception which is not relevant here.

"It would thus seem, under the present form of contract, that both parties are bound to the selection of persons in the industry.

"The Committee on Arbitration are, as you know, at the present time, diligently endeavoring to introduce new suggestions and changes into the present uniform contract and amend the rules and regulations setting up the Board of Arbitration, and it is hoped that within a short time, some substantial result will be effected."

Maryland M. P. T. O. Field Day to Be Held June 25

The M. P. T. O. of Maryland has arranged an all-day picnic to be held on the grounds of the Hotel Bayoux at Havre de Grace on Thursday, June 25.

Invitations to the event have been sent to R. F. Woodhull and Louis Sagal, president and treasurer respectively of the national organization and to Sydney Cohen, chairman of the national board.

A feature of the field day will be a baseball game between the exhibitors and exchangemen. Those on the committee arranging the program of entertainment are J. Louis Rome, Frank H. Durkee and Walter D. Pacy.

Loew's Borrows $2,400,000 on Theatre Properties

Loew's, Inc., has secured a loan on theatre properties amounting to $2,400,000 from P. W. Chapman and Company. The loan is a first mortgage on the Loew Theatre at the northeast corner of Broadway and Eighty-third street; also a first mortgage on the Loew Theatre in Newark, N. J., on the corner of Broad and New streets.



Here are the heads of the reorganized Fox Publicity and Advertising departments. Left to right: Gerald K. Rudulph, Publicity Manager; Ned Holmes, Manager of Exploitation; Donn McElwaine, manager of Accessories Department; and Vivian M. Moses, Director of Publicity and Advertising.

Fox Publicity Is Reorganized

Already Strong Department Staff is Augmented by Appointment of Ned Holmes

FOX has completed the reorganization and enlargement of the publicity and advertising department under the supervision of Vivian M. Moses and is all set to start the campaign on the new season's product. The department now looms up as one of the strongest in the entire industry and should be of invaluable assistance to the exhibitor.

James R. Grainger, general sales manager made his final appointment to the enlarged staff when he named Ned Holmes as exploitation manager. Vivian Moses is director of advertising and publicity and has as his department heads in addition to Holmes, G. K. Dudulph, publicity manager; and Donn McElwaine as manager of the accessory division. The staffs of all departments have been materially increased.

It is already established that Fox attractions will be played in many of the largest first run houses and Holmes will begin at once the organization of a large and capable staff of exploitation men who will cover presentations of "The Iron Horse," "Lightnin'," "The Fool," "The First Year," "Lazy Bones" and such attractions.

Holmes has had wide experience in the exploitation field both for legitimate stage and picture attractions. Among other things he organized the exploitation department for First National. His first association in the show business was with Buffalo Bill. He later became general manager for Jules Murray who was covering the country with such attractions as Modjeska, Rose Coghlan, Kathryn Kidder, Creston Clarke and others.

In the exploitation of pictures Holmes started early, handling one of the first big attractions, the Paul J. Rainey African Hunt Pictures. Since that time he has had the handling of many of the leading film attractions.

Jersey Plans Big Convention

Coming Three Day Session at Asbury Park Will Be Replete With Action

THE program of events is all completed and everything seems set for the sixth annual convention of the Motion Picture Theatre Owners of New Jersey to be held at Asbury Park June 29th and 30th and July 1st. It's rather an ambitious program and one that should combine a lot of business with as much pleasure.

The business end of the sessions will be interspersed with a carnival of water sports, dances, revues, stage presentations, boat rides, boardwalk events, fireworks, a midsummer fashion show and the appearence of many celebrated motion picture stars.

Dignitaries from many parts of the country have been invited to attend, among them being President and Mrs. Coolidge, United States Senators Edge and Edwards, Governor Silzer of New Jersey, Mayor Hettrick of Asbury Park, Mayor Hague of Jersey City, Mayor Raymond of Newark and James J. Walker, State Senator of New York.

Business sessions will be held each of the three days of the session, with the banquet set for Wednesday evening, July 1st. Robert E. Welsh will act as toastmaster at the banquet, while at the speakers' table will be Governor Silzer, Mayor Hettrick, Ray Lewis, Sydney S. Cohen, R. F. Woodhull, president of the M. P. T. O. A., and Joseph M. Seider, President of the New Jersey State organization.

Water sports promise to be among the leading features of the program. Entries have already been received from Big U, Tiffany Productions and other film companies. Camera experts will be on hand from all of the news reel producers. A special saxophone orchestra of twenty pieces has been engaged to serve the dance music.

An event for Wednesday evening will be the personal appearance of little Miss Anne Dale, the crippled child of the Fox screen version of "The Fool," who will reenact her role on a specially built stage.

The committee in charge of arrangements announces no special invitations will be required by any person in or out of the industry. All are welcome to the carnival events.

Pyle Takes Over House in Kokomo, Ind.

Charles Pyle, who operates theatres in Champaign and Danville, Ill., recently took over the Victory Theatre in Kokomo, Ind.

Reports American Films Lead in Uruguay

Nearly 98 per cent of the motion pictures shown in Uruguay are of American origin, according to a report to the Department of Commerce from Consul O. Gaylord March at Montevideo. Though repeated efforts to popularize pictures from other nations have been attempted, the American films continue to be the popular choice of the people of that country, the report states.

Three feature films usually constitute a performance, but tickets may be purchased for a single film, two films or the whole performance. Programs change nearly every day.

Luxurious society dramas and farce comedies are the best drawing cards with the ordinary movie fan. These are censored by a commission in Montevideo, which rules out all those of an immoral character and furthermore forbids the admission of children to films having scenes of a questionable tendency.

Mexican Theatres Showing Good Receipts

Total receipts of the 48 motion picture theatres of the Federal District of Mexico during the last six months of 1924, says a recent statement of the Department of Commerce, amounted to 2,419,585.40 pesos ($1,209,792.70), according to a report of the Mexican National Bureau of Statistics. Of this amount ten per cent, or 241,958.54 pesos, was paid to municipal and federal authorities as taxes.

Receipts of the largest single theatre in Mexico City during the six-month period were 172,403.40 pesos ($86,201.70). Five other theatres reported receipts for the period of more than 100,000 pesos ($50,000).

Australia Picturizing Home Industries

Moving pictures of Victorian manufacturing industries have been given in fifteen Victorian towns, under the auspices of the Made-in-Australia Council of the Victorian Chamber of Manufactures, states E. G. Babbitt, American Trade Commissioner in Melbourne, in a report to the Department of Commerce.

The promoters declare that this film propaganda will awaken a consciousness in the minds of the people that goods are being made in Australia, which, it is claimed, compare in many instances with any that can be imported. Among the industries which have been filmed are the iron and steel industry and the furniture industry.

New A. M. P. A. Nominating Committee Selected

The naming of a new nominating committee and the selection of a new eating and meeting place for the weekly gatherings of the A. M. P. A. occupied the attention of the members of that association at their last meeting.

P. A. Parsons is chairman of the nominating committee which is made up of C. L. Yearsley, Paul Gulick, Victor Shapiro, Lon Young, Fred Baer and Bert Adler.

The A. M. P. A. meetings hereafter will be held at the White Horse Tavern in 45th street instead of the Cafe Boulevard.

G. P. Aarons Again Elected Secretary of M. P. T. O. A.

At the recent conference of the Board of Directors of the Motion Picture Theatre Owners of America held in New York at the Hotel Roosevelt, George P. Aarons of Philadelphia, Pa., was unanimously designated Recording Secretary of the organization for the ensuing year, an office to which he has been elected for the past several years.

Police Fail in Hunt for St. Louis Yeggs

The St. Louis police have failed to apprehend the three young men who attempted to rob Miss Elsie Glocker, cashier for the Aubert theatre, Eastern avenue at Aubert avenue, St. Louis, Mo., on Sunday evening, June 7.

Miss Glocker noticed that all of the exposed chambers of the revolver held by the leader of the would-be hold-up men were empty and concluded that the entire weapon was unloaded. So she defied the trio and refused to turn over her receipts.

On the same night burglars broke into the Woodland theatre, 5015 Gravois avenue, and took $30 from the safe. They knocked the combination off the strong box.

Bandits Get $5,000 From Chicago Rialto

Four young bandits Sunday night, held up and robbed the office of Jones, Linick & Schaefer's Rialto Theatre, 336 S. State Street, Chicago, and are reported to have obtained $5,000 in cash before they escaped. The usual State Street throngs were passing the theatre at the time of the hold-up, but the youths got away unnoticed.

Oakman and Strand Theatres Visited by Thieves

Safes in two theatres were carried away early this week by bandits. The Oakman theatre, 12,000 Oakman boulevard, and the Strand theatre, operated by John H. Kunsky and located at Grand River and Fourteenth avenues, were the houses visited. Several thousand dollars were taken from the safes.

Richey Joins M. P. T. O. A. on July First

LEAVE of absence has been granted to Henderson M. Richey, General Manager of the Motion Picture Theatre Owners of Michigan to allow him to become General Manager of the Motion Picture Theatre Owners of America, with headquarters in New York. He will assume his new duties July 1.

Mr. Richey attempted to resign his office as manager of the Michigan organization, but it was refused. Officials prevailed upon him to accept a year's leave of absence instead. Much of the success of the Michigan organization has been due to Mr. Richey since his arrival in Detroit four years ago from Auburn, Indiana, where he was a prominent newspaperman and later City Treasurer. The Michigan M. P. T. O., it is stated has grown to a membership of nearly 500.

Meighan to Make One Picture for Schenck—Not Leaving Famous

JOSEPH M. SCHENCK this week denied a story printed in The New York *World* to the effect that Thomas Meighan would leave Famous Players at the expiration of his present contract and become a star under Mr. Schenck's management.

Mr. Schenck informed Motion Picture News that Mr. Meighan would make one picture as co-star with Norma Talmadge, and that this arrangement had been made between Mr. Schenck and Adolph Zukor, president of Famous Players-Lasky.

He made it very clear that this meant simply that Famous Players was loaning Mr. Meighan to the Schenck forces for a single picture. "As far as I know he will then return to Famous," said Mr. Schenck.

The statement in the *World* that Mr. Meighan would receive $10,000 a week aroused Mr. Schenck's ire, as did the rest of the story.

"How do such reports get into print?" Mr. Schenck demanded. "Meighan will not receive any such salary, or any salary at all, as a matter of fact. He will have an interest in the picture."

The Meighan-Talmadge picture will be an adaptation of the stage play, "My Woman."

Cook Makes Report on Tour

Kansas-Missouri Business Manager Finds Opposition in Free Pictures

AS a result of the tour of the territory by C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, various phases of outlying trade conditions have been brought to light, which will result in some definite action by the organization. Forty towns were visited by Cook, who covered 1,300 miles and brought back $963 in membership fees. But his trip was not confined to soliciting new members only.

"In Joplin, Mo., I found an audience of more than 2,000 persons witnessing a free picture show running in an amusement park in opposition to five motion picture theatres," Cook said. "The film was being furnished by more than one national distributor. A resolution calling for the refusal to arbitrate cases of such e changes before the joint arbitration board was passed at the last M. P. T. O. K.-M. convention. You can rest assured there will be some action taken. I don't know whether or not the home offices of the companies, whose names I will withhold, know of this practice, but they are going to be informed right away.

"I found that the greatest opposition to the small town theatre owner in the summer is tent shows and skating rinks. The low license fees of the latter undoubtedly constitutes unfair competition. If exhibitors only knew it they could bring pressure to bear upon their city councils regarding such matters. In one town a city alderman told me he was opposed to even granting a license to a carnival which was billed there. It wouldn't take long for an exhibitor in good standing in his town to convince his city council that his theatre was much more of a stabilized business than a passing tent show and entitled to an even break, any way.

"Across the Kansas boundary line from Coffeyville, Kans., in Oklahoma I found a small town being built around the new Tackett theatre, which was constructed on a bleak prarie to avoid Sunday closing laws. The theatre, running only on Sundays, stands as conclusive proof that the people of that community want Sunday shows, yet are governed by a straight-laced minority. It draws from a radius of thirty miles, has a 10-piece orchestra and rapidly is becoming the center of an impromptu community.

"U" Building Program Started

Start Construction Work on Plans to Enlarge Studio Production Facilities

THE million-dollar building program announced the first of the year by Universal under which the studio facilities at Universal City will be greatly increased, has just been put into effect, construction of new permanent buildings, to house stages, projection rooms, and dressing rooms, now being well under way.

In addition to the buildings which are to be erected, there are plans to reclaim ten acres of land through the building of a steel and cement culvert along the bottom of the creek that crosses the Universal property and empties into the Los Angeles River. The culvert will be constructed to support a weight of ten feet of earth and serve as a foundation for buildings which are to be erected later.

Buildings now under course of construction include the following:

One new main stage, 90 by 150 feet in dimension and fifty feet in height.

One new semi-exterior iron stage of the same dimensions.

Three new projection-room buildings.

New office building, containing offices for production managers and technical heads.

The work was placed by Carl Laemmle under the supervision of Norman Sprowl, business manager, and Arthur E. Shadur, city engineer of Universal City.



A group of action stills from "The Bloodhound," a new feature offered by F. B. O.

Ziegfeld Signs With Famous

Will Glorify the American Girl on Screen Under His Five Year Contract

FAMOUS Players-Lasky Corporation has signed Florenz Ziegfeld to a five year contract to produce a series of Paramount pictures made along the same lines as the Ziegfeld stage productions. The pictures will be made at the Paramount studios and will be under the personal supervision of Ziegfeld.

The first production will be known as Florenz Ziegfeld's "Glorifying the American Girl" and will be directed by Allan Dwan, producer of many notable screen successes. Many of the artists who have been identified with the Ziegfeld productions and most of the beauties from his shows will appear in "Glorifying the American Girl" and other Ziegfeld-Paramount pictures. The first production is being written under Ziegfeld's direction and it is expected that actual work on the picture will start August 31st.

In discussing the new contrast Jesse Lasky said:

"The acquisition of Mr. Ziegfeld is a distinct triumph for the motion picture and tells better than anything else the tremendous strides that have been made toward technical perfection in films. His phenomenal success as a producer of the world's most beautiful stage spectacles naturally attracted the interest of motion picure producers long ago, but he always resisted their efforts to win him to pictures because he was not convinced that the color and beauty of stage effects could be transferred to the screen.

"Recent developments in picture production, however, make it possible to put on the screen all of the glitter, the beauty and enchanting stage effects that the public has come to expect in production such as the 'Follies,' 'Sally,' 'Louie the 14th,' 'Kid Boots,' 'Annie Dear' and similar smart reviews."

Editors to Compete For Prize

Carl Laemmle Offers $5,000 Award for Scenario to Be Written by Newspapermen

UNDER terms of a contract presented by Carl Laemmle of Universal to the National Editorial Association at their convention in Richmond, Va., last week, editors of country newspapers will be eligible to compete for the cash awards to be made for a scenario which Universal will produce in serial form.

The completed serial will be the work of ten authors, each episode being the work of a different writer. The winning authors will each receive a prize of $500.

The first step in the writing of the story will be preparation of a brief synopsis, of not more than 500 words, outlining the plot. The synopsis will be examined by the members of Universal's scenario staff. The ten best will be selected, and the writers will be chosen to delineate the episodes of the story from the plot laid out in the prize synopsis.

There are no rules or regulations of the contest, except that those entered must be members of the National Editorial Association.

Six months or more will be given the editors to prepare the stories, and the picture will be produced at Universal City.

"Viennese Medley" Cast is Completed

First National has completed the cast for its picturization of the Edith O'Shaughnessy novel of Vienna, "The Viennese Medley," and will start work on the production in the immediate future. The picture will be directed by Kurt Rehfeld under the supervision of June Mathis, who prepared the continuity.

The cast includes Conway Tearle, Anna Q. Nilsson, May Allison, Ian Keith, Phyllis Haver, Nigel De Brullier, John Sainpolis, Jean Hersholt and Edward Earle.

Metro-Goldwyn-Mayer Sign Douglas Gilmore

Douglas Gilmore, leading man in several recent stage productions, has signed a long-term contract with Metro-Goldwyn-Mayer and will desert the footlights for the studios.

Gilmore has appeared in two screen productions, "Faith" and "Lovers Island." He began his stage career as the reporter in "Lightnin'," and later played with Elsie Ferguson in "The Unvarying Shore." His most recent work was in a principal role in "White Cargo."

Richard Talmadge to Make "Isle of Hope"

The next Richard Talmadge production for F. B. O. release will be "The Isle of Hope." Casting is now under way and shooting is scheduled to start this week. The story is of treasure hunting in the South Seas. The script which has just been completed is the work of James Bell Smith.



Lewis Stone and Alice Terry in "Confessions of a Queen," Metro-Goldwyn.

Cooperative Plan for Prod. Dist. Corp.

Following a series of sales conventions that took him to the coast, John C. Flinn, vice-president and general manager of Producers Distributing Corporation is back in New York and enthusiastic over prospects for the coming season. Among other things he has perfected a cooperative plan whereby all pictures released by Producers Distributing Corporation during the coming year will have the benefits of cooperation of three studios, the De Mille, Hollywood and Christie studios. The players, technical staffs and equipment of all three studios will be at the disposal of any and all of the producers contributing the coming releases of Producers Distributing Corporation. This arrangement brings into cooperative combination a big stock company organized by De Mille, trained riders ad cowboys affiliated with Hunt Stromberg's activities, the dramatic artists of the Hollywood studios and the comedians of the Christie studio, as well as the combined technical expers.

Wray to Film "The Winding Stair" for Fox

John Griffith Wray's first production under his new contract with Fox, will be "The Winding Stair," an adaption of the novel by A. E. W. Anson.

The picture will have Edmund Lowe and Alma Rubens in the leading roles. Principal parts are to be played by Mahlon Hamilton, Warner Oland and Emily Fitzroy.



A trio of scenes from "Just A Woman," a First National release.



Stills from "Sporting Venus," a Metro-Goldwyn-Mayer production.

F. P.-L. Makes Change in South

J. J. Franklin Made District Supervisor Waugh Succeeds Kingsmore at Howard

A NUMBER of changes have taken place in the personnel of the Southern Enterprises organization in the Southern territory. J. J. Franklin, brother of Harold B. Franklin, director of theatres for Famous Players-Lasky, is in Atlanta to occupy the position of district supervisor, held until last week by Frank Dowler, Jr., who has returned to Chattanooga and the Tennessee territory in a similar capacity. Howard Waugh, who has been manager of the Palace theatre, Memphis, Tennessee, for the past two years, has taken over the management of the Howard theatre, while Howard Price Kingsmore, former manager of the Howard, went to New York this week. No assignment in the ranks of Famous Players-Lasky Corporation has been announced for him, up to this writing.

When Mr. Franklin went to Atlanta as district supervisor for the Georgia territory, Birmingham, Montgomery, and Gadsden, Alabama, and Mr. Dowler took over the western Tennessee houses and the other half of Alabama, it divided the Alabama territory between the two of them. Alabama was formerly managed by Emmett R. Rogers, but when this change in districts occurred, Mr. Rogers was transferred to the Tivoli theatre in Chattanooga to become manager of the Tivoli Theatre, which house he had opened under his management several years ago. This necessitated another shift, for C. B. Stiff, up until last week manager of the Tivoli theatre, has been transferred to take over the management of the Imperial theatre, in Columbia, South Carolina.

The change which brings Howard Waugh to the Howard theatre insures a new era for that house. He is regarded as one of the most able and popular showmen in the Atlanta territory. His place at the Palace in Memphis will be filled by George Brown, formerly manager of the Imperial at Charlotte.

De Mille Adds to "Road to Yesterday" Cast

Theodore Kosloff, famous Russian dancer, and Louis Natheaux, heavy, are the latest additions to the cast for "The Road to Yesterday," Cecil B. De Mille's first personally directed offering through Producers Distributing Corporation. Kosloff will play the role of Gypsy John.

Joseph Schildkraut, Jetta Goudal and Vera Reynolds are the other members of the De Mille cast so far selected. All were chosen for their types as well as their acting ability.

The production will be an adaptation by Jeanie Macpherson and Beulah Marie Dix from the stage play by Miss Dix and E. G. Sutherland. Filming will start as soon as De Mille completes his cast.

Noted Dancer Has Role in "Unchastened Woman"

I. E. Chadwick has engaged Frederick Kovert, the dancer, for an important role in "The Unchastened Woman," in which Theda Bara will return to the screen. One of the features of the new production will be a dance creation by Kovert, in which it is said 750 mirrors will be used. An elaborate set has been constructed for the staging of the dance scene.



Colleen Moore in scenes from "The Desert Flower," her new starring vehicle for First National.

F. P.-L. Signs With Enterprise

$50,000 Deal for 1925-26 Product Closed; Independents Report New Territories Sold

WILLIAM K. JENKINS, President of Enterprise Distributing Corporation, has just returned to Atlanta from New York where he entered into a contract with the Famous Players-Lasky Corporation to supply them with approximately fifty thousand dollars' worth of features and short subjects during the 1925-26 Season.

Enterprise's line-up for 1925-26 consists of eighty Western and action subjects, eleven big specials and thirty-six short reelers.

M. H. Hoffman, vice president of the Tiffany Truart Productions announces that franchises for all of his productions for 1925-1926 including the Tiffany Big Twelve, and the Truart Blue Ribbon, Novelty and Cinemelodrama series, have been bought by the leading independent exchanges.

The franchise for California, Arizona and Nevada is held by Louis Hyman of the All Star Feature Distributing Corporation of San Francisco and Los Angeles.

H. Weinberg of the Premier Picture Exchanges, Inc., of Des Moines, Ia., will distribute the Tiffany and Truart productions throughout Iowa and Nebraska.

E. C. Roden of the Midwest Film Distributors, Inc., of Kansas City, holds the franchise for the states of Kansas and Western Missouri for Tiffany and Truart.

The franchise for the State of Wisconsin for Tiffany is held by J. S. Grauman of the Celebrated Players Film Corporation of Milwaukee, Wis., who also has for his organization the Truart six Blue Ribbon Series.

The states of Louisiana, Mississippi, Texas, Oklahoma, Arkansas, Georgia, Florida, Alabama, Tennessee, North and South Carolina are covered by the franchise held for Tiffany pictures by the Creole Enterprises of New Orleans with offices at Atlanta, Ga., Dallas, Texas and New Orleans, La.

Harry Charnas of the Standard Film Service of Cleveland will handle the Tiffany and Truart pictures for Ohio, Kentucky, Michigan, Western Pennsylvania and West Virginia through their Cleveland, Cincinnati and Detroit exchanges and through the Federated Film Exchange in Pittsburgh.

L. Berman of the Independent Film Corporation of Philadelphia holds the Tiffany and Truart franchise, excepting the Truart Novelty series, for Maryland, Delaware, District of Columbia, Virginia, Eastern Pennsylvania and Southern New Jersey.

The franchise for the New York and Northern New Jersey territory is held by the Renown Pictures Inc., with exchanges in New York City, Albany, Buffalo and Chicago, the latter taking in Illinois.

The Columbia Pictures Corporation, St. Louis, Mo., has just announced a comprehensive line-up of independent special and feature pictures.

Its pictures for the 1925-26 season will include 54 special productions and program features.

Other pictures to be released by the exchange during the new season will be thirteen Columbia Special Productions, six Waldorf Productions, six Security Productions, six Perfection Productions, twenty program features—Western and melodramas

The office also has fifty-two two reel comedies, twenty-six screen snap shots and twenty-six one reel "Alice" comedies.

One of the season's biggest Independent distribution contracts was closed last week between Sam Sax of Lumas Film Corporation and Harry Charnas of the Standard Film Service Company of Cleveland, whereby the entire new program of twelve Gotham Productions will be handled by the Standard Film Service Co. for Ohio, Michigan, Kentucky, Western Pennsylvania and West Virginia.

Louis Weiss of Weiss Brothers' Artclass Pictures Corporation announces that he has sold the new series of Buffalo Bill, Jr.'s and the Buddy Roosevelt five reel romances to the Specialty Film Company of Dallas, Texas. This deal covers the territory of Texas, Oklahoma and Arkansas.

Inter-Globe Film Corporation has signed a contract for the foreign rights to the series of Dorothy Drew Releases, produced and distributed by Ellbee Pictures. The series includes eight features and the Inter-Globe will handle these throughout the entire foreign field under the terms of the contract.

Herbert Fajans Joins Davis Distributing Division

Herbert Fajans, well known as a technical man on production, has been appointed west coast representative of Davis Distributing Division. Fajans, who was associated with John L. Russell during the production of "Ten Nights in a Barroom," "Lost in a Big City," "Floodgates" and "Red Love," has assumed his duties at the Davis offices in Los Angeles.

Another important appointment recently made by Davis is that of John Pelzer, for several years associated with the film industry, as special field representative. Pelmer recently closed contracts with Greiver Productions of Chicago, for all of the Davis product, and with Walter A. Baier Film Company, Milwaukee, for a greater part of the company's program. Pelzer is now on a tour of the exchange centres in the Central West and South.

Gregor Illness Changes Chadwick Plans

The illness of Arthur Gregor has necessitated a change in the production plans of Chadwick Pictures Corporation. Gregor was to have directed Larry Semon next in "The Count of Luxembourg," but instead Semon will start work in another week in "The Perfect Clown," which will be directed by Fred Neumeyer. The cast is now being selected.

105 Recommended for the Paramount School

APPLICANTS to the number of 105 have been recommended by district representatives of Famous Players-Lasky for consideration as students in the Paramount Picture School which opens in July. The classes are being organized for the purpose of training young men and women for the screen. Ten of each sex will be awarded places in the initial class.

Of the 105 suggested as possibilities 59 are girls and 46 boys. Applicants from the east and west gathered at New York and Hollywood at the studios of the company where they were given screen tests. Testing units were sent to Atlanta, Kansas City, Philadelphia, Wilkes Barre and Boston. The final selections for the twenty to make up the initial class will be made by a committeee of competent judges.

Sada Cowan-Howard Higgin to Adapt Kane Story

Robert Kane has engaged Sada Cowan and Howard Higgin to make the adaptation of "Invisible Wounds," which he will produce for First National release. This will be the first story on which this well known pair have collaborated in the east. They recently returned from the Famous Players-Lasky studio on the coast.

"Invisible Wounds" is a Frederick Palmer best seller and brought much favorable comment from Metropolitan book reviewers. Kane is impressed with its possibilities for screen adaptation.

Wyndham Standing Joins "Dark Angel" Cast

The latest addition to the cast for the Samuel Goldwyn-George Fitzmaurice production of "The Dark Angel" for First National is Wyndham Standing, who will play the second lead. Vilma Banky, noted Hungarian beauty, will make her American debut in this picture opposite Ronald Colman, who has the leading role.

"The Dark Angel" is an adaptation by Frances Marion of the Broadway stage success of the same name. First National will release the picture some time in the Fall.

"Merry Widow" to Open New Embassy

"The Merry Widow" at a $2 top is scheduled to open the new Embassy Theatre on 7th Avenue and 46th street, New York City. The date for the opening has not yet been set. The house, built by Jo: Weinstock to be run on a 24-hour basis has been taken over by Metro-Goldwyn. It has a seating capacity of 600.



Scenes from "The Shining Adventure" an Astor Dist. Corp., release.



Highlights indicative of the action in "The Keeper of the Bees" an F. B. O. production.

Have 9 Features In Production

First National Units Are Busy on New Schedule—Prepare to Start Many More

PRODUCTION on the new season's product from First National is under full swing in both the eastern and western studios, a total of nine features now being in course of production. Of these there are three in work in New York and six units producing in Los Angeles. Earl Hudson, in charge of the New York studios of the company, plans to film eight more productions within the coming six months.

Features recently completed and which are now in the cutting room are "Graustark," Norma Talmadge's new vehicle, "Winds of Chance," the Frank Lloyd special; "The Lady Who Lied," produced by Edwin Carewe, and "Shore Leave," the Richard Barthelmess starring play.

At the studios in the east "The Pace that Thrills," featuring Ben Lyon and Mary Astor, and "The Half Way Girl" are being made, while Milton Sills and his company making "The Knockout" is due to return this week from location in Canada and complete the picture at the New York plant.

Production was started in Hollywood last week on four new features. Work was begun on two others a week previously.

The productions started last week include: "The Dark Angel," a Samuel Goldwyn-George Fitzmaurice production, from the stage play of that title with Ronald Colman in the lead. Filming began on June 10th.

"The Sea Woman," an Edwin Carewe production from Willard Robinson's play, with Blanche Sweet, Victor McLaglen, Constance Bennett and Robert Frazer. Work started June 10th.

"The Beautiful City," Inspiration's new starring vehicle for Richard Barthelmess, got under way at the same time, with Dorothy Gish and William H. Powell in the supporting cast. Elmer Clifton is directing.

"Joseph Greer and His Daughter," from Henry Kitchell Webster's new novel. Director George Archainbaud began photography on June 8th with Lewis Stone, Shirley Mason, Barbara Bedford and Hugh Allen in the cast. This production will be released under a new title.

The two productions that went into work the first week in June were Corinne Griffith's "Classified," from Edna Ferber's story, with Director Al Santell taking exteriors in New York; and "The Pace That Thrills," featuring Ben Lyon and Mary Astor, directed by Webster Campbell.

Third of Warner Product is Completed

Practically one-third of the productions on the schedule for 1925-26 have been completed by Warner Brothers, according to Hal B. Wallis, in charge of publicity at the coast studios, who is here in conference with Watt L. Parker, general supervisor of advertising and publicity for Warners.

Eight of the forty productions have already been completed, according to Wallis, and five others will be finished within a week or ten days. He said that fifty per cent of the entire schedule will be completed by September 1st.

Among the pictures finished within the past few days were "The Man on the Box," starring Syd Chaplin, "Bobbed Hair," with Marie Prevost and Kenneth Harlan, and "Three Weeks in Paris," a Matt Moore starring vehicle with Dorothy Devore in the leading feminine role.



Production highlights from "Mike," Marshall Neilan's production for Metro-Goldwyn.

New Paramount House Abroad

John Cecil Graham Gives Reason for Extending Activities on the Continent

THAT Famous Players-Lasky intend to extend their theatre activities on the Continent in cities where adequate houses are not now in operation, is the statement of John Cecil Graham, managing director of Famous-Lasky Film Service, Ltd., with headquarters in London. Graham discussed the subject at length in an interview in "The Film Renter," in London.

In part he said:

"We have no intention of building theatres in this country—it is not necessary. We are extending our theaters on the Continent by building in places that are barren. Where any big city has good theatres it is no part of our business to enter into competition, but where a city with a large population has not a theatre worthy of the name, and where there are no signs of it being erected, then we consider we are helping the industry by building a theatre.

"The situation does not apply in this country because there are splendid edifices in all the big towns and new theatres are being erected every day, and if ever we did take a theatre in one of the populated cities it would merely be for the purpose of having a show place similar to the Paramount theatre, which is in the course of erection in the Haymarket, so that you can discount any talk of Paramount invading the theatre field in this country.

"In America the situation is different. It is intolerable that a group of men can get together and offer a ridiculous price for product which has cost millions to make, and if the price is not accepted, keep it out of the city. That condition cannot be allowed to remain and that is why Famous-Lasky have had to build and take over theatres to break down that monopoly."

Three Schulberg Units Working

Company Will Have Nine of Eighteen for Next Season Completed in Fall

NINE of the eighteen features which B. P. Schulberg will offer next season will be completed and ready for screening by the middle of October, it was announced this week by J. G. Bachmann, general manager of distribution.

The producing activities are being directed by Mr. Schulberg at the studios in Los Angeles. The pictures which are now in production are F. Oakley Crawford's story "Parisian Love," directed by Gasnier—"The Girl Who Wouldn't Work" by Gertie D. Wentworth-James, directed by Marcel De Sano—and "With This Ring," Fanny Heaslip Lea's Saturday Evening Post novel directed by Fred C. Windemere on the coast.

The next three to be put in production as soon as the first trio are in the cutting room, will be "The Other Woman's Story," by Peggy Gaddis, "Lew Tyler's Wives," Wallace Irwin's novel and "The Plastic Age" by Percy Marks. The scripts for these are now being prepared.

Next in order will be an elaborate version of the stage classic, "Shenandoah." Coincident with the production of this property, will be the filming of John Goodrich's story, "Eden's Fruit" and another spectacular picture, "Horses and Women" which is said to be an unusual story of the turf.

"Lovers in Quarantine" in Production

"Lovers In Quarantine," adapted from the successful stage play, "Quarantine," has been put into production by Paramount with Bebe Daniels in the starring role. Frank Tuttle is directing. In the supporting cast are Harrison Ford, Alfred Lunt, Edna May Oliver, Diana Kane and Eden Gray. The story was adapted for the screen by Townsend Martin and Luther Reed.

Exteriors will be filmed on Long Island and in the Bermudas and the interiors will be made at the Paramount Long Island studios.

Three Additions to "Pace That Thrills" Cast

Earl Hudson has made three additions to the cast for "The Pace That Thrills," in which Ben Lyon and Mary Astor will be co-featured by First National. The additions are Charles Beyer, Mrs. Arthur Dewey and Lillian Ten Eyck. Others in the cast include Thomas Holding, Warner Richmond, Tully Marshall, Fritzi Brunette, Evelyn Walsh Hall, George S. Stevens and Dorothy Allen. Webster Campbell is directing.

Goldbeck to Write for Pola Negri

The engagement of Willis Goldbeck to write the scenarios for the coming Pola Negri pictures was announced this week by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation.



Highlights from the Warner Bros. production "How Baxter Butted In" in which Owen Moore appears.

Wellfare Program Planned for M-G-M Studios

Wellfare program, such as in effect at the Ford Motor Company, Standard Oil, and other large business organizations, will be put into operation for the benefit of the personnel of the Metro-Goldwyn-Mayer studios at Culver City, it was announced by Louis B. Mayer, in charge of production, at a dinner attended by executives and employees of the big plant.

The work will be carried on under the direction of Dr. Webster Robinson, a well known personnel director who has been connected with many large manufacturing organizations.

The system will introduce bimonthly meetings and get-togethers, boxing tournaments, dances and other forms of athletic and social events. It is planned to form a baseball league among the production companies on the Coast, a move which Metro-Goldwyn-Mayer will initiate.

Schulberg Signs Lionel Barrymore

Lionel Barrymore has been signed by B. P. Schulberg to play the leading masculine role in "The Girl Who Wouldn't Work." This will be the initial preferred picture to be directed by Marcel De Sano.

The feminine lead for the picture has not yet been selected, but several other principals have been signed, including Henry B. Walthall, Lilyan Tashman and Forrest Stanley. "The Girl Who Wouldn't Work" was adapted by John Goodrich from the novel by Gertie D. Wentworth-James, which created a sensation in London last year. It is to be published by an American publisher in the Fall.



Scenes from Paramount's "Any Woman."



Harry Carey in "The Texas Trail," a Hunt Stromberg production for Producers Distributing Corp. release.

Metro-Goldwyn Set Releases

Schedule is Being Arranged for Fifty-two Productions for Coming Season

METRO-GOLDWYN officials are busy arranging the release schedule of their fifty-two productions to be presented during the coming season starting August 16th. Definite dates have been set for some of these pictures, while others have only been tentatively set.

The first of the new pictures to go to the public will be "The Unholy Three," starring Lon Chaney and recently completed under the direction of Tod Browning. "The Merry Widow," one of the most pretentious films ever made by the Metro-Goldwyn-Mayer organization is to have its public premiere September 20th. John Gilbert and Mae Murray have the leading roles and it was directed by von Stroheim.

Other pictures from this studio to be seen in September are, Maurice Tourneur's "Never the Twain Shall Meet," a Cosmopolitan production from the story by Peter B. Kyne; Edmund Goulding's "Sun-Up," a picturization of the Lula Vollmer play, with Pauline Starke, Conrad Nagel and Lucille La Verne, and Tod Browning's "The Mystic," with Aileen Pringle and Conway Tearle.

The initial Erte picturization with Pauline Starke and Lew Cody in the leading roles will be shown in November, as will "The Tower of Lies," starring Norma Shearer and Lon Chaney. Hobart Henley's production of the Cosmo Hamilton play, "An Exchange of Wives," with Eleanor Boardman and Lew Cody, will also be presented in November. Another highlight in the November releases of the company will be the premiere of the Lillian Gish vehicle, "La Boheme," set for November 15th.

Among other attractions promised soon after the middle of August are, "The Big Parade," with John Gilbert; "Pretty Ladies," directed by Monta Bell; "Time the Comedian," with Mae Busch and Lew Cody; Jackie Coogan's first vehicle under his new contract, and "Mare Nostrum," Rex Ingram's production of the Blasco Ibanez novel with Alice Terry and Antonio Moreno in the leading roles.

Bryson and McIntyre Sail for England

James V. Bryson, managing director of the European Motion Picture Company sailed last Wednesday on the Berengaria following a three weeks' visit in this country for conferences with Universal officials. Mr. Bryson took with him the negative of "The Phantom of the Opera," which Universal has arranged to present at a premiere in London early in July.

Herb McIntyre, manager of Universal's exchange system in Australia and New Zealand sailed on the same ship. Mr. McIntyre, who was accompanied by his wife, is returning to Australia after a visit in the States, in which he included a trip to Universal City.

Warners Complete "Satan in Sables" Cast

The cast has been completed for "Satan in Sables," Lowell Sherman's first starring vehicle for Warner Brothers. Helen Dunbar and Francis McDonald are the latest additions. Others of the players already announced are June Marlowe, John Harron, Gertrude Astor, Frank Butler and Otto Hoffman.

"Satan in Sables" is from the novel by Bradley King and is being directed by James Flood.

Casting is Under Way for F. B. O. Productions

The F. B. O. studios are among the most active on the West Coast at the present time. Four new productions for this company are in the course of filming and two others are scheduled to start this week.

F. B. O.'s own productions which are ready to go into work are "Lady Robinhood," a Spanish story in which Evelyn Brent will be featured, and "The Wild Bull's Lair," starring Fred Thomson and his horse, Silver King.

Casting for Richard Talmadge's next production, "The Isle of Hope" will start in the near future and arrangements are now under way for a new series of two-reel featurettes titled "The Adventures of Maisie," starring Alberta Vaughn.

Hoot Gibson Unit Off for Location Work in Canada

Hoot Gibson, Universal western star, and a company headed by Herbert Blache, have left Universal City for Calgary, Canada, where scenes will be filmed for "The Calgary Stampede," which Universal announces will be the most elaborate vehicle thus far given the star. The management of "The Calgary Stampede" has given Universal exclusive picture rights for the coming event.

Warner Baxter Engaged for Paramount Stock Company

Warner Baxter, leading man in several screen productions, has been signed to a long-term contract as a member of the Paramount stock company.

Baxter's recent parts have been in Paramount productions, among which are "Rugged Waters," "Welcome Home," "The Air Mail," and "The Female." Before entering pictures some time ago Baxter had a long career on the stage.

Evelyn Brent Will Start New Production

Evelyn Brent will again be directed by Ralph Ince in her next production for F. B. O. The new vehicle called "Lady Robinhood" is a Spanish story and Miss Brent plays the role of a feminine "Mark of Zorro." The production is scheduled to get under way next week. Casting is now in progress.

"Gold Rush" Premiere Set for Coast

CHARLEY CHAPLIN'S latest comedy, "The Gold Rush" is scheduled for a gala opening in the Egyptian Theatre, Hollywood, on June 27th, with Chaplin as the guest of honor. Soon after that it is expected the picture will have its first New York showing, at which the comedian also hopes to be present.

Chaplin has completed an exploitation tie-up with the Brunswick phonograph people which should be effective for exhibitors. While completing the picture he also took time to arrange the musical score and to write several of the compositions. Two of these he recently recorded for the Brunswick records, playing the violin solo himself and conducting the Lyman Cocoanut Grove orchestra at Los Angeles. The compositions are entitled "Sing a Song" and "With You, Dear, in Bombay." These records will soon be on sale by the company's dealers throughout the world.

Frances Marion Will Write Script for "Thank You"

Frances Marion has been engaged by Fox Film Corporation to write the scenario for "Thank You," the John Golden stage play which is to be filmed under the direction of John Ford. Other of the Golden plays which Miss Marion has adapted to the screen for Fox are "Lightnin'," "Lazybones" and "The First Year."

"The Other Woman's Story" Next for Gasnier

Gasnier's second production of the coming season for B. P. Schulberg will be "The Other Woman's Story," by Peggy Gaddis. Production will get under way as soon as Gasnier has completed work on "Parisian Love," which is now in the making. The adaptation is being prepared by John Goodrich.

Forrest Stanley Opposite to Elaine Hammerstein

Forrest Stanley has been engaged by production manager Harry Cohn of Columbia Pictures to play opposite Elaine Hammerstein in "The Unwritten Law," second of the Columbia series of six for the coming season.

Goldwyn Completes Cast for "Stella Dallas"

With the selection of Alice Joyce, Samuel Goldwyn has completed the cast for "Stella Dallas," which Henry King will produce from the novel by Mrs. Olive Higgins Prouty. Actual shooting on the picture will start June 20, on which date Miss Joyce is expected to arrive on the coast.

Miss Joyce will have the role of "Mrs. Morrison" and will play opposite Ronald Colman who is cast as "Stephen Dallas." The title role will be in the hands of Belle Bennett. Others in the cast are Lois Moran, Douglas Fairbanks, Jr., and Jean Hersholt.

De Mille Signs Special Technical Expert

Cecil B. De Mille has signed Paul G. Sprunck as a special technical expert at his studio. His first work under the new contract was the designing of a location set for "The Coming of Amos," Rod La Rocque's starring picture, which is being directed by Paul Sloane.

Sprunck was former technical director for Famous Players-Lasky and more recently with Cosmopolitan Productions.

Additions to "Pace That Thrills" Cast

Seven players have been added to the cast which will support Ben Lyon and Mary Astor in "The Pace That Thrills," which First National is producing in the east. The newcomers to the cast are Tully Marshall, Thomas Holding, Warner Richmond, Fritzi Burnette, Evelyn Walsh Hall, Dorothy Allen and George S. Stevens.

Two Associated Features Are Completed

Two Associated Exhibitors features for release during the coming season were completed at New York studios during the week. They are "The Miracle of Life," and "Headlines." The former was directed by S. E. V. Taylor and the latter by E. H. Griffith. Both are being cut and edited.

"Jack O' Diamonds" Next for Maurice Flynn

"Jack O'Diamonds" described as a crook comedy with romance and mystery will be Maurice Flynn's next picture for F. B. O.



Principals in the cast of "Seven Days," Christie feature to be offered by Producers Distributioon Corp. Top row: Hallam Cooley, Lilyan Tashman, Charles Clary, Rosa Gore. Bottom row: Mabel Julienne Scott, Creighton Hale, Lillian Rich, Tom Wilson.

Mary Brian Leading Lady for Raymond Griffith

Mary Brian, who made her screen debut in the role of "Wendy" in "Peter Pan," has been chosen to play the feminine role opposite Raymond Griffith in "On Dress Parade," his starring vehicle for Paramount.

The cast which will support Mr. Griffith and Miss Brian includes Joseph Dowling, Kathleen Kirkham, Edgar Norton, Jacqueline Gadsden, Nigel de Bruliere, Gustav Von Seifertitz, Carl Stockdale, Gerald Austin, Lincoln Plummer and Michael Dark.

Filming of "On Dress Parade" has begun with Edward Sutherland directing. Charles Boyle is chief cameraman.

"The Big Parade" Gilbert's First Starring Vehicle

"The Big Parade," the Laurence Stallings story produced for Metro-Goldwyn-Mayer by King Vidor, is to be John Gilbert's first starring vehicle, according to an announcement by Louis B. Mayer.

The decision to star Gilbert, who has been with the Metro-Goldwyn-Mayer company for a year, was announced by Mr. Mayer after his recent return to the studios from a trip in the east. Among the Metro-Goldwyn features in which Gilbert has appeared are "His Hour," "Wife of the Centaur," and "The Snob."

Fred Creswell Resigns From Paramount

Fred F. Creswell, Southern district manager for Paramount for nearly two years, has resigned from the organization. Mr. Creswell had agreed to accept the proffer of Sidney R. Kent to take over the managership of the Paramount School for Managers, but suddenly changed his mind. He will be succeeded in Atlanta by Harry G. Ballance.

Whitman Bennett Elects New Officers

SEVERAL important changes in the personnel of Whitman Bennett Enterprises were made at a special meeting of the directors of the organization held in New York last week.

E. L. Bennett, a brother of the producer-director, was elected president to succeed H. Clay Miner, who resigned the office because of the press of other business interests but remains a director of the company. W. F. Shallenberger, head of Arrow Film Corporation, for whom the Bennett organization will produce 24 features this year, was elected vice-president.

E. L. Bennett is a prominent Boston financier and businessman. He is treasurer of the C. D. Parker Company, a leading financial organization of that city, secretary of the Cambridge Trust Company, and president of The Metropolitan Ice Company, of Boston.

Other elections were that of Myron Lesser, attorney for the organization, to the post of Secretary, and A. B. Hathaway of Boston, as Treasurer. Mr. Hathaway is President of the Cambridge Trust Company and is, of course, ideally suited to the office which he now holds.



Scenes from "Are Parents People?" a Paramount production in which Adolph Menjou and Betty Bronson appear.

Prod. Dist. Corp. Adopts Plan

Will Speed Contracts by Authorizing Division Managers to Close Them

BY an arrangement which places the matter of accepting or rejecting contracts in the hands of division managers, Producers Distributing Corporation hopes to speed up service to exhibitors and to establish a more equitable trading basis. The plan is John C. Flinn's and is being worked out by W. J. Morgan, sales manager of the company.

The system now in vogue in all distributing organizations calls for submission of all contracts to the home office for final approval. This necessitates delays according to the distance the contract must be sent and in cases where the price or conditions of the contract do not meet with the approval of the home office it may be a matter of four weeks before a satisfactory agreement is reached. The new system inaugurated by Producers makes the acceptance or rejection of a contract only a matter of one or two days regardless of where the exhibitor is loated.

Hereafter division managers of Producers Distributing Corporation will have full authority on all deals between exhibitors and the company. To still further reduce delays the company will re-divide the country and instead of having four divisions as at present, there will be eight in the future, each with a division manager who is thoroughly conversant with actual and current conditions in every part of his territory.

In speaking of the new plan Sales Manager Morgan said:

"In delegating this responsibility we do not intend to lose sight of conditions. We will keep as closely informed in the home office as heretofore, and the district managers, while having full authority in their respective territories, will be held responsible to the company's executives for all their actions and decisions."

Three Units Producing for Davis on Coast

Three production units are now making pictures for release by Davis Distributing Division. The companies now at work include Marilyn Mills and her horses, "Star" and "Beverly," who is filming "Tricks," her first feature; Peggy O'Day is making "Peggy of the Secret Service," which will be the first of a series for this company; and Ben Wilson and Neva Gerber, who are completing the ten-episode serial "The Mystery Box."

Vivian Ogden Has Gossip Role in "Thank You"

Vivian Ogden, the gossiping chatterbox of "Way Down East," is to have a similar role in the screen version of the John Golden stage success, "Thank You," which Fox recently put into production at the west coast studios. She will portray the character of Miss Blodgett, whose gossip created many of the laughs for theatre audiences.

Three New Players for Elinor Glyn Picture

Einor Glyn, always on the lookout for new faces for the screen has made three new "discoveries" for "The Only Thing," her latest picture, which she is now supervising for Metro-Goldwyn-Mayer under the direction of Jack Conway. Three roles have been assigned to people who have never before appeared on the screen.

Constance Wylie, a San Francisco girl, is playing the role of a Countess. In another role is a real Countess, Margaret Mariana, one of the youngest of Italian royalty. She is seventeen years of age.

Colonel K. A. Plimpton of England, a house guest of Douglas Fairbanks, and Mary Pickford, is the third new player.

Glenn Hunter Starts Work in "Pinch Hitter"

Glenn Hunter has started work on his second picture for Associated Exhibitors, under the title of "The Pinch Hitter." The story, sponsored by Oscar Price, is being directed by Joseph Henaberry.

Hunter's first starring vehicle for Associated is "His Buddy's Wife" and will be among the first releases of the new season.

Leading Players Named for "Parisian Love"

Players for the leading roles in Gasnier's "Parisian Love" have been signed by B. P. Schulberg. They are Clara Bow, Lou Tellegen and Donald Keith. Otto Mattieson, in a character role is the only other member of the cast so far signed.

Norman Trevor in Cast Supporting Meighan

Norman Trevor, well known stage actor and screen player, has been chosen for an important role in "The Man Who Found Himself," in which Thomas Meighan will be starred by Paramount.

Belasco Buys "Prince of Pilsen" Rights

BELASCO PRODUCTIONS, INC. has purchased screen rights to the popular stage success, "The Prince of Pilsen" and will produce it as a special for release through Producers Distributing Corporation. As the screen version has still to be written it will be a number of weeks before it goes into production.

"The Freshman" Title of Lloyd's Next

"THE FRESHMAN" is the title of the next Harold Lloyd picture for Pathe release. It was completed recently at the star's west coast studio and will be released in the Fall. The story is of college life with Lloyd in the role of the collegian who as a freshman gets into a college football game and makes a record run for a touchdown.

Jobyna Ralston is again Lloyd's leading woman, and the cast includes Pat Harmon, Hazel Keener, James Anderson, Joseph Harrington and Brooks Benedict. Sam Taylor and Fred Newmeyer directed, while Taylor, John Grey, Ted Wilde and Tim Whelan are responsible for the script.

Frank Lloyd Editing Rex Beach Drama

Frank Lloyd has completed the camera work on "Winds of Chance," his special screen production of First National release, and is now editing and titling the picture. Lloyd spent four months in filming the work, which is based on the novel by Rex Beach and deals with the Alaskan gold rush. The company traveled 13,000 miles during the location work, in which eight different locations were used.

Independent Abandons "His Master's Voice" Title

Independent Pictures Corporation has announced that "His Masters Voice," will be abandoned as a title for the first vehicle starring "Lightnin'," the dog star. The change has been made voluntarily by Independent for the reason that Sam Sax has a production titled "His Master's Voice" ready for release.

Alfred Lunt Cast for Role in Daniels Vehicle

Alfred Lunt, who recently completed a Broadway engagement as the player of the title role in Molnar's "The Guardsman," has been engaged for a principal role in support of Bebe Daniels in "Lovers in Quarantine," which Frank Tuttle will produce for Paramount. Others in the cast are Harrison Ford, Edna May Oliver, Kiana Kane and Eden Gray.

Hunt Stromberg Preparing "Last Frontier"

Hunt Stromberg is preparing to start actual shooting July 1st on "The Last Frontier," his big Western production for Producers Distributing Corporation. Before he died, Thomas H. Ince secured the buffalo stampede scenes of this Courtney Riley Cooper novel with the co-operation of the Canadian Government. Stromberg recently purchased the screen rights and these stampede scenes from the Ince estate.

All the data Ince had prepared for this production has been turned over to Stromberg and he has been carefully studying the many historical facts which the Ince research brought to light.

Davis to Distribute Mrs. Wallace Reid Feature

Davis Distributing Division, Inc., has signed contracts to take over the distribution of a feature picture to be produced by Mrs Wallace Reid, it was announced this week by J. Charles Davis 2nd. The feature is to be titled "The Red Kimono."

The picture will be made in Los Angeles by Mrs. Reid, who with Mr. Davis is now selecting a cast.

"Braveheart" is Selected as Title for DeMille Play

The screen version of William de Mille's stage play "Strongheart," will be made by Cecil B. De Mille under the title of "Braveheart," it was announced this week by Producers Distributing Corporation. The adaptation is being written by Mary O'Hara. Rod La Rocque will be starred in the feature, which is to be directed by Rupert Julian.

"Lady Windemere's Fan" Next for Lubitsch

THE next Ernst Lubitsch production for Warner Brothers will be "Lady Windemere's Fan," an adaptation from the Oscar Wilde masterpiece, which was first produced in London in 1892. As a stage production it has continued to be popular ever since.

Lubitsch had expected to use a colorful operetta as his next vehicle, but has decided to make another comedy following the successes scored by "The Marriage Circle" and "Kiss Me Again."



Colleen Moore in scenes from "The Desert Flower," her new First National starring vehicle.

Bigger Campaigns for Better Short Subjects

By E. W. HAMMONS

President, Educational Film Exchanges, Inc.

LOOKING back seven or eight years one recalls the lack of esteem in which the Short Subject was held. It was known —and perhaps justifiably so—as a "filler."

From that situation to the condition existing today is a far cry. For while the Short Subject has not by any means reached the limits of its possibilities, but has rather just gotten a good start, still it is playing in 1925 the biggest part it has ever played in Motion Picture Showmanship.

We would not, of course, think of claiming all the credit for such a great advancement in such a great factor in the picture industry, but this development of the one and two-reel pictures has been parallel with the growth of Educational Film Exchanges, Inc., and we take considerable pride in the knowledge that we have contributed much to this advancement in showmanship—for there is no real showmanship in motion pictures without well balanced programs that appeal to the masses by their diversity in much the same way that vaudeville does.

The development in the quality of Short Subjects and in their entertainment appeal to the public, however, has been far greater than the development of the average exhibitor's advertising and exploitation work. Any exhibitor who has the least ability to gauge the appeal a picture is making to his patrons knows that his comedy and other Short Subjects entertain them quite as much as the feature, and, in fact, that the comedy often saves his show from utter failure when the feature is weak. It is hard to understand why the man who realizes that his patrons are entertained by the one and two-reel pictures cannot see that they would be attracted to his box-office by proper advertising of these subjects.

Let any exhibitor ask himself what would happen to his business if all Short Subjects suddenly went off the market. The only thing in doubt is just how much longer he could remain in business, not whether he could continue or not. Every exhibitor knows this. Every exhibitor knows that his public wants, that it insists on, comedies, novelties, news reels, etc., as well as feature pictures. This being true, this same public will be attracted to the box-office by these Short Subjects if told about them.

The exhibitor who books a program feature, and with it books a two-reel comedy



E. W. Hammons, president Educational Film Exchanges, Inc.

starring one of the well known and popular comedians such as Bobby Vernon or Walter Hiers, has in his comedy a box-office attraction of greater pulling power than the feature. Why not use it?

Educational's 1925–26 Line-up

6 Two-reel Lupino Lane Comedies
6 Two-reel Bobby Vernon Comedies
6 Two-reel Walter Hiers Comedies
6 Two-reel Jimmie Adams Comedies
18 Two-reel Mermaid Comedies
10 Two-reel Christie Comedies
6 Two-reel Tuxedo Comedies
6 Two-reel Juvenile Comedies
24 One-reel Cameo Comedies
12 One-reel Lyman H. Howe's Hodge-Podge
26 Short reel "Felix the Cat" Cartoons, Kinograms, Newsreel, issued twice a week

The exhibitor who books an excellent feature and a good two-reel comedy, still will have among his possible patrons many who will not be interested in the feature enough to pay their money at the box-office to see it. But, if they were told about the two-reel comedy, and the title or the star's name appealed to them, many would thus be attracted who would not come in otherwise. In this case possibly the added patronage might not run over ten per cent. What merchant would deliberately pass up a chance for ten per cent ADDED BUSINESS? This would represent the difference between profit and loss in many a store—and it represents the difference between profit and loss in many a motion picture theatre.

When will the exhibitors of America learn to use the Short Subjects which they have booked and paid their own good money for to make added dollars for them?

Seven Units Producing at New Educational Studio

With the acquisition of the Principal Studio, now renamed "Educational Studio," located at 7250 Santa Monica Blvd., Los Angeles, the Mermaid, Tuxedo, Juvenile, Lupino Lane and Cameo Comedy units producing comedies for the Educational program find themselves housed in one of the most complete studios in the world devoted exclusively to comedy production.

The studio was lately acquired at a price of $350,000, and already nearly $100,000 has been expended on improvements and enlargements necessary to accommodate the companies working on the huge lot. Two new enclosed stage buildings are in process of completion and companies are already at work making pictures on the new stages and on the stages already erected.

In addition to the studio buildings a property room has been erected large enough to house all the props used in the production of the comedies. A cutting room and projection rooms for six units are in process of completion, as well as blacksmith shops, wardrobe building, and a new block of dressing rooms.

The electrical equipment of the studio has been enlarged by the addition of a complete 300 K. W. motor generator plant, complete with switchboard and a complement of the most modern lighting equipment.



Educational comedy stars, Lupino Lane, Bobby Vernon, Walter Hiers, Jimmie Adams.

Educational Announces Huge 1925-26 Program

WITH two or more series of two-reel subjects likely to be announced later in addition to the line-up now being offered by Educational Film Exchanges, Inc., E. W. Hammons' Short Subjects organization is getting ready to distribute the biggest and, according to the firm belief of every Educational executive, the strongest program in its history.

While the advance in the exhibitors' buying season made it advisable to announce the Educational Pictures program as it now stands without waiting for the completion of details on several groups of pictures being planned, the Educational Pictures schedule now contains almost all the well known groups of the last season, and two additional series of star comedies. Lupino Lane, master of pantomime whose work on the stage and screen in America has even exceeded his great successes in Europe, has been added to the list of Educational Pictures stars, and Jimmie Adams, who has been seen in leading roles in many of Educational's outstanding comedy successes for several years, has been taken out of Christie Comedies and signed up for a series of six Jimmie Adams Comedies.

Educational's present line-up will embrace 126 screen subjects, in addition to the weekly issue of Kinograms news reels. In the line-up are 64 two-reel comedies and 62 one-reel comedies, cartoons and novelties.



Jack White, producer for the Educational program.

First releases in the new season's series will be late in August.

"The addition of Lupino Lane and Jimmie Adams Comedies and Felix the Cat Cartoons to the list of Short Subjects successes which we continue from last season, makes our new program the strongest line-up of one and two-reel pictures both as entertainment units and added box-office attractions that we have ever been privileged to handle," said Mr. E. W. Hammons, president of Educational. "The two or more additional series of pictures which we expect to announce to exhibitors in the near future, as soon as production details are worked out, will make the Educational Pictures schedule for the coming season the biggest in our history.

"The number of pictures is secondary to quality. Quality with us is always considered before quantity. Still further building up our already strong line-up by the addition of stars and pictures of acknowledged box-office value, was our first undertaking in preparing this new group of releases. But because of the great strides which the Short Subject has been making and is continuing to make in the presentation of Motion Picture Entertainment, it is our aim also to provide for Educational's exhibitor friends an additional number of pictures.

"With the new subjects to be announced later added to our present line-up, we feel that Educational is offering exhibitors a program of Short Subjects that will go a long way toward helping them to be independent of entire reliance on the feature through the building up and advertising of diversified entertainment week in and week out."

Four Christie Units Contribute To Program

THE various comedy units producing pictures at the Christie Studios for release on Educational's 1925-1926 program are now engaged in the most intensive period of production which has yet been undertaken at that famous comedy plant.

There will be four series of two-reel comedies produced at this studio. Perhaps one of the most interesting moves is that Educational will release a special series of Jimmie Adams Comedies. Adams has already started on the first of this series of comedies and it will be one of the early releases on the Educational program. Molly Malone will be seen as Jimmie's leading lady in his first starring vehicle.

The Bobby Vernon Comedies, which established themselves so firmly last season, will start operations with Bobby supported by a new leading lady, Frances Lee, who is coming into pictures after gaining popularity and fame on the vaudeville stage, where she appeared on the Orpheum Circuit.

The Walter Hiers Comedies unit is the third to start work on new pictures. Hiers has been increasng his popularity by using his vacation period to make personal appearances through the East and Middle West. The prestige of the Hiers two-reelers is gaining by leaps and bounds in response to his excellent work in his recent comedies "Good Spirits," "A Rarin' Romeo," "Tender Feet" and "Oh, Bridget." Duane Thompson and Clara Horton have been signed and will appear opposite Hiers in his new series of Comedies.

Fourth but not least important of the units assembling is that making the popular brand known as Christie Comedies. The Christie series will introduce a new find of Al Christie's in the person of Billy Dooley, who has been amusing vaudeville audiences for many seasons on the Orpheum Circuit. Dooley is an eccentric comedian who will make high class slapstick for the screen and carry out Al Christie's motto of "hilarious hokum with a reason." Neal Burns will also be featured in a number of releases of Christie Comedies. Burns is a long time favorite in the Christie Comedies and his face is known the world over. Also prominent in the Christie series will be Jack Duffy, who has scored heavily in the past with his odd "Grandpa" characters.

Christie is assembling a squad of new beauties to support the comedians in the new series of Christie Comedies. The first to sign on the dotted line were Doris Wynn and Jean Lorraine, striking looking youngsters with pep and dash. Vera Steadman, a Christie Comedies favorite for several years, will be in some of the comedies, and also Natalie Joyce, one of the popular "Baby Stars." Other comedians are Bill Blaisdell, Eddie Baker, Bill Irving, Lincoln Plumer and others yet to be signed.



Principal players in Educational comedies. Bill Balisdell, Bill Irving, Lincoln Plumer, Eddie Baker, Jack Lloyd, Jack Duffy.

Famous Comedians To Star For Educational

ONE of the most important announcements in connection with Educational's 1925-26 program is that of the acquisition of Lupino Lane to star in a series of two-reel comedies to be called "Lupino Lane Comedies."

Lane, who played the role of Koko, the executioner, in the recent revival of the famous Gilbert & Sullivan Opera, "The Mikado," at the Forty-fourth Street Theatre, New York, has recently completed a successful season in vaudeville in and around New York City.

Previous to his American debut in the huge stage production, "Afgar," Lane was a featured player at the London Hippodrome. At the end of the run of this play he was immediately signed by Fox and was starred in three two-reel comedies, "The Reporter," "The Pirate" and "My Hero."

Bobby Vernon Series

Bobby Vernon, one of the most popular stars appearing in Short Subjects, will make another series of six Bobby Vernon Comedies for Educational.

It was decided last year to star Vernon in a series of comedies bearing his name in order that exhibitors could more easily realize on the great drawing power of this star.

Vernon is one of the most consistent performers on the comedy screen. He is very versatile, has a winning screen personality and injects into his comedies the speed and action so necessary to Short Subjects.

Walter Hiers Series

The announcement that Walter Hiers has been signed for another series of six two-reel comedies to be released through Educational Film Exchanges, Inc., does not come as any surprise to those who have followed the big comedian's work in two-reelers.

Hiers is more than "just another fat man." He is an excellent comedian, thoroughly seasoned in comedy work by his years of appearance in feature length productions with Paramount and other big organizations.

During the season just closed, Hiers produced six two-reel comedies for Educational. These were, in the order of their release, "Short Change," "A Fat Chance," "Good Spirits," "A Rarin' Romeo," "Tender Feet" and "Oh Bridget," the last of which will be released on Educational's July schedule.



Al. Christie, producer for the Educational program.

Jimmy Adams Series

As a reward for his excellent work during the last two series of Christie Comedies, Jimmie Adams will be given the starring roles in a series of comedies to be named after himself the Jimmie Adams Comedies six of which will be released by Educational Film Exchanges, Inc., during the coming season.

Adams has been appearing on the Educational program for over three years. He was featured in a series of twenty-four Educational-Cameo Comedies and played featured parts in a number of Educational-Mermaid Comedies.

Burns and Dooley

Neal Burns and Billy Dooley will share honors in Educational-Christie Comedies in the series of ten two-reelers which will be released in the coming year by Educational Film Exchanges, Inc.

Burns is rounding out his ninth year with the Christie Comedies, during which time he has appeared in nearly one hundred and fifty pictures. Burns will be seen in five of the ten Christie Comedies to be released by Educational.

Billy Dooley is declared by Christie to be a real "find." He has been appearing in vaudeville, and it was in his sketch "The Misfit Sailor" that Al Christie saw him and decided that Dooley "had something." A contract with Christie followed.

Conley and St. John

Educational will release eighteen Mermaid Comedies during the 1925-26 season, starring two very popular comedians, Lige Conley and Al St. John.

Conley, who has appeared in these popular comedies three years has been resigned for the 1925-26 season and will be featured in a considerable number of these fast action comedies.

Al St. John, who will alternate with Conley in the featured roles of these Mermaid Comedies was seen in the Mermaid Comedies "Red Pepper" and "Fares, Please!" made near the end of the 1924-25 season.

Johnny Arthur

Of considerable interest to exhibitors is the announcement that Johnny Arthur has been signed by Educational-Tuxedo Comedies to star in a series of these popular two-reelers.

This is Arthur's first advent into the two-reel comedy field, but he has a considerable following due to his work in feature attractions. Previous to his entry into pictures he was a well known leading man in many stage productions.

Cliff Bowes

Cliff Bowes will be one of the featured comedians in Educational-Cameo Comedies, for which a new contract for twenty-four has been closed by Educational. These popular single-reeler comedies will be released at the customary rate during the coming twelve months.

Bowes has appeared in the majority of the Cameo Comedies released during the last three years.

Juvenile Stars

For the third year in succession, Juvenile Comedies will occupy a prominent place on Educational's program.

The third series will present a bevy of widely known young stars, probably including Jack McHugh, Bobby Gordon and Bubbles Barry. During the past year Jack McHugh and Mickey Bennett have been featured in these comedies and the casts have always contained the best juvenile talent available.



Stars and featured players in Educational comedies, Johnny Arthur, Al St. John, Lige Conley, Bill Dooley, Cliff Bowes, Neal Burns.

Extensive Advertising Campaigns Planned

THE advertising and publicity plans for Educational Pictures during the 1925-1926 season are designed to constitute the biggest campaign of exploitation ever provided on a group of Short Subjects for the benefit of exhibitors.

First of all, there is the national magazine advertising which includes a consistent campaign in the Saturday Evening Post. This advertising in the Post, which has been conducted without a break by Educational for several years, not only serves to keep the movie going public thoroughly familiar with the Educational trade mark and the names of various brands of pictures released through Educational, but also to inform the fans of outstanding new comedies by name. This advertising is credited generally with having played a big part in raising the prestige, not only of Educational Pictures, but of Short Subjects as a whole. In August and September Educational will announce its new program of one and two-reel pictures to the public through the columns of the Saturday Evening Post.

In order still better to take advantage of every opportunity for magazine and newspaper publicity throughout the country, the



Pat Sullivan, producer of the "Felix the Cat" cartoons, an Educational release.

activities of the Advertising and Publicity Department of Educational Film Exchanges, Inc. are being considerably increased with the addition of a West Coast Bureau under the direction of Ray L. Hoadley who, for more than two years, has been a member of the Advertising and Publicity Department in the Home Office.

Press sheets will be issued on all two-reel comedies and all special subjects during the year. While these press sheets are concise arrangements of exhibitor helps, they offer a complete supply of newspaper ads, publicity stories, cuts and exploitation suggestions, so that the exhibitor can get from them a well rounded publicity campaign on his two-reel pictures. Mats for all advertising and publicity layouts are furnished free to exhibitors.

Educational has always made it a practice to supply a complete line of accessories on its Short Subject releases. These include, for example, on two-reel comedy subjects, one-sheet and three-sheet posters in four colors, 11x14 duotone lobby display cards, 8x10 black and white photographs and hand colored slides.

To these accessories are now added trailers on all two-reel star comedies. These trailers are available to all exhibitors through the National Screen Service.

Leading Comedy Directors in Charge of Units

DIRECTORIAL supervision of the two-reel comedies in Educational's 1925-1926 program will be in the hands of two of the greatest comedy geniuses that motion pictures have developed.

At the Christie Studio the guiding mind will be that of Al Christie who will be responsible not only for the ten two-reel Christie Comedies but also for six Bobby Vernon Comedies, six Walter Hiers Comedies and six Jimmie Adams Comedies.

At the Christie Studio, Scott Sidney will direct the new series of Jimmie Adams Comedies, Archie Mayo will direct Walter Hiers in his second series of Walter Hiers Comedies and Harold Beaudine will continue to direct Bobby Vernon. Billy Watson and Walter Graham will direct Neal Burns and Billy Dooley in the ten Christie Comedies.

Jack White will have the chief responsibility at the Educational Studio—the plant recently taken over from Principal Pictures and improved for the production of eighteen Mermaid Comedies, six Juvenile Comedies and six Tuxedo Comedies, as well as the entire series of twenty-four one-reel Cameo Comedies.

At the new Educational Studio the directorial staff will consist of Norman Taurog, Albert Ray, Stephen Roberts and William Goodrich, in addition to Jack White, who will personally direct a number of comedies during the coming season.

News Reels and Novelties Feature Program

KINOGRAMS, "the news-reel built like a newspaper," will again be distributed by Educational Film Exchanges, Inc., on a twice a week basis.

This popular news reel is entering its seventh year of existence, bigger and better than ever and showing a surprising increase in circulation with every new year. The producers of Kinograms lay this remarkable growth to the practical idea back of this news reel—the idea that a news reel should resemble, in all important points, the big newspapers of the day.

Today Kinograms enjoys one of the top places in the news reel field and its representation numbers the largest and finest houses in the country.

Lyman H. Howe's Hodge-Podge, acknowledged by many to be one of the most popular magazine reels on the screen, will again be distributed by Educational Film Exchanges, Inc. A contract for the distribution of those highly diversified and entertaining reels has been signed.

Produced by the famous organization started by the late Lyman H Howe, the pioneer road showman of the industry, these reels present widely diversified topics.

One of the outstanding announcements of Educational's 1925-26 program is the news that this great Short Subjects organization will distribute during the coming year the popular "Felix The Cat" subjects.

Contracts have already been closed with Pat Sullivan, creator of "Felix," for a series of twenty-six of these animated cartoon comedies, assuring one release every two weeks during the coming year.



Leading ladies in comedies on the new Educational program. Frances Lee, Clara Horton, Duane Thompson, Molly Malone, Estelle Bradley, Vera Stedman, Virginia Vance, Doris Wynne, Natalie Joyce.

Exhibitors Service Bureau



Excellent window display given "Sally" (First National) by the Owl Drug Co. during the showing at the Warfield theatre, San Francisco. Cut-outs of the star were used generously.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

Edward L. Hyman, Mark Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr., Finkelstein & Rubin, Minneapolis.

Leo A. Landau, Lyceum theatre, Minneapolis.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Metropolitan theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Managing Director, Famous Players-Lasky theatres, Los Angeles.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

W. C. Quimby, Managing Director, Strand, Palace and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS.						
Charmer, The	—	2	5	3	73	6,076 ft.
Code of the West, The	—	5	4	1	58	6,777 ft.
Kiss in the Dark, A	—	3	8	1	65	5,767 ft.
FIRST NATIONAL						
Declasse	—	2	5	3	58	7,869 ft.
Quo Vadis.	—	—	5	6	86	12 reels
METRO-GOLDWYN.						
Monster, The	—	3	6	3	72	6,435 ft.
Seven Chances.	—	—	6	6	85	5,113 ft.
UNIVERSAL.						
Let 'Er Buck	—	1	8	3	75	5,547 ft.

George E. Brown, Imperial theatre, Charlotte, N. C.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

Shopping Column Tie-up on "Dressmaker From Paris"

Manager Leonard Bishop of the Regent theatre, Ottawa, pulled off a neat bit of newspaper advertising for the presentation of "The Dressmaker from Paris," during the Easter Shopping week when he made use of paid reader space in the women's shopping section of The Ottawa Journal, this department being conducted by a fashion writer under the nom de plume of "Polly Pobble."

This reader appeared in several issues along with various other snappy readers for ladies' wear stores, milliners, shoe stores and other places of business. All readers are written in conversational style with small half-column half-tones inserted.

Here are just a few lines to indicate the tenor of the newspaper story:—

The fashions won't be all found in the shops during Easter Shopping Week," says Polly Pobble, "for there is the most gorgeous fashion revue imaginable at the Regent. Did you know that Leatrice Joy has gone back to the movies and is appearing in a wonderful new Paramount picture, 'The Dressmaker from Paris.' I wouldn't miss it for anything. There's a very interesting love story, of course" and so on.

A direct appeal for attendance at the theatre comes in the final paragraph which reads:—"Did you say that you'd like to see it too? Righto, we'll meet you in time for the late show tonight—but we'd better not take chances on being early; when there's an opportunity to see a really gorgeous fashion show, you may be sure that everyone in town will be going."

Carroll Builds Effective "Excuse Me" Display

During the recent showing of "Excuse Me," the lobby of the Victory, Tampa, was converted into a railway station by Manager John B. Carroll. For the purpose, a railroad setting was built on the back wall of the lobby with the theatre ticket office encased in beaverboard painted to represent a country railway station with a train schedule board.



Window display of original gown worn in "Madame Sans Gene" (Paramount), arranged by Manager Harry Van Demark of the Queen theatre, Houston.

To the left of the station was the rear of a Pullman car decorated with ribbons, old shoes, etc., carrying a large illuminated disc worded "Excuse Me" Special. The entrance door to the theatre was also covered with beaverboard depicting the rear of a Pullman.

The display, made by the staff artist, was an excellent visualization of the title.

A feature of the program was the novel overture entitled "All Aboard." This was specially arranged for the picture by Director Carter and included various train effects executed by the drummer. This musical number received a hearty reception at every performance.

Manager Carroll started his standard campaign a week in advance with special screen announcements and catchline slides, billing, lithographing, etc. The newspaper campaign was started four days before showing with a series of teaser ads

Bills Folded in "K" Shape Exploit "K—Unknown"

"K—The Unknown" has been exploited pretty thoroughly in its journey about the country, but George Schade of the Schade theatre, Sandusky, Ohio, used a couple of tricks we haven't heard of before.

His house manager, O. E. Skidmore, found a way to fold a dollar bill so that it made a perfect "K." One thousand brand new bills folded in this way were inserted in transparent envelopes, and starting eight days before the showing were given out as change at the theatre and used in paying all theatre bills. Before "K" reached the Schade everyone in town was talking about it.

The second of Schade's ideas was to have 300 cardboard "K's," 11 by 7 inches, cut out and a string attached. On the three parts of the letter were printed: "Schade theatre, Sun., Mon., Tues., May 3-4-5" and "The Unknown." To 200 of these small potatoes were tied and then they were put up in the downtown section by the simple expedient of throwing the potatoes into the branches of a low tree, and over awning frames and telephone wires. The "K" dangled down at the end of its string, and on Saturday morning Main street was fairly dripping "K's." The other hundred were used as door hangers.

"Dressmaker From Paris" Boosted Despite Handicap

Despite the handicap of a late booking, which did not permit of Manager W. E. Drumbar's arranging a Fashion Review for "The Dressmaker From Paris," at the Riviera, in Knoxville, this photoplay was expertly advertised.

With the co-operation of every ladies' shop in Knoxville, exquisite window displays of the latest feminine fashions were arranged. This was climaxed by the merchants participating in a single and double page spread of display ads with illustrations of the newest in women's apparel. This netted the theatre three full pages of free advertisements.



"New Toys" (First National) was given a most attractive lobby display in Seattle when it was shown recently at the Coliseum theatre, stripes being used to good advantage to set off the display.

Aunts of Charleys Free to "Charley's Aunt" Run

Manager W. E. Drumbar's recent tie-up with the Knoxville News on "Charley's Aunt," proved an excellent publicity builder for that attraction's run at the Riviera theatre.

The day preceding opening, the Knoxville News carried a front page article headed—Ladies: Which of you is a "Charley's Aunt?" with an announcement that, if the ladies residing in the city having nephews named "Charley," would fill out the coupon printed below and present it in person at the News office, they would each receive a ticket good for a performance of "Charley's Aunt" on Thursday or Friday, but not Saturday. The coupon called for the nephew's full name, his age and place of residence, with aunt's name and address.

The comedy appeal of the photoplay was stressed, Manager Drumbar using a ballyhoo for the purpose. The appearance on the streets of a man dressed to represent "Charley's Aunt" caused considerable comment and laughter.

Attractive Displays Given "Tarnish" in Nashville

Some unusually attractive window displays and tie-ups were obtained on "Tarnish," by Manager Dewey Mousson, his assistant, Walter Harmon, and W. R. Arnold, the exploiteer, when shown at the Knickerbocker theatre in Nashville, Tenn.

Twelve days in advance Harmon prepared and set up several attractive poster cut-outs for both lobbies of the theatre. In addition to the poster cut-outs, there was a very attractive and original treatment given to a display of the title. Three or four days were spent on this alone. A long strip of beaverboard was taken and the title cut out in about three-foot letters, the strip being twelve feet long. White tissue paper was pasted over the back of each letter. A high-powered electric flashing globe was mounted in such a way that it gave a flash of light through the letters so that it resembled an electric flashing sign.

The stairways leading to the balcony bore posters and special signs were painted on the lobby mirrors by Harmon, who also painted an attractive design in a window of the vacant O. K. Houck building on one of Nashville's most prominent corners. Night value was obtained from this window display by placing two or three large Mazda globes behind the design.

Manager Mousson used a series of teaser ads in both Nashville newspapers in advance of his regular display copy. Round disks carrying the title of the picture were placed on about a hundred taxicabs, and traffic safety zones to the number of 175 were covered with quarter-sheet type posters. Quarter sheet cards were placed on 150 street cars.



Illuminated display, horseshoe shaped, built over the box-office of the Olympic theatre, Altoona, Pa., during the showing of "The Dixie Handicap" (Metro-Goldwyn).

Many 'Gold' Tie-ups Given Run of "The Golden Bed"

'Gold' was the keynote of Manager E. E. Collins' lobby on "The Golden Bed" at the Queen, Galveston. All of the one and three sheet backgrounds were made of gold paper resembling burlap. Even the cut-out sign over the box office had black lettering on gold. The entire display produced a striking effect.

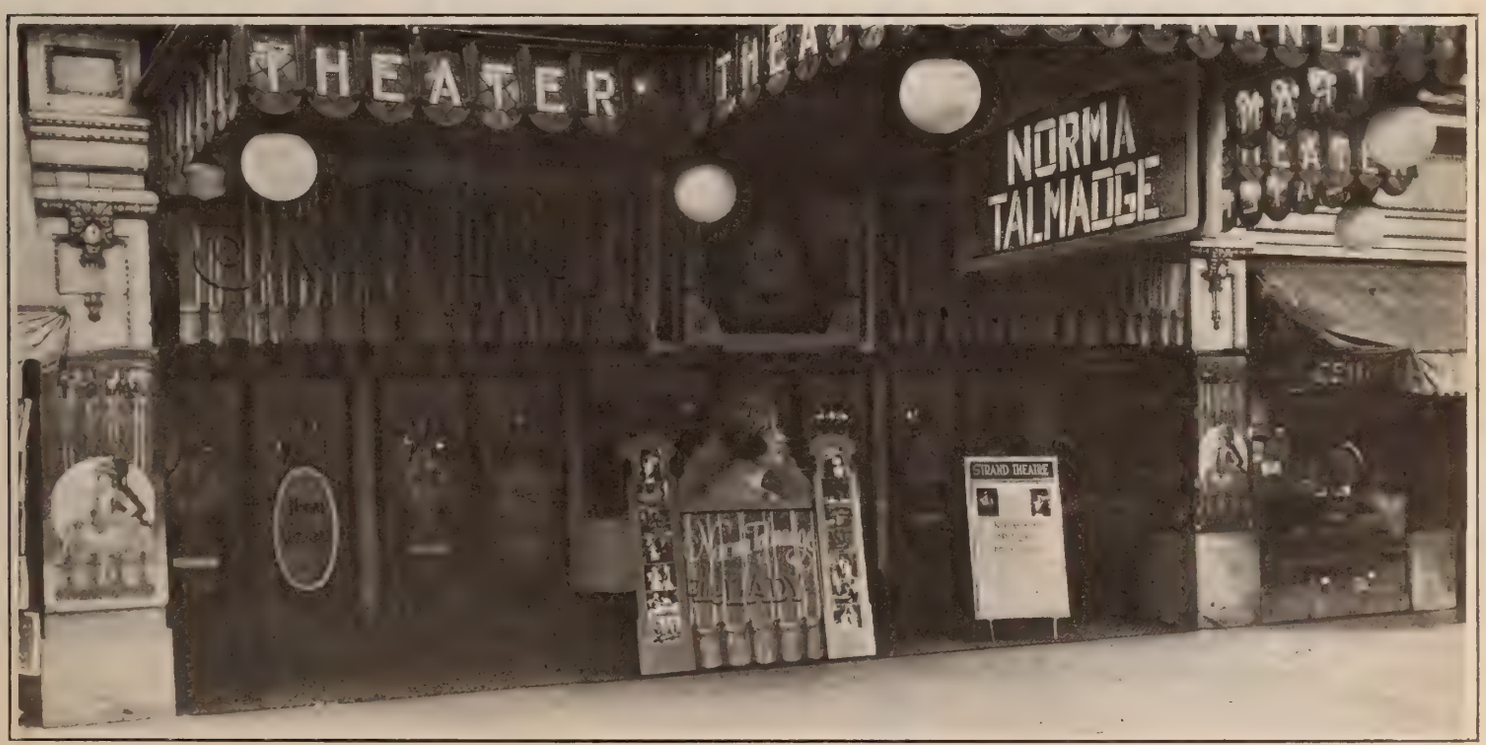
The advance campaign started in the Galveston News a few months previous to opening date with the publication of the story in serial form was followed up with front page boxes, printed several times during the run of the serial, urging all to read the story and then go see the photoplay coming to the Queen.

A well-known furniture company had a window display of a beautiful brass bed which was tied-up with the photoplay by advertising it as "The Golden Bed" with a 'golden' opportunity to purchase it at a very low price.

"Madame Sans Gene" in Perfect Program Weeks

"Madame Sans Gene," playing the Arcade, Jacksonville, recently was the first offering on the "Four Perfect Program Weeks," inaugurated by Manager Guy O. Kenimer, and as such shared largely in the publicity given this event.

Excellent window displays were a prominent feature of the campaign, one with a well-known jewelry shop displaying exquisite ladies' hand-bags with a beautiful photo of Gloria Swanson mounted in a silver frame. The first tie-up with the Nunnally Candy Shop was effected on this attraction with two window displays of special boxes of candy with a huge photograph of the star in the center of each with a card worded "Sans Gene Parfait-Marvelous." The third window with a book store, had a splendid display of the book with an attractive cut-out from the three sheet, carrying three different pictures of Miss Swanson.



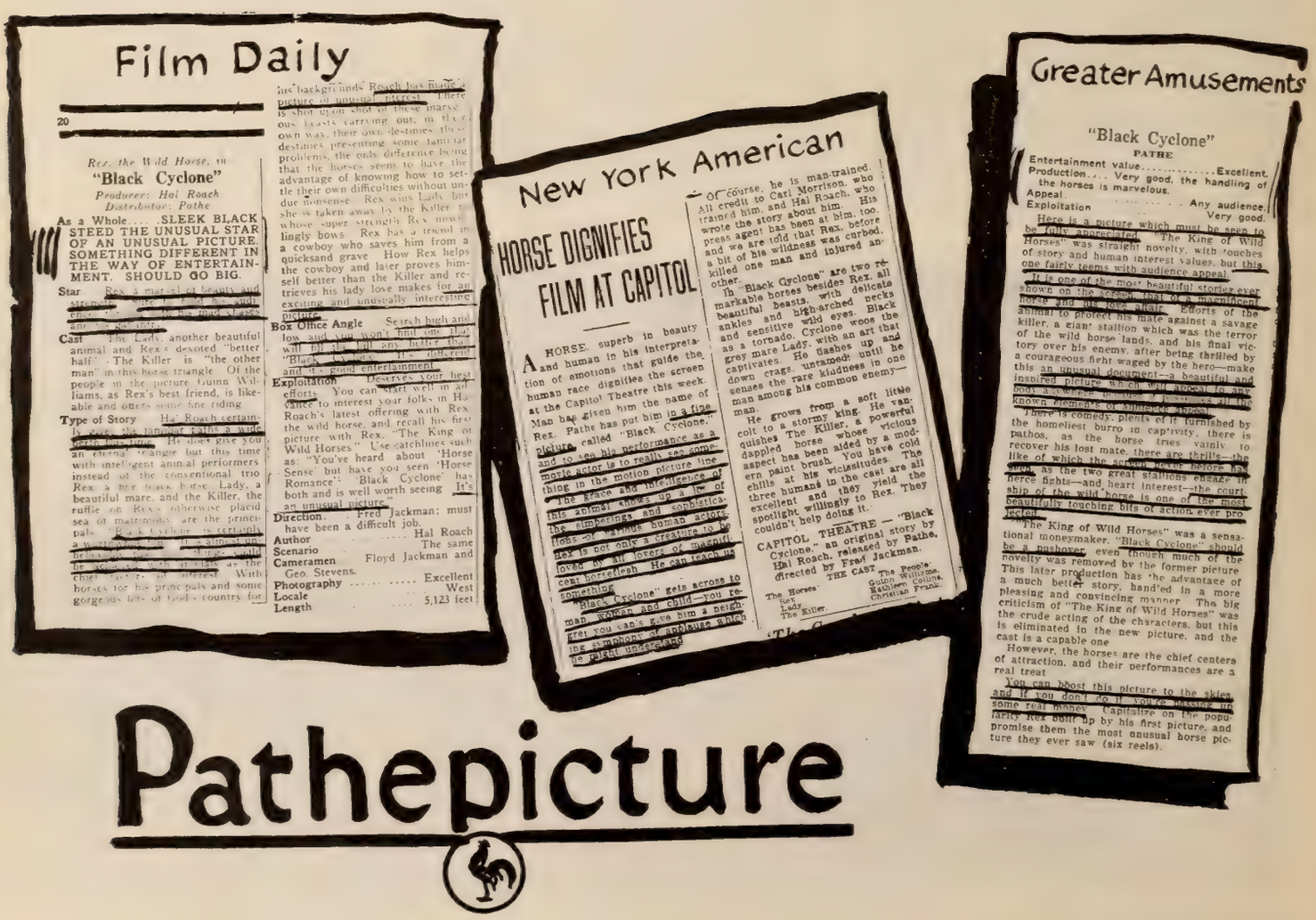
Highly decorative special artwork was featured in the high class lobby display on "The Lady" (First National) arranged at the Strand theatre in Seattle during the recent engagement there of that picture.

"Should be a Pushover," "Thrills Such as the Screen Has Never Seen Before," "If You Don't Boost This to the Skies You're Passing Up Real Money," "A Wonder," "Search High and Low and You Won't Find One Better," "One of the Screen's Triumphs," "Makes Screen History," etc. etc.

Those are some of the comments made by reviewers representing all classes of publications. When did you ever hear such a chorus of praise?

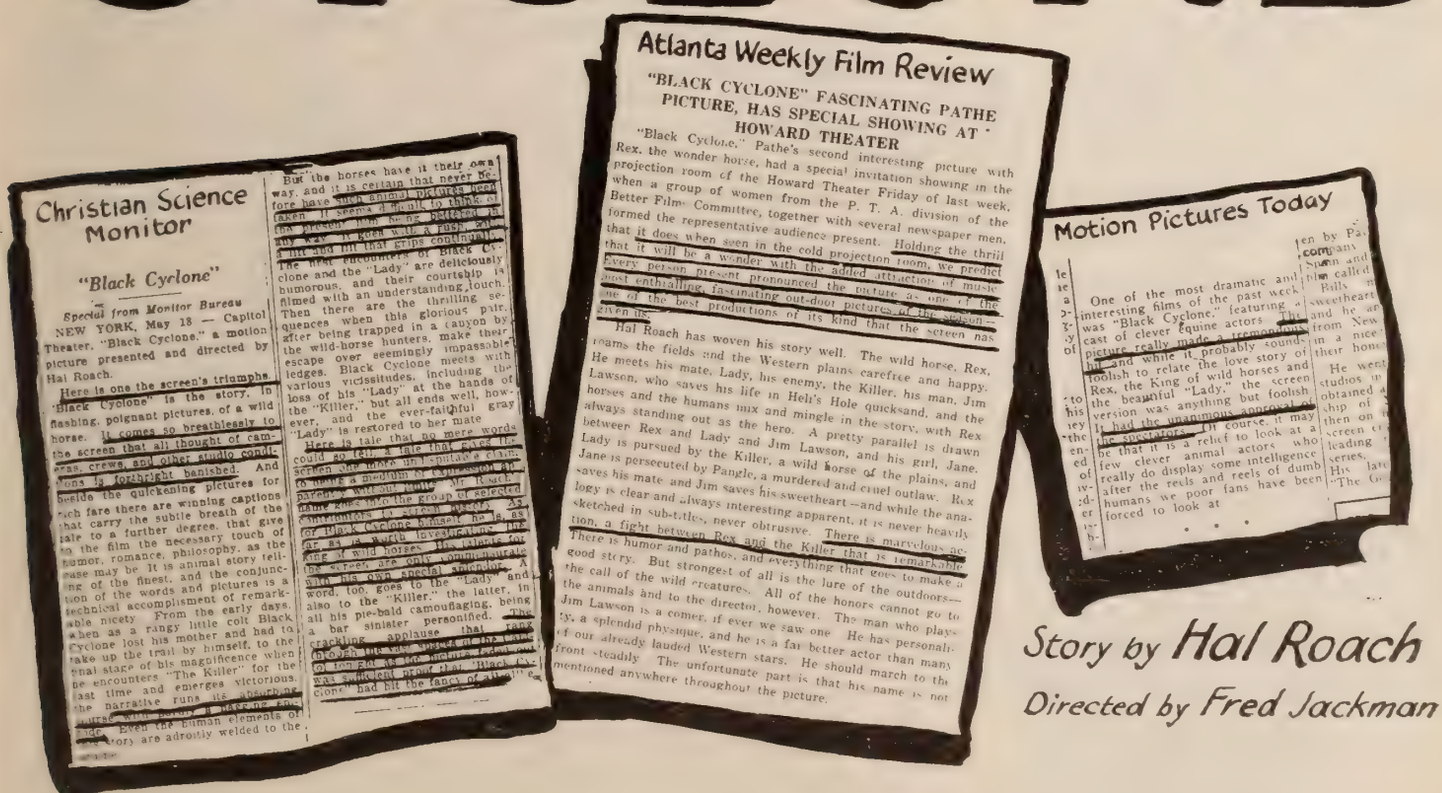
Hal Roach *presents*

in "BLACK



Pathepicture

REX—*The Wild Horse*
CYCLONE"



Christian Science Monitor

"Black Cyclone"

Special from Monitor Bureau

NEW YORK, May 18 — Capitol Theater, "Black Cyclone," a motion picture presented and directed by Hal Roach.

Here is one the screen's triumphs. "Black Cyclone" is the story, in flashing, poignant pictures, of a wild horse. It comes so breathlessly to the screen that all thought of cameras, crews, and other studio complications is forthright banished. And beside the quickening captions that carry the subtle breath of the tale to a further degree, that give to the film the necessary touch of humor, romance, philosophy, as the case may be. It is animal story telling of the finest, and the conjunction of the words and pictures is a technical accomplishment of remarkable nicety. From the early days, when as a rangy little colt Black Cyclone lost his mother and had to take up the trail by himself, to the final stare of his magnificence when he encounters "The Killer" for the last time and emerges victorious, the narrative runs its absorbing course with [illegible] elements of tragedy. Even the human elements of the story are adroitly welded to the

But the horses have it their own way, and it is certain that never before have such animal pictures been taken. It seems difficult to think of any way in which a push, and a lift and thrill that grips continually. The [illegible] encounters of Black Cyclone and the "Lady" are deliciously humorous, and their courtship is filmed with an understanding touch. Then there are the thrilling sequences when this glorious pair, after being trapped in a canyon by the wild-horse hunters, make their escape over seemingly impassable ledges. Black Cyclone meets with various vicissitudes, including the loss of his "Lady" at the hands of the "Killer," but all ends well, however, and the ever-faithful gray "Lady" is restored to her mate.

Here is tale that no mere words could do full justice to. A tale that calls for screen [illegible] more than a passing [illegible] parallel with [illegible] Mr. Roach [illegible] the group of selected [illegible] to screen history. As for Black Cyclone himself, he is, as a world investigator [illegible] of wild horses, [illegible] for the screen, are only [illegible] With his own special [illegible] A word, too, goes to the "Lady" and also to the "Killer," the latter, in all his pie-bald camouflaging, being a bar sinister personified. The crackling applause that [illegible] through [illegible] of tonight [illegible] that "Black Cyclone" had hit the fancy of [illegible]

Atlanta Weekly Film Review

"BLACK CYCLONE" FASCINATING PATHE PICTURE, HAS SPECIAL SHOWING AT HOWARD THEATER

"Black Cyclone," Pathe's second interesting picture with Rex, the wonder horse, had a special invitation showing in the projection room of the Howard Theater Friday of last week, when a group of women from the P. T. A. division of the Better Films Committee, together with several newspaper men, formed the representative audiences present. Holding the thrill that it does when seen in the cold projection room, we predict that it will be a wonder with the added attraction of music. Every person present pronounced the picture as one of the most enthralling, fascinating out-door pictures of the season—one of the best productions of its kind that the screen has given us.

Hal Roach has woven his story well. The wild horse, Rex, roams the fields and the Western plains carefree and happy. He meets his mate, Lady, his enemy, the Killer, his man, Jim Lawson, who saves his life in Hell's Hole quicksand, and the horses and the humans mix and mingle in the story, with Rex always standing out as the hero. A pretty parallel is drawn between Rex and Lady and Jim Lawson, and his girl, Jane. Lady is persecuted by Pangle, a murdered and cruel outlaw. Rex saves his mate and Jim saves his sweetheart—and while the analogy is clear and always interesting apparent, it is never heavily sketched in sub-titles, never obtrusive. There is marvelous action, a fight between Rex and the Killer that is remarkable. There is humor and pathos and everything that goes to make a good story. But strongest of all is the lure of the outdoors—the call of the wild creatures. All of the honors cannot go to the animals and to the director, however. The man who plays Jim Lawson is a comer, if ever we saw one. He has personality, a splendid physique, and he is a far better actor than many of our already lauded Western stars. He should march to the front steadily. The unfortunate part is that his name is not mentioned anywhere throughout the picture.

Motion Pictures Today

One of the most dramatic and interesting films of the past week was "Black Cyclone," featuring a cast of clever equine actors. This picture really made a tremendous hit, and while it probably sounds foolish to relate the love story of Rex, the King of wild horses and the beautiful "Lady," the screen version was anything but foolish. It had the unanimous approval of the special critics. Of course, it may be that it is a relief to look at a few clever animal actors who really do display some intelligence after the reels and reels of dumb humans we poor fans have been forced to look at

. . .

Story by *Hal Roach*

Directed by Fred Jackman

Premier at the Capitol, New York, 120 Days over the Loew Circuit.

Granada, San Francisco
Rialto, Los Angeles
State, Boston

Paramount, Salt Lake City
Rialto, Denver
Valentine, Toledo, etc. etc. etc.

Additional Comedy Units for Sennett

Two additional comedy units have been added to the Mack Sennett staff, bringing the number to six making comedies for that producer. Gil Pratt, recently added to the directorial staff, is preparing to begin a new comedy with Ralph Graves, while Art Rossom is directing Alice Day.

Eddie Cline is shooting one with Raymond McKee, Ruth Hiatt and two-year-old Mary Ann Jackson. Del Lord is directing Billy Bevan and Madeline Hurlock. Harry Langdon has completed his first feature comedy and is working on a new two reeler under the direction of Harry Edwards, while Lloyd Bacon is preparing to start work on another.

Additions have been made to the Sennett scenario department, which now includes Percy Heath, Arthur Ripley, Jack Jevne, Gus Meins, Frank Capra, Jefferson Moffitt and Ewart Adamson.

Hancock Joins the Staff of Kinograms

Herbert E. Hancock, well known as a news reel executive has joined the editorial staff of Kinograms as associate editor. His experience in this field covers a period of over ten years.

Hancock first organized and managed the animated cartoon department of International Film Service. Then he organized Fox News, of which he was director-in-chief for four years. He returns to the field after an extensive period of illness.

Roach Signs Leo McCarey to Long Term Contract

Hal Roach has signed Leo McCarey to a long-term contract to direct comedies. McCarey has directed the majority of the Charley Chase Comedies which Roach produced for Pathe.

The director is the son of Tom McCarey, fight promoter and prominent figure in Los Angeles' sporting circles.

"KRAZY KAT"
REG. U. S. PAT. OFF.
By BILL NOLAN
Will Balance Your Program



WINKLER PICTURES
220 WEST 42ND STREET
NEW YORK CITY
Sole Foreign Distributors
THE EDWARD L. KLEIN COMPANY
25 W. 43rd St. Cable Address, Kleinway, New York.



ROACH SIGNS KATHERINE GRANT
Will Be With Pathe Five Years

AS THE result of her good work in the Hal Roach comedies released through Pathe, Katherine Grant has been signed to a five year contract by Roach. In making the announcement Roach said:

"Miss Grant's exceptional work before the camera has won her this long term contract. Not only has she proved herself a comedienne of the first rank with a keen appreciation of comedy values, but she possesses that subtle charm known as personality and it gets over most effectively on the screen. I am sure the theatre going public will be glad to learn we are assured of Miss Grant's appearance in our comedies for at least five years.

Miss Grant was born and educated at Los Angeles. Her stage debut was made in 1914 with Gus Edwards at the Orpheum Theatre in Brooklyn. She began her screen career in 1921 as an extra in one of the "Our Gang" comedies at the Roach studio. After playing in Fox and Universal pictures she returned to the Roach lot. For some time she has been appearing in the supporting casts of the various Roach production units making Pathe comedies.

Alberta Vaughn In New Series

F. B. O. Announces "Adventures of Maisie" Will Follow "The Pacemakers"

ALBERTA VAUGHN will be starred in a new series of two-reel comedies following the completion of her work in "The Pacemakers," the H. C. Witwer stories now being offered by F. B. O., it was announced by that company this week.

The new series will be called "The Adventures of Maisie" and will be based on the Nell Martin stories published under that title in a popular fiction magazine. It is probable that Larry Kent, juvenile actor, recently signed to a starring contract by F. B. O., will play opposite Miss Vaughn, and Albert Cooke and Kit Guard, familiar to screen fans through their character work in "The Fighting Blood," "The Go-Getters," "The Pacemakers" and other F. B. O. series, will head the supporting company.

"The Adventures of Maisie" center around Maisie St. Clair, the beautiful and supposedly dumb stenographer in the office of George Dorsey, a struggling young lawyer.

Maisie is desperately in love with George, but does not let him know it, while George is always firing Maisie on some pretext or other. But Maisie doesn't stay fired. She takes a case and brings it to George with the details all worked out, and succeeds in getting her position back. Everyone but George admires the plucky, fighting, gum-chewing little stenographer, but George sees neither her charm nor ability. It is Maisie's ambition to make a famous lawyer out of George, and she finally succeeds in doing it, but he doesn't realize until he nearly loses her that Maisie is a wonderful, clever girl.

Her activities lead her into many adventures. She is often in danger, but she always thinks: "It's for George's sake," and the thought gives her courage to fight and win.

Production on "The Adventures of Maisie" will start just as soon as a director is selected.

Pathe Offers Short Subjects

Well Balanced Program Scheduled for Exhibitors During Week of June 28th

AN "Our Gang" comedy, a Grantland Rice "Sportlight," a Patheserial chapter, Aesop's Film Fables, Topics of the Day, a Pathe Review and two issues of Pathe News make up the program of Pathe short subject releases for the week of June 28th.

The "Our Gang" comedy is titled "Official Officers" and was directed by Robert McGowan. The gang serves as a police squad to suppress a very tough rival gang. In the cast are Mickey Daniels, Jackie Condon, Joe Cobb, Johnny Downs, Mary Kornman and Farina.

"Animal Celebrities" is the Grantland Rice "Sportlight." It shows the animal stars of the screen in training, among the stars being Rex and Rin-Tin-Tin. J. L. Hawkinson produced this subject.

"The Shadow on the Stairs" is the title of the eighth chapter of "Sunken Silver" which is based upon Albert Payson Terhune's story "Black Caesar's Clan." Allene Ray continues her starring role.

Pathe Review No. 26 presents three subjects: "Short and to the Point," the story of a pin; "The Turrets of Amboise," Pathecolor views of a French town that has survived the inroads of time: and "Acrobaties a la Mode," another novelty produced by the Alvin V. Knechtel "process-camera."

"Office Help," an animated cartoon comedy of the "Aesop's Film Fables" series; "Topics of the Day," the reel of wit and humor; and Pathe News Nos. 54 and 55 complete the Pathe release program for the week of June 28th.

Meaning and Importance of Short Subjects

They Deserve More Attention in Theatre Advertising

By S. J. MAURICE,
Special Representative, Serial Dept., Universal

(Editor's Note.— This is the first of a series of articles by Mr. Maurice on the importance of the short subject. The next article will relate some experiences with exhibitors who did "play up" the short subject, with excellent results).

I HAVE just finished a swing around the circle. In other words, I have been in every exchange city in the United States and Canada, and my instructions from Mr. Laemmle were explicit: "Find out what is really thought of the short subjects! Get the real dope! Get an opinion from real newspaper men, managing editors, city editors as well as reporters. And not only from newspaper men, but from the man on the street, from the managers of theatres, from the managers of the different motion picture exchanges, from our competitors as well as our own representatives and last but not least from the salesmen who sell the stuff to the exhibitors who in turn must sell it to the public. What I want you to do is to be an 'inquiring reporter' and what I want is the honest inside stuff."

Mr. Laemmle said more to the same effect and that all I could think of all the time I was on the job. And believe me it was some job! After I had covered more than fourteen thousand miles in forty-three days and reported back to the Chief, all he said was: "Good, there is a typewriter, sit down and write your story for the MOTION PICTURE NEWS, so the world may know all that you have observed. Tell it just as you have told it to me."

And here it is.

Before going any farther, bear in mind that I have always been in favor of the short stuff. That is, whenever conditions permitted it, in handling theatres, I "played up" the short, gave it big advertising space and a place on the program I thought it deserved.

Philadelphia was my first stop. I hadn't an idea of just how I was to begin my job. All I could think of was the Boss's "get the dope." On my way from the Broad Street Station I said to myself: "Managing Editors are supposed to be hard-boiled. I'll try out the thing on one who is acknowledgedly so. Considine of *The North American* is a cold proposition. I'll start the ball rolling with him."

I got into Mr. Considine's sanctum sanctorum. The M. E. was sympathetic. He listened attentively. "The shorter pictures to me, are as important as the feature," he said finally.

"I go to the theatre knowing in advance that I will get some real entertainment from one of the shorter offerings, be it a news-reel, a comedy, a pictorial review or a serial. The latter to me are particularly interesting. This can be a red-blooded western or a mystery story. I remember 'The Great Radium Mystery,' as the first of the mystery stories that kept me guessing for weeks. Then came 'The Days of Buffalo Bill.' I watched and waited and longed for the weeks to fly by, so I could be in at the death. I never missed a single episode. The comedies, too, kept me going. Being a newspaper man I know that the news-reels are of tremendous interest."

Buffalo was my next stop. There I talked with two of the greatest men in the newspaper business. Marc A. Rose, managing editor of the Buffalo *News* was the first man I saw and talked with. The other was John D. Wells, the big boss of the Buffalo *Times*. Here was my opportunity. Rose, a hard-boiled business man and Wells, a poet at heart. Two men of high intelligence and with different viewpoints. I put the question to them "Of What Value is the Short Subject on a Motion Picture Theatre Program to You?" Rose didn't waste any time or words. "I wouldn't feel satisfied unless I saw the short stuff. To me a motion picture program is not complete unless it has a news-reel and a comedy or a something of the kind in addition to the feature. No reason, just wouldn't feel satisfied unless the program carried its quota of short stuff."

Leaving the *News*, I crossed Main Street to the *Times* office. Wells is a simple man and easy to approach; a man who makes you feel that you are never intruding.

"My opinion won't mean anything," he said, "but if I thought my favorite motion picture theatre didn't have plenty of short subjects on it's program, it wouldn't be my favorite theatre very long. I would pick out a house showing a news-reel, a comedy or a fascinating western or mystery short and make that my favorite theatre. I want action as well as comedy and romance. Sometimes the bigger pictures—what you fellows call the feature—doesn't always hold my interest, consequently I look forward to the showing of the other items on the bill. Very often I get a lot more satisfaction from the news-reel than from the feature; sometimes from the comedy; sometimes it is a short western that holds me. Just now I am more than ordinarily interested in a picture the story of which we are running serially in our paper. You have seen the advertising campaign we gave this story and speaking of advertising, why the managers of the theatres playing the short subjects don't make more of them in their advertising is beyond me. The short subject is an important part of the program to me and I don't hesitate saying so and saying so most emphatically."

Thus ended a most gratifying interview, one of the "intelligensia" of America, a man who knew! Unconsciously he asked the question that had been uppermost in my mind:

"WHY DON'T THE MANAGERS MAKE MORE OF THE SHORT SUBJECT IN THEIR ADVERTISING? Why? The theatre managers are all representative men. Good business men too. Maybe they are influenced by the big names the features carry and feel that the space at their command can be more profitably utilized on them than for the shorter product. Of course many of the ads. do carry the names of the short stuff, BUT IN ALL INSTANCES, these are in lower case lightface type! ! ! I read the ads. in the Buffalo papers and wondered where Charlie Chaplin, Reginald Denny, Tom Mix, Hoot Gibson, or Buster Keaton would be now, if all the managers throughout the United States treated the short stuff as do the Buffalo theatre managers.



Short Subject Exploitation in Milwaukee, where "Balto's Race To Nome," an Educational special release, was featured in the billing by the Merrill Theatre.

Resume of News Weeklies

PATHE NEWS NO. 49: West Point, N. Y. —U. S. Military Academy observes 123rd commencement: Toyooka, Japan—500 killed in severe earthquake; Waltham, Mass.—New kind of gas gives St. Vitus dance; Templehof, Germany—Ex-Crown Prince attends big aviation meet; N. Y. City—Jacob Gould Schurman, new U. S. Ambassador to Germany, sails; N. Y. City—Brilliant legal battery to defend teacher in Evolution trial; Portsmouth, N. H. —Launch Uncle Sam's third giant submarine; Coney Island, N. Y.—Orphan kiddies revel in Coney Island playground; State Fair Grounds, Minn.—100,000 hail Coolidge at Norwegian centennial; Uxbridge, England—Fleet of planes sweeps sky in thrilling formation flying; Philadelphia, Pa. (Phila. only)—Blind athletes give brilliant exhibition; Glasgow, Mo. (Kansas City only) Dedicate free bridge across Missouri River; Haydenville, O. (Cinn. only)—Daring riders thrill in motorcycle hill climbing contest; Converse, Ind. (Indianapolis only)—Eight killed, many injured in railroad wreck.

PATHE NEWS NO. 50: Boston, Mass.—MacMillan ready to sail for Arctic regions; Pulham, England—R-33 crew cited for bravery; Belmont Park, N. Y.—American Flag wins historic Belmont Stakes; London, England—Honor King George on his 60th birthday; Washington, D. C.—Coolidges entertain on weekend cruise; N. Y. City—Highland lassies drill like veterans of the A. E. F.; Uganda, East Africa—Duke and Duchess of York on African hunting trip; Detroit, Mich. (Detroit only)—Detroit Elks take annual cruise; Toyooka, Japan—Thousands homeless following earthquake's scourge; New Market, Va.—Search for fossils millions of years old; N. Y. City—(New York State only)—15,000 Knights Templars in annual parade; Philadelphia, Pa. (Phila. only)—Fliers test amphibian plane; Wray, Colo. (Denver only)—Score injured as tornado hits Colorado town; Altoona, Pa. (Pittsburgh only)—DePaolo wins 250-mile speed classic; Savannah, Ga. (Charlotte, Atlanta & Memphis only)—Southern Elks hold annual convention.

INTERNATIONAL NEWS NO. 50: Minneapolis, Minn.—Huge ovation for President at Norse-American Centennial; Amiens, France —Cave-in due to war shelling endangers cathedral; Muskogee, Okla. (Okla. City only) Vast sky fleet mobilized at air field; Portsmouth, N. H. (Boston only)—Giant submarine V-3 takes first dip; Santa Cruz, Cal. (L. Angeles and Frisco only)—Sunshine babies hold bathing beauty contest; Delafield, Wis. (Milwaukee only)—St. John's wins Hearst rifle trophy; Converse, Ind. (Indianapolis only) Fifteen perish in disastrous wreck; Mahant, Mass. (Boston only)—Thirty cottages destroyed in flames; Oudtshoorn, Africa—Ostriches yield plumes to Prince of Wales; Nome, Alaska—Arctic ice field hurled on Alaskan shore; Wash, D. C.—Preparing babies for next heat wave; Bedloe's Island, N. Y.—Miss Liberty celebrates her fortieth birthday.

INTERNATIONAL NEWS No. 51: London, Eng.—Dazzling pageant for King George's birthday; Toyooka-Kigasaki, Japan—Plucky Japanese dig out after new earthquake; Chicago, Ill.—Army of schoolboys perform exhibition drill; Long Beach, N. Y.—Olympic diving champion displays several new tricks; On the Pacific—Yachts defy heavy seas in race across Pacific; Berlin, Germany—A new stovepipe sport ship makes its appearance; Chicago, Ill.—Foremost college stars in great athletic meet; Rochester, N. Y. (Rochester only)—University of Rochester celebrates 75th birthday; Belmont Park, L. I.—American Flag, son of Man O' War, wins $50,000 race classic; Altoona, Pa. (Phila. and Pittsburgh only)—Motor speed kings race for 250 mile championship; N. Y. City—Hosts cheer state's Templars on parade; Washington, D. C. (Wash. only)—Capital fire horses make last gallant run; Fort Sill, Okla.—Air bombing squadron holds target practice.

KINOGRAMS NO. 5091: Portsmouth, N. H.—V-3, Navy's latest type submarine is launched; New York—Japanese college nine, on tour of United States, is beaten by New York University; Paris—Dogs of Paris have their own cemetery; New York—World's biggest chimes are church gift of John D. Rockefeller, Jr.; Coney Island—5,000 orphans and cripples have outing at famous pleasure resort; Yankee Stadium, N. Y.—Admiring fans present pitcher Bob Shawkey with an automobile; Tuckahoe, N. Y.—Willie MacFarlane shows shots which helped him win golf championship exclusively for Kinograms; New York—Workmen risked necks painting Brooklyn Bridge.

KINOGRAMS NO 5092: West Point—Military Academy graduates 242 Officers; New York—Police burn $1,500,000 in drugs; San Francisco—Yachting amateurs start record distance race on Pacific; Swampscott, Mass.—Summer White House ready for Coolidges; Reigate, Eng.—Dame Ellen Terry, famous English actress, opens home for blind children; London—Marshall Foch helps King celebrate his sixtieth birthday; Paris—Scottish Highlanders do birthday "fling"; New York—15,000 Knights Templar parade; Washington—President Coolidge takes guests on Mayflower trip; Medford, Mass.—Tufts gives honorary degree to Attorney General Sawyer.

FOX NEWS VOL. 6 NO. 73: The President Attends Norse Centennial—Chief Executive gets big ovation during his visit to St. Paul and Minneapolis; Harrison, N. J.—Army of 200 men lays steel bottom of world's largest gas tank; Salt Lake City—Tom Mix acclaimed by an enthusiastic throng; Commencement Week at West Point—Athletic teams of U. S. Military Academy hold final review of season; Monterey, Cal.—One of the West Coast's biggest industries is the sardine catch; Lake Mahopac, N. Y.—Lobo, a police dog, is trained as a life-saver during the summer vacation; New York City—Shipload of the world's biggest bells comes from England; Fiery Mt. Vesuvius in New Eruption—Volcano that has taken 80,000 lives threatens to go on another rampage; The Charleston Craze Sweeps the Country—Everybody's doin'—or trying to do—the new dance step from Dixie.



"Call A Cop" is the title of a new Educational-Christie Comedy featuring Neal Burns. These stills are taken from the picture.

Fox Starts New Comedy Unit

George Marshall Made Supervising Director; Will Make Two-Reel Films

A NEW comedy unit has been organized at the Fox studios to film a series of two-reel comedies. The company will continue the Van Bibber stories and also make the screen versions of the "Married Life of Helen and Warren" which Fox has acquired for production. A third company of this unit will picturize a series of O. Henry stories.

George E. Marshall, connected with the Fox company for several years as a director and supervisor of production, has been made Supervising Director of the new comedy unit.

A separate scenario department for the new unit, headed by Harold B. Lipsitz and Monty Brice has been created. A staff of six readers will thoroughly canvass the stories of O. Henry and Mrs. Urner for available material. Robert Kerr will continue to direct the Van Bibber series, starring Earle Foxe.

Four or five new directors will handle the megaphone on the remaining series. Casting and shooting on the new picturizations will commence in a few days and as soon as material, directors and actors can be secured.

The Fox Imperial comedies will continue under the direction of Lou Seiler, Ben Stolaff, Bryan Foy and others to be announced shortly.

Educational to Release Wrestling Match Films

THE Official Motion Pictures of the Championship Wrestling bout between Ed "Strangler" Lewis and Wayne "Big" Munn recently held at Michigan City, Indiana, are to be distributed by Educational Film Exchanges, E. W. Hammons, president of the company, announced this week, having arranged the deal with Fitzpatrick and McElroy, of Chicago, who had the exclusive rights.

The film present the entire match, both slow and normal motion being used to depict the bout in which Lewis regained the championship he lost to Munn in a previous match which ended abruptly when the latter tossed "Strangler" from the ring.

Prints of the picture, to be released under the title "Lewis-Munn Wrestling Bout Special" have been shipped to all Educational Exchanges and are available for immediate showing.

With First Run Theatres

NEW YORK CITY

Cameo Theatre—
Film Numbers—Stop Flirting (Prod. Dist. Corp.), Pathe News, Aesop Fales (Pathe), Fun's Fun (Educational), Pay Day (S. R.).
Musical Program—Selections from "Sally" (Overture), "June Brought the Roses" (soprano Solo), Organ solo.

Rialto Theatre—
Film Numbers—Steele of the Royal Mounted (Vitagraph), Rialto Maazine (Selected), Letter from a Rubberneck in London (S. R.), Isn't Life Terrible (Pathe).
Musical Program — "Hungarian Fantasy" (Overture), "Gypsy Love Song" (Baritone solo), Riesenfeld's Classical Jazz, Dance solo, "Variations on a Scotch Air" (Organ solo).

Mark Strand Theatre—
Film Numbers—The Teaser (Universal), Strand Topical Review (Selected), Selected Short Subjects.
Musical Program—Excerpts from "Pagliacci" (Overture), The Bird Song (Soprano solo), "Playing Cards" (dance trio), "A Good Cigar Is a Smoke" (Male quartet), "A Woman's Smile" (soprano solo), Nick Lucas (Specialty), Organ solo.

Rivoli Theatre—
Film Numbers—The Manicure Girl (Paramount), Rivoli Pictorial (Selected), Animal Celebrities (Pathe).
Musical Program—"Sixth Hungarian Rhapsody" (Overture), "Russian Divertissements" (song and dance solos with ensemble), "Rose Marie" (Organ solo).

Capitol Theatre—
Film Numbers—Siege (Universal), Capitol Magazine (Selected).
Musical Program—Capitol Orchestra (Overture), "Mignon," Capitol Ballet Corps, Roxy's Gang at the Seashore (specialty with songs and dances), Organ solo.

Picadilly Theatre—
Film Numbers—Lying Wives (S. R.), Picadilly Pictorial (Selected), Selected Short Subjects.
Musical Program—Piccadilly Orchestra (overture), "Zampa" (organ solo), "Barcarolle" (soprano and contralto duet) Specialty Dance (solo).

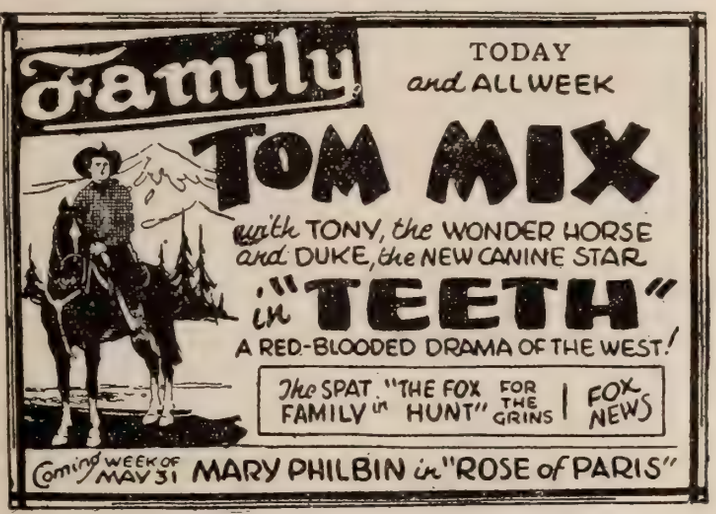
Colony Theatre—
Film Numbers — After Business Hours (S. R.), Colony Pictorial (Selected), Perils of the Alps (Scenic), Baby Blues (Educational).
Musical Program—"A Song of India" (Orchestra), "The Swan" (dance solo), "June Brought the Roses" (soprano solo), Dance duet with orchestra. "Indian Love Call" (organ solo).

Globe Theatre—
Film Numbers—Don Q, Son of Zorro (United Artists).
Musical Program—Spanish Prologue, Special synchronized music score for feature.

Criterion—
Film Numbers—Beggar on Horseback (Paramount).
Musical Program—"Business is Business" (one act playlet). Score for feature.



Ingenious newspaper ad on "Three Women" (Warner Bros.) at the Temple theatre, Toledo.



Using only moderate space, this two-column ad on "Teeth" (Fox) at the Family theatre, Cincinnati, stood out well in the Sunday papers.

BROOKLYN

Mark Strand Theatre—
Film Numbers—The Desert Flower (First National), Mark Strand Topical Review (selected).
Musical Program—"The Bat" (overture); "Opera a la Carte" (xylophone solo); "Indian Love Lyrics"; "Less Than the Dust" (contralto solo); "Till I Wake" (soprano solo), and "Pale Hands" (tenor solo). "Garland of Roses", "Rose Marie" (ballet), "Mighty Lak' a Rose" (soprano solo), "Rose of My Heart" (duet), "Red Rose" (tenor solo), "Roses of Piccardy" (ensemble), and "Aida" selection (organ recessional).

LOS ANGELES

Cameo Theatre—
Film Number—My Son (First National), Boobs in the Woods (Pathe), International News.
Musical Program—Orchestra.

Criterion Theatre—
Film Numbers—Just a Woman (First National), Wild Papa (Pathe), International News.
Musical Program—Selections from "Naughty Mariette" (Overture).

Forum Theatre—
Film Numbers—Kiss Me Again (Warner Brothers), Deep Stuff (Pathe), Kinograms.
Musical Program—"The Brook" (Overture), "Kiss Me Again" (Solo).

Hillstreet Theatre—
Film Numbers—The Hunted Woman (Fox), The Pace Makers (F. B. O.), Aesop's Fables (Pathe), International News.
Musical Program—Vaudeville.

Loew's State Theatre —
Film Numbers—His Supreme Moment (First National), Fare Please (Educational), Loew's State Pictorial News (Selected).
Musical Program—"The Burning of Moscow" (Overture).

Metropolitan Theatre—
Film Numbers—Any Woman (Paramount), The Cloud Hopper (Educational), Pathe News.
Musical Program—"Les Preludes" (Overture).

Pantages Theatre—
Film Numbers—The Adventurous Sex (Associated Exhibitors), Pathe News.
Musical Program—Vaudeville.

Rialto Theatre—
Film Numbers — Black Cyclone (Pathe), Ask Grandma (Pathe), Pathe News.
Musical Program—Orchestra.

Egyptian Theatre—
Film Number—The Iron Horse (Fox), continued.

BUFFALO

Shea's Hippodrome—
Film Numbers—Old Home Week (Paramount), Educational comedy. Current Events (Pathe and International News).
Musical Program—"The Village Orchestra" (orchestra), Vocal selections. Elmer Cleve in "A Bit O' Scotch." (Specialty).

Loew's State Theatre—
Film Numbers—The Crackerjack (S. R.), Looking for Sally (Pathe), Current Events (Pathe News).
Musical Program—Medley of Popular Airs, Five acts of vaudeville.

Lafayette Square Theatre—
Film Numbers — The Denial (Metro-Goldwyn), Pathe comedy, Current Events (Fox News).
Musical Program—Selection from "Lollypop" (orchestra), Organ solos. Five acts of vaudeville.

Olympic Theatre—
Film Numbers—The Awful Truth (Prod. Dist. Corp.), Stop Flirting (Prod. Dist. Corp.), Current Events (International News).
Musical Program—"Southern Rhapsody" (organ overture).

Shea's North Park Theatre—
Film Numbers—Soul Fire (First National), The Reel Virginian (Pathe), Current Events (Pathe and International News).
Musical Program—Selection from "The Dream Girl"—(orchestra).

ROCHESTER

Eastman Theatre—
Film Numbers—His Supreme Moment (First National), Eastman Theatre Current Events (Selected), Ko-Ka Trains 'Em (S. R.), Bashful Jim (Pathe).
Musical Program—Eastman Theatre Company in "The Pirates of Penzance." Act II; Academic Festival Overture, Opus 80 (orchestra), selections from "Robin Hood" (organ).

WASHINGTON

Metropolitan Theatre—
Film Numbers—His Supreme Moment (First National), Current Events (Pathe), Air Tight (Educational), Review (Pathe).
Musical Program — "Rigoletto" (Overture).

Columbia Theatre—
Film Numbers—Men and Women (Paramount), Current Events (Universal), Baby Blue (Educational).
Musical Program—"Merry Widow" selections (Overture).

Earle Theatre—
Film Numbers—Percy (Pathe), Current Events (Educational).

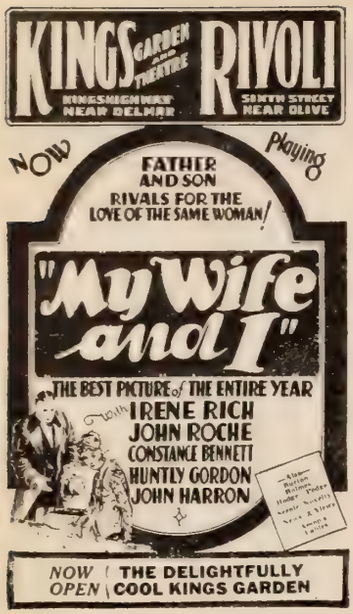
Palace Theatre—
Film Numbers—Any Woman (Paramount), Current Events (Pathe), His Marriage Vow (Pathe), Topics of the Day (Pathe).

Rialto Theatre—
Film Numbers—A Broadway Butterfly (Warner Brothers), Current Events (Universal), After a Reputation (Fox), Felix Goes Hungry (S. R.).
Musical Program — "Poet and Peasant" (Overture).

Mr. Exhibitor: Ask at the Film Exchanges for the



It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.



This ad on "My Wife and I" (Warner Bros.) at the Kings and Rivoli stood out well in the St. Louis newspapers.

ST. PAUL

Capitol Theatre—
Film Numbers—The Night Club (Paramount), Capitol Digest (Selected), Felix Full of Fight (S. R.).
Musical Program—"Forge in the Forest" (Overture), Dancing Divertissements (Gilda Gray and company), "Sweet Georgia Brown" (Organ Recessional).

BALTIMORE

Century Theatre—
Film Numbers—Lady of the Night (Metro-Goldwyn), The Scientific Husband (Fox), News Weekly (Fox), Surprise (S. R.), Local Lafs (Special joke film tie-up with Baltimore News).
Musical Program — Selections from "Naughty Marietta" (overture by orchestra), Divertissement (dancer and orchestra), organ selections and music for pictures.
Garden Theatre—
Film Numbers—The Arizona Romeo (Fox), Kid Speed (Educational), The False Alarm (cartoon), International News (Universal).
Musical Program—Music by orchestra and organ for pictures and five acts of vaudeville.
Keith's Hippodrome—
Film Numbers—Into the Net (Pathe), Topics of the Day (Pathe), Kicked About (Universal Comedy), News Weekly (Pathe), Aesop's Fable (Pathe), Who's Who in Baltimore (special contest film showing various Baltimore merchants).
Musical Program—Music by orchestra and organ for pictures and five acts of vaudeville.
Metropolitan Theatre—
Film Numbers—Bread (Metro-Goldwyn), News Pictorial (Pathe), Sit Tight (Educational), City of Richmond (Pathe), Crossword Puzzle (Educational).
Musical Program—Music for pictures by orchestra and organ.
New Theatre—
Film Numbers—Too Many Kisses (Paramount), News Weekly (Pathe), Shadows (S. R.), Shootin' Indians (Pathe).
Musical Program—"La Burlesque" (overture by orchestra), "Gypsy Love Song" (violin solo).
Palace Theatre—
Film Numbers—Powder River (United States War Film), also film showing ships torpedoed by submarine sinking.
Parkway Theatre—
Film Numbers—Daughters of Pleasure (Principal Pictures), Captain Kidd (F. B. O.), Twins (F. B. O.), Parkway Pictorial News (Kinograms).
Musical Program—Selection of operatic airs (orchestra), also orchestra and organ music for pictures and organ solos.



Clean cut single-column ad on "Confessions of a Queen" (Metro-Goldwyn) at the Karlton theatre, Philadelphia.

Rivoli Theatre—
Film Numbers—Introduce Me (Associated Exhibitors), Rivoli News (Pathe), Hold My Baby (Pathe).
Musical Program—"Around the World With Irving Berlin" (Orchestral Novelty by orchestra), Divertissement, musical and singing novelty (Gypsy Trio), "The Crinoline Girl" (organ selection), Exit March (organ selection).

MILWAUKEE

Alhambra Theatre—
Film Numbers—Kiss Me Again (Warner Bros.), The Lion's Whiskers (Pathe), News Weekly (Pathe).
Musical Program—Orchestra, vocal solo.
Garden Theatre—
Film Numbers—The Hunted Woman (Fox), Looking for Sally (Pathe), News Weekly (Pathe).
Musical Program—"Il Guarney" (Overture), "Paderewski Minuet" (Organ solo).
Merrill Theatre—
Film Numbers—I'll Show You the Town (Universal), Speak Freely (Universal), International News (Universal).
Musical Program—Orchestra, "If You See My Gal" (Songologue).
Strand Theatre—
Film Numbers—The Night Club (Paramount), Have a Heart (Educational), Leave of Absence (Pathe), Crossword Puzzle (Educational).
Musical Program—"Stepping Into Society" (Novelty overture), "Alabamie Bound" (Organ solo).
Wisconsin Theatre—
Film Numbers—Chickie (First National), Wide Awake (Educational), International News (Universal).
Musical Program—"The Dream" (Overture), Saxophone solo, "Harpland" (Seven Harp Artistes), "Pickin' Straws" (Twin organs).

OMAHA

Rialto Theatre—
Film Numbers—Kiss Me Again (Warner Bros.), Hello-Goodbye (Educational), Lyman Howe's Hodge Podge (Educational), Kinograms.
Musical Program—"The Sentinel" (Exit March), "Morning. Noon and Night in Vienna" (Overture), "Midnight Waltz" (Organ solo), "Kiss Me Again" and "Dolly Dollars," Themes for feature picture. On the stage; Danny Graham's Revue with Edna Courtney.
Strand Theatre—
Film Numbers — The Little French Girl (Paramount), Air Tight (Educational), Newspaper Fun (F. B. O.), Fox News.
Musical Program—Selection from "Bohemian Girl" (Overture). On the stage: The Skeen Trio, harp and violins, and Carl Haubrich, Chicago radio baritone.



The Metropolitan theatre, Atlanta, ran this opening ad on "Excuse Me" (Metro-Goldwyn) recently.

Sun Theatre—
The Snob — (Metro-Goldwyn), Pathe News.
Musical Program—Alfred A. Farland, banjoist.
Moon Theatre—
White Fang (F. B. O.), Idaho (Pathe).
Musical Program—Vaudeville.
Empress Theatre—
Film Numbers — Soft Shoes (Prod. Dist. Corp.), The Great Circus Mystery (Universal).
Musical Program — "Bright Lights" (Musical comedy).
World Theatre—
The Mirage (Prod. Dist. Corp.).
Musical Program—"June Brings the Roses" (Organ and vocal), Vaudeville.

SAN FRANCISCO

California Theatre—
Film Numbers—The Little French Girl (Paramount), Lions Whiskers (Pathe), Pathe Review, City of Legends (Pathe), International News.
Musical Program—"Serenade Selection" (overture), "Pasquinade" (violin solo), "Naila Waltz" (Orchestra novelty).
Loew's Warfield—
Film Numbers—His Supreme Moment (First National), Great Guns (Educational), Kinograms.
Musical Program—"Spirit of the Lamp" (Fanchon and Marco idea with singing and dancing). Cantor Josef Rosenblatt in songs.
Granada Theatre—
Film Numbers—The Shock Punch (Paramount), Our Gang (Pathe), Pathe News.
Musical Program—"Peter Pan Review" (singing and dancing).
Union Square Theatre—
Film Numbers—Eve's Lovers (Warner Brothers), So Long Dan (S. R.), Screen Snap Shots (S. R.).
Musical Program—"Getting Gerties Garter" (play with songs and dances).
Imperial Theatre—
Film Numbers—The Lost World (First National), Fox News.
Musical Program—Selections from "Rusticana" (overture).
Cameo Theatre—
Film Numbers—The Man in Blue (Universal), Married Neighbors (Universal), Universal City (Universal), International News.
Musical Program—Tenor in latest songs.
Beatty's Casino Theatre—
Film Numbers — Her Husband's Secret (First National), Look Out (F. B. O.), Mixed Trails (Educational), Monkey Business (Educational).
Musical Program—Fifty girls in "Stepping Out" (Specialty).
Strand Theatre—
Film Numbers—Flames of Desire (Fox), The Butterfly Man (Fox), Kinograms.



Three-column ad on "Kiss Me Again" (Warner Bros.) at the Metropolitan theatre, Baltimore.

SALT LAKE CITY

American Theatre—
Film Numbers—Sallie (First National), The Amateur Detective (Fox), Newspaper Fun (F. B. O.), International News.

Kinema Theatre—
Film Numbers—School for Wives (Warner Bros.), Pathe Review, International News.

Orpheum Theatre—
Film Numbers—The Crimson Runner (Prod. Dist. Corp).

Pantages Theatre—
Film Numbers—The Cyclone Rider (Fox).

Paramount-Empress Theatre—
Film Numbers—Black Cyclone (Pathe), The Going of Cumming (F. B. O.), Pathe News.

Victory Theatre—
Film Numbers—I'll Show You the Town (Universal), Aesop's Fables (Pathe), Pathe News.

CLEVELAND

Stillman Theatre—
Film Numbers — Chickie (First National), Hold My Baby (Pathe), Pathe News.
Musical Program—"Orpheus" (overture), violin solo by Maurice Spitalny—"June Brought the Roses" and "Chickie" (vocal).

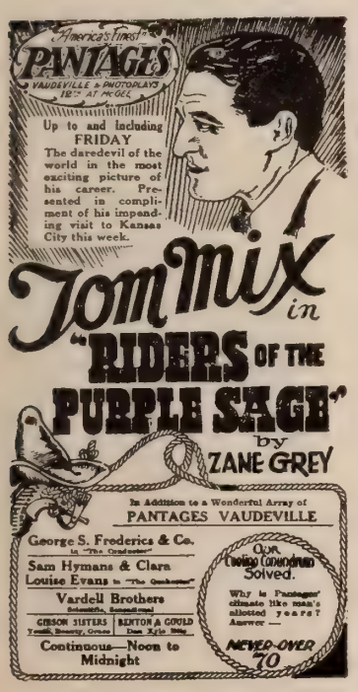
State Theatre—
Film Nnmbers — Paths to Paradise (Paramount), Topics of the Day (Pathe), International News (Universal).
Musical Program — Organ overture. Vaudeville.

Park Theatre—
Film Numbers — The Necessary Evil (Paramount), Super-Hooper-Dyne-Lizzie (Pathe), Review — Kinograms (Educational).
Musical Program—"Southern Rhapsody" (overture), "I'll See You in My Dreams," "Don't Bring Lulu" and "Mamie." (jazz Numbers).

Circle Theatre—
Film Numbers—Friendly Enemies (Prod. Dist. Corp.), Bad Boy (Pathe), Aesop's Fables (Pathe), Pathe News.
Musical Program—Organ prelude.

Reade's Hippodrome—
Film Numbers—Wings of Youth (Universal), Comedy (Universal), International News (Universal).
Musical Program — Popular Jazz Medley (overture), Vaudeville.

Keith's East 105th St—
Film Numbers—Captain January (Principal Pictures), Aesop's Fables (Pathe), Topics of the Day (Pathe), Pathe News.
Musical Program—"Babes in Toyland" (overture), Vaudeville.



Two-column newspaper ad on "Riders of the Purple Sage" (Fox) by Pantages theatre, Kansas City.

DES MOINES

Capitol Theatre—
Film Numbers—The Crackerjacks (S. R.), Fox News, Sportlight (Pathe), Twinkle, Twinkle Little Star (S. R.), Only a Country Lass (S. R.), feature.
Musical Program—Organ novelty, China Rosebuds (Special act).

Des Moines Theatre—
Film Numbers—Old Home Week (Paramount); Plain Clothes (Pathe); International News.
Musical Program—"How Are Your Folks and My Folks" (Organ), Hickville Symphonic band (Des Moines theatre orchestra, assisted by three persons on the stage).

Strand Theatre—
Film Numbers—Shock Punch (Paramount), The Covered Flagon (F. B. O.), News Kinograms.
Musical Program—"Dear One" (Organ solo).



Effective use of Ben Day background in ad on "The Little French Girl" (Paramount) at the Howard theatre, Atlanta.

Rialto Theatre—
Film Number—Contraband (Paramount).

CINCINNATI

Capitol Theatre—
Film Numbers — Any Woman (Paramount), Pathe News, Topics of the Day (Pathe), Aesop's Fables (Pathe).
Musical Program—Orchestra.

Walnut Theatre—
Film Numbers — The Necessary Evil (First National), News Weekly, Topics of the Day and Aesop's Fables (Pathe).
Musical Program—Orchestra.

Strand Theatre—
Film Numbers — Proud Flesh (Metro-Goldwyn), Circus Fever (Pathe), Pathe News.
Musical Program—Orchestra.

Lyric Theatre—
Film Numbers — Chickie (First National), Felix Gets Broadcasted (S. R.), Kinograms.
Musical Program—Orchestra.

Gifts Theatre—
Film Numbers—Private Affairs (Prod. Dist. Corp.), Married Neighbors (Universal).

Family Theatre—
Film Numbers—The Age of Innocence (Universal), Riders of the Kitchen Range (Pathe), Fox News.

Keith Theatre—



Hand drawn newspaper ad on "The Snob" (Metro-Goldwyn) at the Old Mill theatre, Dallas.

Film Numbers—Barriers Burned Away (Asso. Exhib.), News Weekly, Aesop's Fables (Pathe), Topics of the Day (Pathe).

KANSAS CITY

Newman Theatre—
Film Numbers — The Little French Girl (Paramount), King Cotton (Educational), Newman News and Views (Pathe and Kinograms), Newman Current Events (Local Photography).
Musical Program — Selections from "The Firefly" (Overture), "By the Mississippi" (Vocal Novelty), Recessional (Organ Solos).

Liberty Theatre—
Film Numbers—Up The Ladder (Universal), What Price Goofy (Pathe), International News, Aesop's Fables (Pathe), The Fighting Ranger (Universal).
Musical Program — Atmospheric Selections (Overture), Recessional (Organ Solos).

Royal Theatre—
Film Numbers—The Lost World (First National), Royal Screen Magazine (Pathe and Kinograms), Royal Current Events (Local Photography).
Musical Program—Royal Syncopators On Stage (Overture), Recessional (Organ Solos).

Pantages Theatre—
Film Numbers—White Fang (F. B. O.), Fox News and Fox Short Subjects.
Musical Program — Atmospheric Selections (Overture), Recessional (Organ Solos).



Clean-cut ad on "Welcome Home" (Paramount) at the Howard theatre, Atlanta, recently.

sional (Organ Solos).

Mainstreet Theatre—
Film Numbers—Soul Fire (First National), Pathe News and Educational Short Subjects.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

ST. LOUIS

Delmonte Theatre—
Film Numbers—Wildfire (Vitagraph), Comedy, News and Views.
Musical Program—Orchestra overture and popular numbers. On stage: Kansas City Night Hawks (orchestra and songs).

Grand Central Theatre—
Film Numbers—The Talker (First National), Hello-Goodbye (Educational), Kinograms (Educational).
Musical Program—Orchestra; organ accompaniments. On stage: Hotel Coronado orhestra and Kendall Capps (dancer).

Missouri Theatre—
Film Numbers—Old Home Week (Paramount), Mack Sennett Comedy; Missouri Magazine (Selected), Short subjects.
Music Program—"The Life of George Handel" (Missouri Symphony orchestra), Organ solo. On stage: "Since the Days of '61" (specialty), Burnoff and Josephine (dancers), Charles Fischer and orchestra.

Loew's State Theatre—
Film Numbers — Proud Flesh (Metro-Goldwyn), Tell It to a Policeman (Pathe), News, Views and Tours.
Musical Program—Don Albert and orchestra in overture and popular numbers, with Dorma Lee. On stage: Sheik orchestra and Amata Grassi (dancer).

West End, Lyric and Capitol Theatres—
Film Numbers—Friendly Enemies (Producers Dist. Corp.), Hello-Goodbye (Educational), Kinograms (Educational).
Musical Program—Orchestral and vocal numbers.

William Goldman's Kings, Garden, and Rivoi Theatres—
Film Numbers—Percy (Associated Exhibitors), Never Weaken (Pathe), William Goldman's Magazine (Short subjects, selected).
Musical Program—Orchestral, organ and vocal selections.

ATLANTA

Howard Theatre—
Film Numbers—Are Parents People? (Paramount), International News Reel, Midnight Blues (Educational).
Musical Program—"Hungarian Rhapsody, No. 6" (Overture), Rythmic paraphrase of "Il Trovatore" (Orchestral interlude). Eric Massey, tenor, singing popular selections.

Metropolitan Theatre—
Film Numbers—Chickie (First National), Fox News Reel.
Musical Program—Excerps from "The Prince of Pilsen" (Overture), "Adoration" and "Yearning" (Violin solos).

Loew's Grand Theatre—
Film Numbers—Confessions of a Queen (Metro-Goldwyn), Aesop's Fables (Pathe), Timely Topics and News Reel (Pathe), Judge's Cross-Word Puzzles (Educational), short subject (S. R.).
Musical Program—Five acts vaudeville.

Rialto Theatre—
Film Numbers—Eve's Secret (Paramount), No. 1 Pacemakers series (F. B. O.), Pathe news reel.

Tudor Theatre—
Film Numbers—Don Dare Devil, (Universal), comedy (Universal).

Alamo No. 2 Theatre—
Film Numbers—True as Steel (Metro-Goldwyn), Never the Trains Shall Meet (F. B. O.), Jacqueline (S. R.), Hutch of the U. S. A. (S. R.).

CHICAGO

Chicago Theatre—
Film Numbers—Confessions of a Queen (Metro-Goldwyn), Don't Pinch (Educational), International News (Universal).
Musical Program—"Masaniello" (Overture), "The Griffin Twins" (Specialty), "In June Time" (Presentation), Organ Solo (Popular Melodies), "The Piano Trio," (Specialty).

Tivoli Theatre—
Film Numbers—Chickie (First National), News and Views (Universal and Pathe), Felix Cartoon (S. R.).
Musical Program—"Chopiniana," (Overture), "A Venetian Serenade" (Presentation), "Lost, Strayed or Stolen" (Organ Solo), "A Moment of Harmony" Presentation).



"The Rainbow Trail" (Fox) was advertised in this manner by the Delmonte theatre, St. Louis.



Measuring five columns in width, with unusually bold lettering, this ad on "I Want My Man" (First Nat'l) at the Grand theatre, Pittsburgh, simply could not be overlooked in the papers.

Riviera Theatre—
Film Numbers—The Heart of a Siren (First National), News Weekly (Pathe).
Musical Program—Jazz vs. Opera "The Battle of Music" (Overture), Jazzy Jests; Songs and Sayings; Helen Yorke in an operatic excerpt; Emma Noe, Carl Bitterl and Caesar Nesi, trio from "Faust"; Boyd Senter, clarinet wizard; The Runaway Four; The White Sisters; The Mystery Masks; Wagnerian Fantasy; and special organ number by Riviera Theatre Organist.

Capitol Theatre—
Film Numbers—Old Home Week (Paramount), Comedy (Selected), News and Views (Pathe and Universal).
Musical Program—"Prince of Pilsen," and "Waiting for You," (Overture), "In The Nursery" with the Bennett Twins, (Presentation), "A Bit of Opera" (Specialty), "Patio Excerpts," (Specialty).

Stratford Theatre—
Film Numbers—Eve's Secret (Paramount), Stratford News, Scenic.
Musical Program—"Morning, Noon and Night," (Overture), "Memories," (Specialty), "Music Hath Charms" (Specialty), "Williams and Young" (Presentation).

Orpheum Theatre—
Film Numbers—Friendly Enemies (Prod. Dis. Corp.).

Roosevelt Theatre—
Film Numbers—The Lost World (Rothacker-First National).

Monroe Theatre—
Film Numbers—Hearts and Spurs (Fox).

Randolph Theatre—
Film Numbers—I'll Show You the Town (Universal), International News (Univ.).

Orchestra Hall—
Film Numbers—Black Cyclone (Pathe).

Senate Theatre—
Film Numbers—Old Home Week (Paramount), News Weekly.
Musical Program—"Banjoland" (Specialty), "In Shadowland" (Presentation).

Pantheon Theatre—
Film Number—How Baxter Butted In (Warner Bros.), Scenic.
Musical Program—"The Black Friars" (Specialty), "4 Aces" (Singing Quartette).

McVickers Theatre—
Film Numbers—Grounds for Divorce (Paramount), Our Gang (Pathe), Weekly (Pathe).
Musical Program—Paul Ash in "Novelty Concert" (Combination of Overture and Stage Specialties), Milton Watson, singing "Tosca" (Specialty), P. Flamingo (Soloist).

DETROIT

Capitol Theatre—
Film Numbers—The Talker (First National), Balto's Race to Nome (S. R.), Aesop's Fable (Pathe), Newsreel (Detroit News Pictorial and Pathe), Travelogue (S. R).
Musical Program—Overture (orchestra), specialty presentation, tone painting, Rubenstein's "Melody in F" (reel and orchestra with violin solo), organ recessional.

Adams Theatre—
Film Numbers—The Heart of a Siren (First National), Kinograms, Sportlight (Pathe), Newsreel (Pathe).
Musical Program — Orchestral overture, vocal selections (ladies trio), organ recessional.

Broadway-Strand—
Film Numbers—I'll Show You the Town (Universal), Travelogue (S. R.), Newsreel (International).
Musical Program—Orchestra overture, Syncopated revue, organ solo and recessional.

Fox Washington—
Film Numbers—The Way of a Girl (Metro-Goldwyn), Horace Greely, Jr. (Pathe), Felix, the Cat (S. R.), Newsreel (Fox).
Musical Program—Orchestra overture, vocal selections (tenor), organ recessional.

Madison—
Film Numbers—The Code of the West (Paramount), Remember When (Pathe), Newsreel (Detroit News and Pathe), Aesop Fable (Pathe), Grantland Rice Sportreel (Pathe).
Musical Program—Orchestra overture, vocal selections (soprano), organ recessional.

SEATTLE

Blue Mouse Theatre—
Film Numbers—Wildfire (Warner Brothers), Bad Boy (Pathe), End of the World (Pathe), International News.
Musical Program — "Seminola" (Overture), "Can't Your Friend Bring A Friend For Me" and "Two Old Favorites" (orchestra specialties), "Melody That Made You Mine" (organ and vocal novelty).

Coliseum Theatre—
Film Numbers—Adventure (Paramount), Bashful Jim (Pathe), Kinograms and Pathe News.
Musical Program—Specially arranged overture featuring "Minuet," "Love Brings A Little Gift of Roses" and "Rosita."

Columbia Theatre—
Film Numbers—Lady of the Night (Metro-Goldwyn), Andy in Hollywood (Universal), International News.
Musical Program—"Southern Symphony" (Overture), Dixie Four in Selected songs.

Heilig Theatre—
Film Numbers—Barriers Burned Away (Associated Exhibitors), Pathe Review, Topics of the Day (Pathe), Pathe News.
Musical Program—Overture. "Rose of Moonlight," "Arkansas Medley" and "Jimtown Blue" (orchestra specialties).

Liberty Theatre—
Film Numbers — Introduce Me (Associated Exhibitors), Pathe Review, The Love Bug (Pathe), Beauty Spots (Pathe), International and Liberty News.
Musical Program—"Stradella Waltz" (Overture), "Mazurka" (organ solo).

Pantages Theatre—
Film Numbers—Verdict (S. R.) End of the World (Pathe), Pathe News.
Musical Program—Vaudeville.

Strand Theatre—
Film Numbers—Isn't Life Wonderful? (United Artists), Kinograms.
Musical Program—Selections from "Blossom Time" (Overture).

Winter Garden Theatre—
Film Numbers—Waking up the Town (Allied Prods. & Dist.), Fox Educational. He Who Gets Crowned (F. B. O.).
Musical Program—Orchestra specialties.



Effective use of stripes in newspaper ad on "The Fast Worker" (Universal) at the Majestic theatre, Columbus, Ohio.

What the Big Houses Say

FOX

The Hunted Woman—
This one is fair melodrama. The scenery is the most interesting part of the picture. Didn't do much business. (Middle West.)

PROD. DIST. CORP.

Beyond the Border—
A fairly good western. Business off the first part of the week but picked up and finished good. (West.)
The Awful Truth—
An entertaining production that is well mounted. They liked it. (Middle West.)

WARNER BROS.

The Lover of Camille—
Had a fair week with this one. Just a program picture. (Middle West.)
The Narrow Street—
Nice offering for the hot spell. (Middle West.)
My Wife and I—
Considered a fair program picture but business was not so good. (Middle West.)

STATE RIGHTS

The Mad Dancer—
An average attraction which caused little comment, but seemed to please our patrons. As good as average. (Middle West.)
The Good Bad Boy—
An unusual picture that has lots of heart interest. Did fair business. (Middle West.)

UNIVERSAL

I'll Show You the Town—
A corking good comedy. Reginald Denny is coming along fast. Busines was great throughout the week. (West.)
Unusually good feature which broke box-office records for the summer season. Had hold outs every night. Holding it over for second week. (Middle West.)



Omaha newspapers carried this Sunday ad for the showing of "Declasse" (First Nat'l) at the Strand theatre.

Reginald Denny universally liked in this vehicle. Business was remarkable throughout week resulting in a second week's showing of this film. (Middle West.)
A Woman's Faith—
More triangle material ending up in the ever present "Great Northwest." Audiences seemed to enjoy it. Business fair. (East.)

FIRST NATIONAL

Just a Woman—
Rated as a fair picture. Drew pretty good houses. (Middle West.)
The Talker—
A fair picture but not a box-office attraction according to the manager. Business was poor. (Middle West.)
Attracted much attention, mostly because of very excellent cast. Receipts satisfying in view of hot weather. (Middle West.)
The Heart of a Siren—
Not one of Barbara La Marr's best, as it seemed very improbable, but got over fairly well. (Middle West.)
Barbara La Marr is heavily exploited in this production and in return she offers a satisfying exhibition. (Middle West.)
The Desert Flower—
Amusing summer entertaining. Did pretty fair business for the summertime. (Middle West.)



Newspaper ad with effective border on "Greater than Marriage" (Vitagraph) at Pantages, Kansas City.

The White Monkey—
Not a good picture. A garbled version of the book. Business was off. (Middle West.)
Declasse—
Popularity of Corinne Griffith pulled them in for this one which proved to be fair entertainment. Business satisfactory with warm weather digging into box-office receipts. (East.)
Chickie—
Entertaining and with exploitation aids, drew good business. (Middle West.)
Quo Vadis—
Doing a fair business on the second week of the run. (Middle West.)
One Year to Live—
A wild story only fairly acted. Failed to attract attention. Business off. (East.)
Soul-Fire—
One of Barthelmess best but business was poor due to other attractions in town. (West.)
Christine of the Hungry Heart—
Florence Vidor worth while in any picture and this one decidedly is worth while. Attracted fair business with the first summer heat offensive cutting down business. (East.)



When "I Want My Man" (First Nat'l) was shown at the B. & K. Chicago theatre, this newspaper ad was used the day before opening.

METRO-GOLDWYN

Lady of the Night—
Norma Shearer's first effort as a star well received. Wish we had more like it. (West.)
Proud Flesh—
An excellent story and a good cast. Business was good despite hot weather. (West.)
The Way of a Girl—
Novel treatment of subject matter and interesting work of Eleanor Boardman make this film worth while. Business normal. (Middle West.)

VITAGRAPH

Wildfire—
We had a good week with this one. They came in bunches and went home satisfied. (West.)

UNITED ARTISTS

Isn't Life Wonderful—
D. W. Griffith's latest rather morbid. However, his name proved good puller. (West.)
Wonderful picture. It did well for us, playing its first uptown engagement. (Middle West.)



The Grand Central, West End Lyric and Capitol theatres, St. Louis, used this ad on "Chickie" (First Nat'l).

Waking Up the Town—
Jack Pickford well liked in this one. (West.)

PARAMOUNT

The Little French Girl—
Enjoyable and entertaining. Box office reports about usual summer average. (Middle West.)
The Shock Punch—
Clever, amusing comedy with added thrills and drew good business. (Middle West.)
Adventure—
Audiences talked about this picture. Box office reports very good business. (West.)
Old Home Week—
An excellent vehicle for Thomas Meighan. Business not so good due to heat. (Middle West.)
Eve's Secret—
It's interesting and holds the attention. Business was fair. (Middle West.)
Code of the West—
Another Zane Grey western which went over in fair shape. Well acted but lacking in suspense. Business fair. (East.)
Interesting western story with flapper for a heroine. Business was fair. (Middle West.)

ASSOC. EXHIB.

Introduce Me—
A riot of laughter. They howled all through it. Box office receipts excellent. (West.)
Is Love Everything—
This one proved to be a disappointment. Patrons claimed it is poor story. (Middle West.)



Eight newspaper ads typical of those used from coast to coast on "Quo Vadis" (First National) giving a comprehensive outline of its highlights. The ads, ranging from two to four columns, were used by these theatres: Mainstreet, Kansas City; Stacy, Trenton, N. J.; Des Moines, Des Moines, Ia.; Arcadia, Philadelphia, Penn.; Miller's Los Angeles, Calif.; Eastman, Rochester, N. Y.; Circle and the Stillman theatres, Cleveland, Ohio.

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MANAGING DIRECTOR, available about June 1st, desires to negotiate with a theatre owner requiring the services of a capable manager thoroughly versed in the technique of modern theatre management; have had 17 years' experience in Chicago and Illinois; am 37 years old and married; prefer to locate in Indiana, Ohio, or Western Pennsylvania; write or wire full particulars. Address, Box 260, Motion Picture News, New York City.

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THEATRE EQUIPMENT FOR SALE.— 600 chairs; 1 piano; 2 Motiographs, De Luxe model; 2 30-inch exhaust fans with aeroplane blades; 4 side wall fans, 16-inch; 3 ceiling fans; 1 Wagner rotary converter; 1 dark green plush drop, fits opening 16 high 32 wide; other scenery and stage equipment; everything in good condition; must be disposed of before June 27th. L. C. Barnes, Fuller Theatre, Kalamazoo, Mich.

Pre-release Reviews of Features

Steele of the Royal Mounted

(Vitagraph—Six Reels)

(Reviewed by Laurence Reid)

THE title comes right out and declares itself in this melodrama. The Northwest Mounted pattern runs true to form allowing for a few variations. The central figure is not a member of the troop to start with, but joins it to crave excitement that he might forget his lady love who has played a cruel hoax on him. That's one variation. Another is the added emphasis placed upon the w. k. slogan—"get your man." The officer captures him once, but when he escapes he has to chase him all over the timber wastes of Canada before he puts the handcuffs on him the second time.

The Mounted story is always good for a screening if not filmed too often. You may know what is coming in the shape of plot and climax, but if the action is lively enough there needn't be any cause for complaint. The plot here doesn't hold up very well, but once the man-hunt begins it holds the interest. At least during these scenes it appears logical enough allowing for some lurid villany executed by the fugitive.

There is a society background to start it on its way. The characters are not clearly defined, though there is a suggestion that they belong to the elite. The heroine, becoming playful, introduces her father as her husband. When she tries to make amends the hero has flown to the upper reaches of Canada where he enlists in the Mounted. With his work cut out for him in capturing the villain, the girl starts a man-hunt of her own. She will find her man and beg forgiveness. Before the happy ending is reached a few thrills are injected. One features a saloon brawl in which the Mounted takes the shooting irons away from a "killer," and the best scene features the officer shooting the rapids and being rescued by his buddy before the canoe reaches the falls.

The story doesn't give the players much opportunity to appear natural. It isn't that kind of a plot. But Bert Lytell makes a good appearance as the officer and accomplishes all that the role requires. Stuart Holmes is the villain. The film is O. K. for any audience not fed up with the Mounted.

THEME. Melodrama of the Northwest Mounted with disillusioned lover enlisting in the troop and getting his man. Is reconciled to girl.

PRODUCTION HIGHLIGHTS. The scene when hero disarms bad man. The good performances by Bert Lytell and Stuart Holmes. The pursuit of villain. The sequence featuring the canoes shooting the rapids. The scenery.

DIRECTION. Gets good melodramatic effects from moth-eaten plot. Fair results from story and characterization. Enlivens it here and there with some snappy incident. Stages it against appropriate backgrounds.

EXPLOITATION ANGLES. Play up the title if your crowd is not fed up with this type of story. Play up scenic backgrounds and bill it as a James Oliver Curwood story of romance and adventure in the far North. Use male quartette attired as Mounties, etc.

DRAWING POWER. For average houses everywhere. Title may not prove alluring to patrons fed up with this type of story, but exploiting for its punch, etc., should get business.

SUMMRY. Nothing much above the ordinary. The old plot comes back with very few variations. Once it gets going it releases some good incident—and quite a little suspense. Also it is well played—and photographed against some picturesque exteriors.

THE CAST

Philip Steele.....Bert Lytell
Bucky Nome.....Stuart Holmes
Isobel Becker.....Charlotte Merriam
Mrs. Thorpe.....Mabel Julienne Scott
Colonel Becker.....Sydney DeGrey
Colonel MacGregor.....John Toughey

By James Oliver Curwood. Directed by David Smith.

SYNOPSIS. Wealthy youth of East has hoax played on him by girl he loves. She in order to tease him, introduces her father as her husband. This provokes the young man to run away from her. He seeks seclusion in far North—enlisting with the Mounted so that he may forget her. She pursues him—and there is a reconciliation after he gets his man.

The White Outlaws

(Universal—4830 Feet)

(Reviewed by Laurence Reid)

WE cannot remember when Jack Hoxie has had a better western than this one. It is a real horse opera since the plot revolves around a horse, called the "white outlaw." The sponsors have gotten away from cattle rustling this time—and feature the theft of horses instead. While the villain is familiar, being the ranch foreman, he doesn't provide as much trouble for the hero as the horse does in eluding capture. It is a departure among westerns—and patrons who have become tired of the same old plots should welcome it with open arms.

Hoxie is shown at the start eking out a livelihood in a shack situated on the property of the heroine's father. His only pal is his dog, for the horse has run away after brutal treatment from a ranch-hand. The hero had trained him to do a lot of circus tricks—and the incident featuring these certainly qualify the horse as an intelligent animal. He is a horse easy on the eyes—and the director has appreciated his color and sleekness by catching him in close-ups and medium shots as he poses against rocky ledges that bite into the fleecy clouds. But the horse refuses to obey his owner's call. Which extracts sympathy for the hero. The villain ejects him from the shack, the girl arriving too late to render any assistance.

The rustling episodes have been struck off with a degree of novelty. A large group of horses get out of the corral in some amazing way. The hero is accused of the crime but he is willing to prove his innocence by capturing the "white outlaw"—his explanation being the willingness of the mares to follow the horse. The latter is so tricky that he lifts the fences, thus granting liberty to his harem. He is lassoed after effecting the release of the mares—and the villain's case against the hero is destroyed.

There are some thrills—one showing a stampede of the horses, which nearly trample upon the girl before the hero rescues her, being particularly exciting. And it is well photographed.

THEME. Western melodrama of ranchman who, losing his trick horse, is determined to capture him. Hero is accused of horse rustling but proves himself innocent.

PRODUCTION HIGHLIGHTS. The intelligence of Scout, the talented horse. The shots of the animal registering contentment in his freedom. The trick scenes. The fight. The stampede and rescue of girl. The photography.

DIRECTION. Certainly makes it a real horse opera—and gets results from animals. Might have dispensed with bear episode as realism may invite censure. Stages it against fine backgrounds.

EXPLOITATION ANGLES. Feature as a real horse story—of a white horse who became an outlaw in his love of the wild. Ballyhoo with man in cowboy attire astride a white horse. Play up as a departure among westerns.

DRAWING POWER. For average houses or those catering to westerns. Will appeal to action lovers and those who admire horseflesh.

SUMMARY. Something different in westerns—in that the hero is a horse who involves his owner in a crime. Carries good action and first rate incident. The horse is a wonder and performs several tricks. Well photographed.

THE CAST

Jack Lupton.....Jack Hoxie
Mary Gale.....Marceline Day
Malcolm Gale.....William Welsh
James Hill.....Duke Lee
Negro Cook.....Floyd Shackelford
Sheriff.....Charles Bronley
Scout.....By Himself

By Isadore Bernstein. Directed by Cliff Smith. Photographed by Wm. Noble.

SYNOPSIS. Rancher is depressed over losing his horse, provoked into running away by one of the ranch-hands. The owner is subsequently evicted from isolated shack and takes to the open life. The foreman accuses rancher of stealing horses, but he proves that the wild horse has released the others. He captures him and saves his sweetheart from stampede. His honor is vindicated and love triumphs.

Paths to Paradise

(Clarence Badger Production-Paramount—6741 Feet)

(Reviewed by Frank Elliott)

ANYONE who can't get a laugh out of this picture might just as well shuttle off this mortal coil, for life will never hold anything funnier for him or her than the rollicking fun offered in this highly diverting adaptation of Paul Armstrong's play, "The Heart of a Thief." From an action viewpoint this one is a gem. There isn't a moment that the players are not "up and at it." Clarence Badger, who directed this one, has outdone himself here.

Folks will not soon forget the novel entrance of Raymond Griffith as a supposed dude on a sightseeing tour of Chinatown, his reception in a ready-made "hop dive," where they try to make him believe he has killed a man, but for $500 he can get a man to take the blame, his turning around and posing as chief of detectives and with the aid of a pal, in turn takes away all the crook's money. After the two leave the crooks find a badge on which is inscribed "Gas Meter Inspector."

Then follows much merriment as well as suspense as Griffith, again posing as "the world's greatest detective," tries to beat Molly, the maid, also a crook to gain possession of a valuable diamond which a millionaire has imported as a wedding gift for his daughter. Griffith's antics as he plays "hide and seek" with a couple of burly cops and with the safe under his arm are a sure cure for the blues.

And then comes the climax which is going to be talked about. Raymond and Molly decide to "team up," after they get the gem. They jump into a big touring car and dash for Mexico. Then the loss is discovered and every city on the way from Frisco to the border is informed with the result that a dozen or so motorcycle cops join in the chase as the two dash through. And we recall few chases with the thrills of this one. Griffith drives that "boat," through, over, into, and under everything imaginable, but he makes the border ahead of the pursuing police. But, lo and behold, the two then decide to return the loot and an equally merry and thrilling chase starts all the way back to the Golden Gate. In a word it's a "wow!" All ends well, especially with the audience.

THEME. A comedy relating the experiences of a gentleman crook and his pal, Molly, who decide to go straight after heart-breaking efforts to get possession of a diamond worth a fortune.

PRODUCTION HIGHLIGHTS. The opening Chinatown scenes. The amusing episodes as Griffith and Miss Compson try to beat each other to the safe and the diamond. The great chase between the fleeing crooks and the motorcycle cops

DIRETION. Has packed laughs into this comedy. He has turned out one of the best comedies of the season. He has made an action-fun picture plus.

EXPLOITATION ANGLES. Use the title in various dealer tieups. Auto agencies, especially Pierce-Arrow, should be rich field for exploitation aids as suggested by the wild chase. Stills of Betty with the diamond, good for jewelry store window displays.

DRAWING POWER. O. K. for the best houses in the land and should do business in all of them with a little exploitation.

SUMMARY. A picture that is entertainment all the way. Griffith is immense, Miss Compson is an attractive female Raffles and the supporting cast is excellent Thrills are interspersed liberally with the laughs

THE CAST

Molly	Betty Compson
Friend	Raymond Griffith
Callahan	Tom Santschi
Bride's Father	Bert Woodruff
Confederate	Fred Kelsey

Adapted from Paul Armstrong's play, "The Heart of a Thief." Directed by Clarence Badger. Scenario by Keene Thompson. Photographed by McKinley Martin.

SYNOPSIS. Griffith posing as a dude visits Chinatown. He meets Molly, who is running a dive to rob slummers. Griffith is cleaned of his money, but then turns about, hails a pal, poses as a detective and gets away with the crook's money. Then Griffith is given a job as a detective to watch a valuable diamond. Molly gets a job as a maid in the same household. In spite of the strong guard placed, the two get the gem and flee to Mexico. They are chased by all the cops thereabouts. In Mexico they decide to go straight. They return the gem before the theft is discovered.

The Manicure Girl

(Paramount—5959 Feet)

(Reviewed by Laurence Reid)

IT'S the direction that counts in making this picture tolerably pleasing. Getting down to brass tacks it has a frail story that could easily have been ruined had the director not been sympathetic in his treatment. He has touched it up here and there with flashes of humor in the characterization—and the figures are guided to appear natural all the way. Even with everything in its proper place it has a tendency to drag because the plot lacks dash and color. When it gives evidence of evaporating for lack of interest along comes a pointed subtitle and it gains new strength.

It's all about a manicure girl who would like to step along with the other beauty specialists in the shop, accept money and gifts from gentlemen callers and yet be true to her poor but honest lover. She is a frank girl, for she takes the youth in her confidence. He frowns on her big city ideas—and so they plan to save enough to buy a bungalow which will house them after they are married.

This is all told with an economy of effort. There is no stressing of dramatics. The gentleman with the moustache, played adroitly by Hale Hamilton, tries to put over a proposition—and he nearly succeeds when the sweethearts have a quarrel. The youth had taken her to the theatre, but she had tired waiting for him to get a cab in the rain. So she accepted the older man's invitation to take her home in his car. This precipitated the quarrel—which isn't patched up until the young man, a radio dealer, surprising her in his rival's home, hears enough to convince him she's on the level. The girl had brought about a reconciliation between the wealthy man and his wife.

The scene of the rainstorm is done with a fine play of humor. And the incident featuring the quarrel—and the despair of the wife in outlining her unhappiness to the girl—these are also rich in human appeal. As mentioned above there isn't much to it, but its treatment and the clever acting by Bebe Daniels and Edmund Burns make it tolerably pleasing. If it becomes tiresome in places it is because of its length. A little editing would snap it up a great deal.

THEME. Romantic drama of manicure girl who craves the pleasures and gifts that come with wealth. Entertains sophisticated ideas with a married man, but remains loyal to poor youth.

PRODUCTION HIGHLIGHTS. The natural, convincing incident. The rainstorm episode. The quarrel. The easy manner of the other man who for once is a gentleman and not a scoundrel. The episode when wife confronts heroine. The sincere performances by entire cast.

DIRECTION. Extracts everything out of frail story and so humanizes it that it looks real. Gets over the gaps in great style, keeping it going when it has scarcely enough action to sustain it.

EXPLOITATION ANGLE. Title affords tie-up with beauty shops, etc. Play up Bebe Daniels in new role. Bill it as a human little story of a girl who craved luxuries and excitement.

DRAWING POWER. A good, hot weather picture in that it doesn't tax the mind. Suitable for first and second runs. Title and star should attract them.

SUMMARY. Rather frail of story and certainly obvious enough of plot but incident is well dovetailed and it reveals a lot of human touches. Players are convincing all the way. No melodramatic episodes, no villainy—but simply a story of everyday life in a big city. Balanced with humor. Sags a little.

THE CAST

Maria Maretti	Bebe Daniels
Antonio Luca	Edmund Burns
Flora	Dorothy Cumming
James Morgan	Hale Hamilton
Mrs. Morgan	Charlotte Walker
Mother Luca	Ann Brody
Mrs. Wainwright	Marie Shotwell
Mrs. Root-Chiveley	Mary Foy

By Frederic and Fanny Hatton. Scenario by Townsend Martin. Directed by Frank Tuttle.

SYNOPSIS. Manicure girl is betrothed to poor radio dealer who has saved his money for a bungalow when they become married. The girl is tempted to seek luxuries and gifts from wealthy admirers and nearly falls for a man who has been charming and gracious in his conduct. She finally appreciates that she is bringing unhappiness to his wife and effects a reconciliation between them. She is reunited to her fiance after a quarrel.

Lost—A Wife

(Paramount—6420 Feet)

(Reviewed by Frank Elliott)

THE principal interest in this feature is in the debut of the Norse beauty, Greta Nissen, who appeared as the princess in the pantomime of the stageplay, "The Beggar on Horseback." There is no refuting the statement that Greta is beautiful, yes, and shapely and her work in her first screen effort gives promise of better things to come. Greta rose to fame as a danseuse and is said to to have won much fame tripping the light fantastic in her native land. This training undoubtedly accounts for the grace in her every move before the camera. The men are going to like her, too, for she is very easy on the optic nerves.

As for the story, well, it is just so-so. Alfred Savoir, who gave us "Kiki," is also the author of "Banco," the play from which this film is made. It is a light, airy thing, in fact much ado about nothing. An American bachelor in Paris sees a beautiful girl from the states and having a mania for gambling, immediately bets a friend he will marry her that very night. He is a fast worker and wins the bet. But the craze for roulette takes him into a casino in Southern France. He goes in for ten minutes on permission of his wife, but remains for 75 hours. So does the wife. Then the latter departs for home and mother, etc. Of course, there is a reunion at the end.

Adolphe Menjou is the star and the picture is by no means worthy of his ability, although he tries hard to put it over. Miss Nissen wears some gorgeous gowns during the action of the piece which will aid you in selling the film to your fair patrons. Perhaps the most interesting sequence is that in which the husband refuses to stop gambling as long as his wife remains in the casino. They even bring a bed into the place for the wife, who sticks it out almost as long as the husband and then departs—with another man. The setting is quite attractive, although not elaborate. The supporting cast is fair.

THEME. A modern comedy drama dealing with domestic complications in a Parisian atmosphere. Couple separate over gambling, but are reconciled.

PRODUCTION HIGHLIGHTS. The appearance of Greta Nissen in her first screen role. Her gowns. The fast wooing of the heroine. The scene in which the hero carries the girl away and weds her. The seige at the Casino when the wife refuses to leave unless her husband accompanies her. The work of Adolphe Menjou.

DIRECTION. Has used too much footage to tell the tale which lacks suspense. Has been handicapped by a weak story. Has given the picture an attractive mounting

EXPLOITATION ANGLES. Insert ads in "Lost and Found" columns. Play up the screen debut of the Norse beauty, Greta Nissen, and tell the women about her gowns. Use Adolphe Menjou's name big in all ads. Tieups with hosiery, lingerie, etc. stores by using stills of Miss Nissen.

DRAWING POWER. Popularity of Adolphe Menjou and interest in the new star, Greta Nissen, will help most houses attract business with this one, which needs exploitation.

SUMMARY. A rather slow moving comedy drama in which Adolphe Menjou's work is one of the redeeming factors and in which the real interest centers in a new face—Miss Nissen. The plot is laid against a Parisian background. There is an attractive mounting and the gowns worn by Greta will be taked about.

THE CAST

Tony Hamilton ..... Adolphe Menjou
Charlotte Randolph ..... Greta Nissen
Dick ..... Robert Agnew
Baron Deliquieres ..... Edgar Norton
George (Tony's Friend) ..... Mario Carillo
Duke de Val ..... Genaro di Liguoro
Baroness ..... Toby Claude
Julie, maid ..... Marcelle Corday

By Alfred Savoir. Scenario by Clara Beranger. Directed by William de Mille. Photographed by L. Guy Wilky.

SYNOPSIS. Tony Hamilton, American bachelor in paris, with a weakness for gambling, sees Charlotte Randolph. He bets his friend, George, $5,000 he will wed her. During the reception at which the girl's engagement is to be announced to Duke de Val, Tony carries Charlotte away and weds her. There is a separation when Tony pays more attention to gambling than his wife. She is about to marry a Baron, when Tony in America hears of it. He rushes to France, wrecks his auto in front of former wife's home, is carried in and after some complications, wins her again.

Don Q, Son of Zorro

(Douglas Fairbanks-United Artists—10,264 Feet)

(Reviewed by Laurence Reid)

TAKING heed of the popular clamor to give the screen another dashing melodrama like the memorable "Mark of Zorro," Douglas Fairbanks has responded with the liveliest, most colorful (and what appears to us as his best audience picture) of his active career. It combines all the punch and thrills of "The Three Musketeers" and "Zorro," affording the star another picturesque role which stands out with as much cameo clearness as D'artagnan, Robin Hood and the Thief. Always ready to strike off something novel in characterization to keep out of the rut he reveals himself as an expert wielder of the whip. He does more with it—uses it to better advantage than he did the sword in "The Three Musketeers," and "The Mark of Zorro."

It is a fine story of stirring adventure. It bounds along at a merry pace—with every episode so perfectly timed that the suspense fairly grips you even though the motivation of the plot is as obvious as any swashbuckling tale of chivalry. Don Q is a fast worker. He wins the admiration of Spain's queen and her court with his manipulations of the whip. A Californian sent to the ancestral home in Spain to be educated he is so keen for romance and adventure that he makes love, proposes, and precipitates international complications through being accused of the assassination of the Austrian archduke—all within the space of forty-eight hours.

Fairbanks dominates every scene. His agility—the manner in which he abandons himself to all kinds of hazardous stunts, outwitting his opponents, playing pranks on jealous rivals—make him a fascinating figure. He is so dextrous with the whip that he cuts cigarettes out of the mouth and even lights one on occasion. He climbs with it and uses it to lasso a bull. The action is crowded with incident that flows along at breakneck speed—incident punctuated with thrills and humor. And back of it all is a most colorful atmosphere, the glamour of which makes it rich in romance. A finely spun story, this—a dashing melodrama, perfect in its technical details, flavored with courageous heroics—and wonderfully well acted. Too much praise cannot be given Warner Oland, Donald Crisp and Jean Hersholt for their clearly defined portraits. It carries out perfectly what it pretends to be—a quality melodrama that contains everything to appeal to the pulse and the eye.

THEME. Romantic melodrama of Spanish Don whose taste for romance and adventure gets him into all kinds of trouble before he wins the girl and saves his head.

PRODUCTION HIGHLIGHTS. The constant surprises showing hero outwitting his opponents. Fairbanks' dash—and talent with the whip. His study as the aged Zorro. The scene when Mastado is outwitted. The climax.

DIRECTION. Keeps it thoroughly atmospheric—and holds it to an even, progressive pace all the way. Keeps it colorful with melodramatic incident and surprises. Gets fine results from players.

EXPLOITATION ANGLES. Go the limit. Play up as sequel to "The Mark of Zorro," which has been called star's best picture. Use Spanish prologue — featuring whip artist if obtainable.

DRAWING POWER. Has everything to appeal to all types, young and old, children and adults. For all houses.

SUMMARY. Fairbanks' most stirring picture, — one zipping along at a merry pace releasing every kind of melodramatic element. Has rich characterization, colorful sets, beautiful photography—and is finely acted.

THE CAST

Dolores de Muro ..... Mary Astor
General de Muro ..... Jack McDonald
Don Sebastian ..... Donald Crisp
The Queen ..... Stella De Lanti
The Archduke ..... Warner Oland
Don Fabrique ..... Jean Hersholt
Colonel Matsado ..... Albert MacQuarrie
Lola ..... Lottie Pickford Forrest
Robledo ..... Charles Stevens
Zorro, his father / Don Cesar de Vega ..... DOUGLAS FAIRBANKS

By K. and Hesketh Prichard. Scenario by Jack Cunningham. Directed by Donald Crisp.

SYNOPSIS. Son of Zorro goes to Spain to be educated. Encounters jealousy and intrigue, but his gay abandon and his dexterity with the whip get him out of tight scrapes. Is accused of murder, but overwhelms his enemies and wins his freedom and the girl.

The Fighting Demon

(Richard Talmadge Production-F. B. O.—5470 Feet)

(Reviewed by William Campbell)

WHILE this stunt picture lacks some of the action seen in former Richard Talmadge releases, it has a goodly quota of typical Talmadge turns in which he has opportunity to offer the kind of entertainment his followers want and expect. The picture opens with the star trying his best to make a boat for South America whence he has been lured with a promising job but which in reality is just a plot of a band of crooks to get a man to aid them pull a big safe job.

Talmadge is supposed to be an expert on safe construction. He has a hard time getting to the boat but arrives in time to grab a rope hanging from a hoisting machine. Aboard boat he meets up with Dynamite Diaz, a prize fighter, whose enmity he wins by getting friendly with the former's wife. The star and the fighter then put on some merry chases all over the boat in which the former offers some new acrobatic tricks.

There is more thrills in the South American episodes when the hero, finding himself the victim of a gang of safe blowers, refuses to listen to their offers, so is robbed and left penniless. But he manages to round up the gang, and then, to get funds, accepts an offer to enter the prize ring, but to his consternation finds himself facing the bully whom he met aboard boat. But he has found the bully's weak spot and soon gives him the K. O. The fight is well staged and has its moments of comedy as well as suspense. There is romance in the picture, of course, but the least said about it the better. It is of the conventional cut and dried type.

The boat scenes are staged upon a real schooner, but the South American sets are artificial. However, these pictures are made for program houses and little things like sets are not observed by the Talmadge fans. All they want is to see their hero hop around, beat up gangs of a dozen or so, foil the villains and win the girl. All these things are done here so that is all that can be asked.

THEME. Comedy drama in which a young safe expert refuses to aid a band of South American crooks blow a big bank strongbox and, instead, helps in rounding up the crooks.

PRODUCTION HIGHLIGHTS. The scenes aboard boat in which the star leads a big bully all over the decks, rigging, hold, etc., in a thrilling chase. The sequence in which the hero locks the crooks in the bank safe. The prize fight. The capture of the ringleader.

DIRECTION. Fair. Succeeds in keeping the star on the move and again gives him opportunity to exploit his athletic prowess. Has given the picture a fair mounting.

EXPLOITATION ANGLES. Play up the name of the star as there are always a host of admirers waiting for his pictures. Put on an amateur boxing bout. Arrange a tie-up with hardware store on safe display using stills of Talmadge in the safe episodes.

DRAWING POWER. A good offering for the program houses catering to the Talmadge fans. Will also offer good entertainment in the smaller downtown theatres and the towns.

SUMMARY. Another stunt picture in which Talmadge exhibits once more his ability to outwit his opponents no matter what the odds against him. Filled with the kind of stunts the fans like and featuring a prize fight as a satisfying climax.

THE CAST

John Drake.....Richard Talmadge
Dolores D'Arcy.....Lorraine Eason
Dynamite Diaz.....Dick Sutherland
His wife.....Peggy Shaw
Jackson Pierce.....Herbert Prior
Senor D'Arcy.....Charles Hill Mailes
Isaac Belding.....Stanton Heck
Professor.....Jack Hill
Kid Price.....Dave Morris
Slippery Logan.....A. Cheron
Arnold Malvin.....Frank Elliott

By Charles Metz. Scenario by James Bell Smith. Directed by Art Rosson. Photographed by William Marshall and Jack Stevens.

SYNOPSIS. John Drake, safe expert, accepts what he believes to be a fine position with a South American firm, but arriving there he soons finds he was wanted only to act as a tool for a gang to rob the safe in a large bank. Devoid of funds he accepts an offer to enter the prize ring, after he has aided in foiling the safe robbery. Then he beats a bully in the ring and nabs the ringleader of the crooks. He wins Dolores, daughter of the banker.

The Peak of Fate

(F. B. Rogers M. P. Corp.—About Eight Reels)

THE appeal of this picture rests with its magnificent scenery—it presenting a simple romance framed against the awe-inspiring atmosphere of the Tyrolese Alps. There is nothing of the picture studio here and because it offers a departure from the usual feats of heroic courage in its efforts of mountain climbing one must give it a mark of excellence. The author and director are not credited—and the identity of the players is cloaked in secrecy. The author may not have been inspired here, seeing as how the plot evaporates into thin air. But Eugene Walter, the playwright, has been credited with the construction—which probably means he was called in to piece the scenes together with titles and to cut out extraneous footage.

It has many moments of appeal, particularly in the marvelous backgrounds. The peaks cut right into the sky—and the fleecy clouds which sail over them lend an enchantment, not easily forgotten. Then, too, not being interpreted by actors the portrayals are most life-like. The players fit right into the scheme of things. As an example of simple naturalness, pay attention to the mother's fine restraint when she wonders if her son will return to her—alive. She doesn't tear her hair, nor roll her eyes. No dramatics are expressed. She is overcome with mute helplessness.

There are thrills in watching these Alpine people climbing the towering peaks. The hero's father had lost his life trying to reach the summit of the Devil's Needle. It has defied these Swiss for generations. The entire plot hinges upon the successful scaling of this rocky perpendicular cliff. The youth promised his mother not to attempt it. But his sweetheart sets out alone and fails. He hears her cries of distress and, after scaling the mountain, rescues her.

These characters are often silhouetted against the mountains and sky—and the effect is very picturesque. There is constant suspense in the climbers' efforts to carry on. In all a scenic treat—one impressive in its beautiful and inspiring backgrounds.

THEME. Romantic drama involving the perils of mountain climbing with youth scaling the peak and rescuing sweetheart overcome with fatigue after making the ascent.

PRODUCTION HIGHLIGHTS. The marvelously beautiful backgrounds. The awe-inspiring grandeur of the mountains. The ascent of the Devil's Needle. The suspense when youth rescues girl. The natural acting by the players. The photography.

DIRECTION. Has emphasized the pictorial highlights as there isn't much plot. Moulds simple romance to bring out courage of youth in rescuing sweetheart. Builds suspense all the way. Some of the scenes are not well tied together. Has handled players to make them appear natural.

EXPLOITATION ANGLES. Play up as departure from usual romance in that it capitalizes heroic courage. Emphasize that it is a romance of the Tyrolese Alps. Point out the marvelous scenery, etc.

DRAWING POWER. Needs heavy exploitation to draw patronage. Cast is unknown. Will draw entirely upon its scenery. Suitable for average audiences in any house—in any town.

SUMMARY. There isn't so much to the plot—it being a simple romance fraught with tragic events. Its appeal rests with its beautiful backgrounds. It has suspense in the perilous ascent of the Alps, and its acting is very natural. But there are no bits of humor—no surprises to balance the romance. Subtitles too flowery.

THE CAST

Players not credited.

Construction by Eugene Walter. Direction not credited.

SYNOPSIS. Youth's father had lost his life in attempting to scale the Devil's Needle in the Tyrolese Alps. The peak had defied all attempts to reach the summit. The boy has promised his mother not to risk his life to reach the top. But when his sweetheart attempted to be the first to accomplish the feat she failed, overcome as she was with fatigue. The youth reaches the top and rescues her.

Opinions on Current Short Subjects

Play Ball
(Pathe Serial)

PATHE'S newest serial, "Play Ball," is big league stuff! It has only to maintain the standard set in the first three episodes to earn the right to be called Major League in performance as well as background for the acting, settings and photography are of real feature quality. Indeed, it is one of the most dressy of serial plays and from the production standpoint can hold its own on the programs with the big features at the big theatres.

The best traditions of the serial type of story have been preserved in a play which concerns the romance of a millionaire's daughter with a baseball player who is out to win the respect of his own wealthy parent. There are international complications, a count entering the plot as a schemer bent upon forcing the millionaire to arrange a loan to the opposition faction in the government which is to be financed by American funds. Furthermore, the ball player is the son of a Senator who has started an investigation of the business methods of the banker, so there is plenty of internal conflict in the romantic phase of the story.

But even better than the story, which by the way is credited to no less eminent a baseball magnate than John J. McGraw, is the excellent staging which the Pathe company has given the play. It is quite evident that Pathe is out to please the confirmed serial fan and also capture the interest of those who previously have not included episode thrillers in their list of enthusiasms.

The opening scenes are laid in Florida, where there is all manner of opportunity for colorful action and settings. The climax of the first chapter shows the heroine being carried overboard by a shark which attaches itself to her fishing line. There are some remarkable underwater scenes and the episode takes its place with the most thrilling events developed on the screen.

Alleen Ray is starred and Miss Ray is certain to widen her popularity by her work here. Walter Miller is the leading man, and others in an excellent cast are Harry Semels, J. Barney Sherry, Mary Milnor, Wally Oettel, Franklyn Hanna and Ed Maurelli.

Spencer Bennett, who has had a sound training in serial making under George B. Seitz and others, wins his spurs as a top-notch director with his effort. And wisdom was extended further when Horace Plimpton, one of the nerviest and most resourceful camera men, was engaged to photograph the work. Plimpton takes his camera smash up against locomotives or puts it directly under the pounding hoofs of runaway horses, and thereby gets effects which greatly enhance the melodramatic force of the action.

"Play Ball" was adapted to the screen by Frank Leon Smith, a seasoned scenarist, who has developed the story in expert and skillful fashion.

It seems to this reviewer that "Play Ball" is the most promising serial to date and we confidently expect it to register as a box office attraction as well as a big popular hit.—T. C. KENNEDY.

Thundering Landlords
(Pathe—Two Reels)

DOMESTIC comedy, with emphasis on the knock-about type of screen action, is presented in this two-reeler from the Hal Roach studios. The star of the proceedings is Glenn Tryon, who is seen as a family man driven to occupy with his wife and child an unfinished house he is building as his love nest.

The difficulties of moving hurriedly with a flivver touring car as the only means of transporting the furnishings and equipment is the first important episode. This is followed by the extraordinary occurrences which await the family upon entering their unfinished home. The contractor, insulted at the harsh words of the owner who complains about the delays in finishing the house, calls his men and says, "we have been criticized, everybody quit!" But if the carpenters quit, the actors in the affair go on and on, taking terrific punishment in the form of wallops on the head and caboose. It is strenuous action and may amuse the confirmed patrons of the slam-bang type of movie.

Tryon is supported by Fay Wray, Noah Young, Irene Allen, Marjorie Whiteis, "Hisky" Hanes, and James Finlayson. The acting honors, we think, go to the infant which appears in the film. It is the same baby who "stole" a recent comedy in which Glenn Tryon was seen as the author of books on babies and who is given the opportunity to practice his theories. James W. Horne directed "Thundering Landlords."—T. C. KENNEDY.

The Pronto Kid
(Universal—Two Reels)

MELODRAMATIC comedy of the west, with suspicion attaching to the hero, whom the heroine takes for the sluice robber but loves him nevertheless, and lots of hard "ridin' " are used again in the familiar formula which has served the "western" so faithfully. "The Pronto Kid" has its good points and must be rated a rather good two-reeler.

In the first place there is Edmund Cobb, who is a good type for the heroic role, and who can ride a hoss with the best of 'em. In "The Pronto Kid" he has a good supporting cast, fine photography, and a good pictorial atmosphere to aid him in his heroics.

The story is about a bandit who is being chased by the sheriff. He rides a white horse. Next we see Cobb riding into town on a white horse. He calls on the sheriff's daughter and it is a case of love at first sight. Somebody accuses him of being the sluice robber and there is another chase in which the girl roots for Cobb, who later is reavealed as the owner of the mine which the bandit is robbing instead of being the bandit, so there is a happy ending—T. C. KENNEDY

Nicely Rewarded
(Universal—One Reel)

CHARLES PUFFY is featured in this Bullseye Comedy, a single reeler dealing with the experiences of a fat cop who in spite of himself catches the robbers and earns the rewards accruing to a hero credited with a great service in the public interest.

The picture is amusing and should score a fair hit in any theatre. There is plenty of fast action and a few rather clever and effective gags to aid the leading comedian. Mildred June is seen as the leading lady, the sweetheart of the heroic policeman, and who aids him in rounding up the bandits.—T. C. KENNEDY

Official Officers
(Pathe—Two Reels)

IN this amusing contribution to the popular series of "Our Gang" comedies the youthful troopers become honorary policemen and lend their part to the creation of an ideal community of a roughneck district in the down town section of the city. The play is not without its sweet moral, that kindness will accomplish more than force. But the main point is that "Official Officers" moves along at a good clip and presents many highly diverting gags. It ought to succeed in keeping the picture fan's mind off the hot weather and supply sufficient amusement to make him glad he went to the show.

The play opens with scenes of a ball game being staged by the kids in one of the congested streets of the city. They evolve the idea of putting up "street closed" signs and thus for a while have their own playground. But a bully policeman takes them in. The kind-hearted inspector intervenes and the hard-boiled cop is fired. He is replaced by a big fellow who loves kids, and to aid him in his work he appoints the gang junior officers. They go in seriously for the work and things go swimmingly until they get into grips with a rival gang, when a hotly fought battle ensues. Robert McGowan directed with his customary skill and H. M. Walker's titles are in the best vein of this king of comedy title-writers.—T. C. KENNEDY.

In the Grease
(Pathe—One Reel)

JAMES FINLAYSON, a capital comedian is the star of this jumble of familiar gags. It is the story of a confident parent who is given the job of teaching class in the hard-boiled school attended by his prankish son.

The comedy is built on the usual stuff concerning the tricks youngsters play on their teachers. Every so often one of the cute little students shies a missive of some sort with deadly accuracy. The climax comes when a bee hive is slipped into the trouser seat of the volunteer teacher. It is rather forced comedy all the way through.—T. C. KENNEDY.

Office Help
(Pathe—One Reel)

IN this new "Aesop's Fable" Cartoonist Paul Terry is, as usual, amusing and fanciful The episode should give some valuable hints to efficiency experts. Here, for example, is the peer of all double-entry bookkeepers. It is a mouse, which weilds a pen with its tail as well as its paw and keeps two ledgers going at once. The office cat also is a fast worker. It captures a mouse and forces it to lick the envelopes and stamps, thus getting out the mail in record-breaking time. There are several laughs in the reel.—T. C. KENNEDY.

Animal Celebrities
(Pathe—One Reel)

LITTLE, intimate glimpses of the animal stars of the screen are combined in this Grantland Rice Sportlight film. The picture should be received with great interest by the bulk of the screen patrons. There are views of "Rex" the famous star of "Black Cyclone," of Rin-Tin-Tin, and pictures taken at a training school for canines. They all make interesting screen action and the reel can be highly recommended for any program.—T. C. KENNEDY.

Unwelcome
(Universal—One Reel)

THE adventures of two surveyors, charting the lands in the mountains where there are plenty of bad men and especially men who hate surveyors. Charles Puffy and Billy Engle are seen as the surveyors.

The reel gets away to a good start, with Puffy doing some amusing comedy as the surveyor's helper. It maintains a fair pace throughout and may be expected to satisfy the majority of screen fans.—T. C. KENNEDY

The Runaway Balloon
(Pathe—One Reel)

THAT "A Loud speaker is a sound investment" is the moral of this Aesop Film Fable produced by Cartoonist Paul Terry. The grotesque and droll figures now familiar to film fans enact the story of how a radio outfit almost saves Farmer Alfalfa from a terrible death in the arctic regions. It is an amusing "Aesop" film.—T. C. KENNEDY.

Regional News from Correspondents

Minnesota

THE board of education of Hibbing schools denies that Clinton & Meyers of Duluth have leased the Hibbing high school auditorium. This report was started from the fact that a picture was booked for the auditorium in co-operation with the theater hrm. The school board has made it plain that the auditorium will not be leased to any individual to be run for money making purposes.

John Piller has broken ground for his new theater at Valley City, N. Dak. Piller now has two theaters at Valley City, the Rex and the Grand. The new house will be an elaborate theater, which will do credit to the city and which would be a credit to a much larger town. A large pipe organ will be installed and the house is to be modern and up-to-date in every particular.

W. A. and A. F. Hesse are new owners of the Arcade theater, Arcade street near Case street, St. Paul. The deal for the house was closed last week.

Buffalo

MIKE SHEA pulled Old Glory to the topmost beam of the steel structure of his new $2,000,000 Buffalo theatre this week thus celebrating the completion of the framework of the mammoth structure that is to house one of the finest motion picture palaces in the world and which is expected to be ready for the public early in 1926. Mr. Shea, who is president of the Shea Amusement company which operates Shea's Hippodrome, North Park and Court Street theatres in Buffalo, is enthusiastic over his newest theatre into which he has put years of thought and planning, years which have included trips to the leading theatres of the country and conferences with leaders in theatre operation, so that when this house is opened to the public it will represent the last word in palatial picture theatre construction. The house will have a seating capacity of 4000. The architects are C. W. and George L. Rapp of Chicago. Plans are being formulated for the installation of a wonderful orchestra of symphonic size while a Wurlitzer organ of the largest type ever made by this famous maker, is to be a feature.

Buffalo friends of G. K. Rudulph are glad to hear of his appointment as publicity manager of the Fox Film company. "Jerry" as he is familiarly known to thousands of Buffalonians is a veteran Buffalo newspaper man and for years was managing editor of the old Buffalo Enquirer. Before going to the home office in his new capacity he was manager of the Buffalo Fox exchange.

Arthur L. Skinner, manager of the Victoria theatre, one of Buffalo's big community theatres, has built a summer home at Point Abino, near Crystal Beach, on the Canadian shore, whence he hies himself every night so that he is all set about 4 a. m. each morning to seek the elusive perch in the waters of Lake Erie.

Eugene A. Pfeil, manager of the Circle theatre, a west side neighborhood house in Buffalo, announces the closing of the house for the summer months.

Charley Hayman has changed the policy of the Cataract theatre, Niagara Falls, from vaudeville and pictures to a straight picture program with changes of program on Sundays and Thursdays. Admissions have been lowered to ten cents at matinees and 10 and 20 at night. Double feature bills are also being shown.

Harry L. Royster, representing the Will H. Hays office, has been in Buffalo for a week or so, launching the Greater Movie Season campaign which will begin in theatres of the land August 2. Mr. Royster, formerly exploitation representative at the Buffalo Paramount exchange, arranged a meeting of exhibitors in the headquarters of Buffalo Zone, M.P.T.O. of N. Y., in the Root building, on Thursday, June 18 at which plans were discussed for bringing the idea to the attention of the public. J. H. Michael, chairman of Buffalo Zone, presided.

Members of the Pep club of the Buffalo Paramount exchange held a highly successful dinner-dance at the Mansion House in Williamsville, N. Y., Saturday night, June 13. The entire office personnel turned out en masse and the event was so successful that a similar affair is being planned for the near future.

Shea's Court Street theatre has closed until early in August. In the interim the house will be thoroughly renovated and redecorated.

It is reported that Richard C. Fox of Buffalo has taken over the management of the Freedom Film company of Rochester. Lester Wolfe, formerly manager of the Buffalo Selznick office, recently held this position.

Jackie Coogan, in Syracuse the other day on a visit, opened the local drive for membership in the United States Flag association, by accepting an honorary life membership in the organization.

Charley Hayman of the Strand, Niagara Falls, has placed a border of icicles around the edge of the marquise roof. They are cut out of linoleum and realistically painted in imitation of dripping ice. The effect is a most cooling one and helps in getting folks inside even on the warmest nights. The new lighting system being used to illuminate the falls is attracting many visitors to the Cataract City these days.

Chicago

THE Hopkinson Amusement Company has sold its 1200 seat Hamlin Theatre, 3826 W. Madison Street, to Harry Lutz, for a reported consideration of $130,000. George Hopkinson, who headed and controlled the Hopkinson Amusement Company, and operated the Hamlin Theatre for fifteen years, is one of the most highly respected exhibitors in Chicago territory and enjoys the friendship of a host of exchange men and theatre owners. Mr. Hopkinson is not contemplating further business activities at the present time and is threatening to take up golf.

The promotion of Fred C. Aiken, from Chicago manager to Midwest District Manager of Pathe Exchange and of J S. Gillick, to fill the place made vacant by Mr. Aiken's advancement, is good news to their many friends among film men and exhibitors. Succeeding Mr. Gillick as manager of the "Double I" branch is H. D. Graham, former Pathe manager of St. Louis. The promotions are the result of the creation of Pathe sales division, the Midwest, which brings the number of this company's divisions in the United States, up to five. T. G. Meyers, who is also well known in Chicago, and who has recently been Omaha manager, will go to St. Louis to take charge of that office and the Omaha office will be in charge of W. F. Gebhardt.

Bill Heasman of the Colonial Theatre, Danville, has returned from a vacation spent in California and has proved to a true son of Illinois, as he states California is far behind this state in every particular.

Newell, Retchin & Schaak, have opened downtown offices at Suite 808, 616 S. Michigan Avenue. The offices will be the headquarters for the Jeffery, Howard, Keystone, Adelphi and Panorama Theatres, which are owned and operated by the above named exhibitors.

Beatrice Barrett, of Fitzpatrick & McElroy, is reviewing pictures and conducting the movie column of the Chicago Evening Journal, during the absence of Virginia Dale, who is taking an extended vacation trip.

Walter J. Slugel, some times known as the "Emperor of Pekin," where he controls the Capitol and Empire Theatres, is receiving the congratulations of his many friends over the arrival of an assistant manager at his home; Walter J., Jr., weight nine pounds.

Country Sales Manager Bill Brumberg of Universal, has assigned Salesmen C. W. Vidor to the south west territory, centering around Peoria; Sid Schuster to the Rockford or north west Illinois territory; and Jack St. Clair to the Bloomington district, formerly covered, for many years, by M. Van Praag, who has been transferred to Universal's New Haven, Connecticut exchange.

H. Lieberthal, one of the old time Chicago exhibitors, expects to leave for California shortly, accompanied by his wife and son, and will make a prolonged visit in the golden state. Mr. Lieberthal is contemplating purchasing a theatre some place near Los Angeles.

At a meeting of the Board of Directors, of the Chicago Film Board of Trade, held today, H. S. Lorch, manager of Producers Distributing Corporation's Chicago office, and George F. Dembow, Fox's Chicago exchange manager, were elected members of the Board of Directors, to fill the vacancies made by the resignation of Messrs: F. C. Aiken and Edwin Silverman.

The engagement of Will Baker, popular film salesman, to Ruth Chesler, was announced last week at a delightful dinner at the Rainbow Gardens. In the party of twenty, were several film men, among them being Messrs. Roy Alexander, Cecil Maberry, Bill Brumberg and Morrie Salkin.

Albany

WILLIAM D. TWEEDY, who recently took over the Star in Mechanicville, has made certain alterations during the past week or two to the house, especially in the front, and has also added some new seats. Mr. Tweedy will continue to charge a 25 cent admission throughout the summer, making a daily change.

Several exhibitors, as well as exchange managers were present at a meeting in the Mark Strand building last week, at which the Greater Movie Season was explained. Among those present were Uly S. Hill, Louis Buettner, Abe Stone, Tony Veiller, Jake Rosenthal, representing the exhibitors, with Al Herman, O. R. Reiffel, Sam Burns, Tom Murray, Ted O'Shea, Jack Krause and H. C. Bissell, from the exchanges.

Following his usual custom, Louis Buettner will close the Majestic in Cohoes, the last of June, but will continue running his house at Hudson Falls throughout the summer.

George Dwore, of the Capitol and Cameo in Schenectady, may cut down his two houses to a couple of days a week, while James Rose is considering the advisability of doing the same with the Columbia in Rensselaer. The Bright Spot, in Rensselaer is scheduled to close July 1, for a part of the summer, during which time alterations will be made.

Lew Fischer, owner of the Bradley theatre, in Fort Edward, will close the last of June for a matter of a month while repairs are being made.

Edith Davis and Jane Moran have been added to the stenographic force at the Famous Players exchange.

Arthur Richardson, who has been spending the winter at Orlanda, Florida, is back from the south and has already opened the Strand theatre in Schroon Lake, which he will run for the summer.

Camp Tioga, at Lordville, will begin showing pictures on July 14, while the Saranac Inn is booking pictures from June 15 on.

At Rhinebeck Jake Tremper has opened his Airdrome, and reports good business.

There is a new lighting system being installed in Altona, and according to letters being received by some of the exchanges booking the house there, the theatre will necessarily be dark for a few days.

If there is one exchange manager in Albany who is hard to find these days, it is Ted O'Shea, of the Metro-Goldwyn office. Since coming here from Buffalo to handle the exchange, Mr. O'Shea has shown himself to be a business getter in the fullest sense of the word. He generally spends about five days a week on the road and can be depended upon to bring back the bacon.

The heat so affected Rae Candee, of Utica, one day last week, that according to reports reaching Film Row, he collapsed in a barber chair and it was nearly an hour before he revived. Nate Robbins, of Utica, for whom Mr. Candee works, took no chance with the heat and spent the week at his camp in the Adirondacks.

The entire Metro-Goldwyn office force in this city was at the railroad station the other night to bid farewell to Dave Lake when he started on his long trip to Australia where he will be associated with Bernie Freeman, handling the Metro-Goldwyn product in that far-off land, and who was formerly a salesman in Albany for Famous Players. Among those who said goodbye to Mr. Lake were Ted O'Shea, Miss Davis, Gilbert Becker and Lillian Nachman.

The Wawanda theatre at Haines Falls, as well as St. Mary's Hall in the same place, started showing pictures on June 1, and the summer tourist season may now be regarded as having gotten under way.

Daylight saving became effective last week in Utica much to the disgust of the theatre owners of that city.

Charles Henschel, eastern district manager for Pathe, arrived in Albany during the week, but left a few hours later with Leon Medem, local manager, on a nine-day trip through northern New York. Jack Staub, Pathe serial representative, was also in Albany, spending several days later with Amos Leonard on a northern trip and then accompanying Edward Hochstim on a visit to the Hudson river towns. The local Pathe office appears to be very active these days in a social way, some forty of the employees enjoying a yachting trip one night last week with a dance on board while an office picnic is scheduled for Sunday, June 28, at Round Pond.

Charles McCarthy, of Hoosick Falls, accompanied by Lew Fischer of Fort Edward was in town last week.

Edward Morgan, local manager for Education Film company, spent the greater part of last week in New York city, attending a convention.

Alec Herman, manager for First National, Albany, is busy these days in the expectation of landing first place in the sales contest that will run until August 29. At the present time the local office is in fourth place but Mr. Herman declares that he has something up his sleeve and that when the returns are counted on the last day he will figure on the trip to Hollywood.

Both the Schine brothers, Louis and Meyer, are now driving Cadillac cars. Charles Sesonske, who lives in the neighboring town of Johnstown, where he runs the Grand theatre, was among the few exhibitors along Film Row during the past week, owing to the excessive heat. Mr. Sesonske drove down for the day.

The Star theatre in Potsdam, which was recently taken over by the Papayanakos brothers, has now been closed, although there is a possibility of its being reopened in the fall.

Harry Lazarus was instrumental during the past week in the organization of the Kingston Theatre corporation, the first step toward the erection of a new motion picture theatre in that city. Mr. Lazarus was formerly a resident of Albany, where he ran the Pine Hills theatre. Associated with him in the Kingston enterprise are D. M. and R. A. Lazarus.

Whitehall may have a new theatre in the near future, for Frank L. Gregory is behind a movement to build a 2,000 seat house which is to be erected on the site of the old Hall Opera House, which burned several years ago. Work will get under way, according to present plans on September 1.

Henry O'Neill, of Watertown, connected with the Robbins theatres in that city, was in Albany recently, and according to all reports, has been offered a position with the local Universal Film company.

Jake Golden, who is now handling the Griswold theatre in Troy, is considering having his ushers pass ice water to the patrons during the hot weather. Since taking hold of the Griswold, Mr. Golden has been instrumental in a number of innovations, all of which have gone toward increasing patronage.

The foundation for the new Proctor theatre in Schenectady, has been practically completed, although it is expected that the construction will consume nearly a year. The Hudson Theatre in Schenectady, which has been playing stock for several months, has been closed for the summer.

After watching the effects of hot weather for several days, George Roberts of the Colonial theatre in Albany, was heard to remark that he would much prefer running a swimming pool. Pictures will be discontinued at the theatre on June 22, 23, 24, at which time the Shriners will give a minstrel show. Mr. Roberts, who is director of the Berinstein chain of houses, reports that the work of erecting the new Regent theatre, which will seat 2,200 persons will get under way in Elmira, in the very near future.

The Mark Strand, in Albany, is calling attention these days on its programs to the fact that the theatre is cool and comfortable and calling particular attention to the ventilating system.

Richard Bennett, of New York city, is the new cashier at the Warner brothers' exchange, formerly Vitagraph.

Vacation periods are already getting under way in the local exchanges. Miss Renee Craven, of the First National exchange, is planning to spend several days later on in Jamestown, where she will be the guest of friends.

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New York and New Jersey

THE third annual tennis tournament of First National Pictures, Inc., is now being played off at Rip's Court, Ninety-sixth Street and West End Ave. The tournament, the winner of which will be awarded the Eschmann Cup, contributed by E. A. Eschmann, has been in progress for a week and will continue for about three weeks more. The Eschmann Cup is to the motion picture tennis world what the Davis Cup is to amateur tennis players, so that it is regarded as a trophy very much worth while possessing. The finals, it is expected from present plans, will be played off at the First National outing early in July. Last year's tournament was won by Matt Taylor, now with another film organization. The players still in the running after the playing of the first round are Sam Spring, C. M. Steele, A. W. Smith, Jr., C. F. Chandler, Bruce Gallup, Sol Shernow, W. F. Crosbie, S. Charles Einfeld, A. P. Waxman, George Bilson, Sterling Wilson and Charles Bailey.

While there are no available figures to show just how many theatres have actually closed for the summer months, reports from a number of exchanges and other points of information indicate that up to the present time there appears to be a greater tendency to close this year than last, the increase being about twenty-five per cent. The same condition is also reported from Northern New Jersey. It is particularly noticeable that the greater part of the exhibitors who have shut down are taking advantage of the opportunity offered, to make extensive improvements in their theatres.

Recent local closings for the summer are B. S. Moss's Flatbush and the Midwood in Brooklyn. The Midwood is operated by M. S. McNamara, vice-pres. of the M. P. T. O. of Brooklyn. The Willis in the Bronx, one of the Consolidated Amusement Company's chain, has also closed for the summer.

Herman Farbstein, who runs the Cozy at 8th Ave. and 53rd St. will put his house on the three day a week schedule.

The Cross Bay at Richmond Hill has closed for an indefinite period.

Rocking Chair Movies, operated by the Brighton Beach Park Bathing Co., will open their open air theatre on Saturday, June 20th.

Over in New Jersey, Harry Hecht who owns the Regent in Kearney, will close his house in order to make some alterations. He will reopen in the fall.

A number of prominent Jersey exhibitors are on their vacations at this time of the year. A. Osterman of the Grand and City theatres, Newark, is on a European tour. Fred Mertens of the Fulton theatre in Jersey City has taken his family to Ocean Grove for the season.

Cy Fabian and his family will move to their summer home at Bradley Beach. Abe Fabian, Sr. and Jr. will go to Deal, N. J. Chas. Dooley of the Regent of Paterson will spend the summer at Avon, N. J.

Doctor Harris of the Capitol theatre, Passaic, N. J., has returned to his home after an extended vacation thru the West.

Keith's Capitol in Union Hill, New Jersey, will close about the middle of June for the summer season.

Louis Heyman, the popular manager of the recently completed New Empire at Rahway, N. J., was a visitor among the exchanges this week. A. Oakin of the Cranford theatre, Cranford, was also observed in a heated conversation with Ed. Carroll of Associated Exhibitors. The talk was all about a moustache, Ed. refusing to do business until Manager Oakin shaved off the growth.

Steps are being taken by baseball enthusiasts in New York film offices to revive the motion picture baseball league, which was in existence several seasons up to a few years ago. Philip Abrahams, manager of the newly-formed Warner Bros. team, expects to call a conference of managers in a few days to discuss the situation and draw up a schedule.



Harry Rathner, Pres. Astor Film Corporation.

The Warners played their first game at Central Park last week, defeating the Fox team by a score of 15 to 12. The Fox players outhit the Warners by the narrow margin of 17 to 16, but home runs by Punzo, Catterson and Brennan, a triple by Capt. Hummel, and doubles by Hummel and Punzo, all of the Warners, told in the final score.

The Metro-Goldwyn baseball team defeated the Pathe outfit at the Catholic Protectory Oval last Saturday afternoon by the score of 12 to 11.

Borack and Kaufman were the battery for M-G and Walsh, Thorpe and Higgins for Pathe.

Highlights of the big game were a home run by Arthur Loew who hit to deep right field with one on putting the game on ice for Metro-Goldwyn. Howard Dietz played right field and second base and he is still considered one of the best tennis players in the industry.

The winning team was composed of Gottlieb, Vette, Cohen, Lowenthal, Wagner, Spring and Dorman in addition to those already mentioned.

This Saturday at the same grounds Metro-Goldwyn plays the Warner Brothers team.

It is reported that Loew's Inc. may take over the Freeman theatre up in the Bronx.

The property at 181st St. and Broadway originally purchased by Wm. Fox with the intention of using it as a theatre site has been disposed of by the owners.

The Strand theatre at Farmingdale, L. I., has been taken over by A. M. Clifford. This house has been closed for some time and Mr. Clifford reopened it on June 11th.

Harry Harris had an accident on an evening of last week with his new Nash sedan. Harry was not injured but the car suffered considerable damage.

G. A. Graves, formerly associated with Christmas & Walsh of Yonkers, is building a 600 seat house at Broadway, Yonkers.

Henry Suchman, of Suchman Bros., is traveling around in a new Packard sedan.

Among the local theatres installing new equipment furnished by Joe Hornstein at Howells, Inc., are H. M. Schwartz's Farragut in Brooklyn, the Strand at Farmingdale, L. I., the Thousand Islands Association, Suchman Bros. Henenson theatre, the Claremont and the Bronxville High school.

Universal's Home Office Baseball team entered the New York City film league last Saturday with an overwhelming victory over the Warner Brothers outfit. The score in the seventh inning, when the game was called by mutual consent, was 24 to 3.

Frank Mastroly, assistant export manager for Universal, pitched for the Laemmle team. One of the features of the game was the all around playing by Tom Meehan, center field for Universal. He knocked two four-sackers, one with the bases full. He also made many spectacular catches in the field.

The game was played at Van Cortlandt Park. Batteries for Warner Brothers were Kingsbury and McBerth pitching; Catterman and Tate catching. For Universal, Mastroly pitching, Briskman catching.

St. Louis

G. E. McKEAN, manager of the local Fox office returned this week from a successful sales trip through Northern Central Illinois.

Oscar Turner has closed his Grand Theatre at Harrisburg, Ill., for the Summer.

Both of the houses at Eldorado, Ill., have closed for the remainder of the season.

Jim Drake has taken over the airdome at Sarah street and West Pine boulevard. He also plans to re-open his airdome in Maplewood, Mo.

Jack Weil of Jack Weil Productions and Jack Underwood, manager of the local Enterprise offices, visited exhibitors in Springfield, Jacksonville, Taylorville, Pana and vicinity during the week.

The Gem Theatre, Taylorville, Ill., has been closed to undergo the final stages of its transformation into a larger and finer picture house. As has been printed the new house was built around and over the old Gem while shows continued. It will re-open early in September.

Visitors of the week were: C. Bradley, Red Bud, Ill.; John Pratt, Fulton, Mo.; Roy Miller, Mexico, Mo.; Mr. and Mrs. C. W. Lilly, Hannibal, Mo.

Fifteen hundred boys and girls of St. Louis and vicinity enjoyed a boat excursion Saturday, June 13, as guests of the Film Corporation of America. The outing was on the palatial steamer St. Paul. The little ones were invited via the air. Romaine Fielding, director general of the company, sent out the invitations from the company broadcast station KFVE. This station is unique in that it never broadcasts at a time to interfere with attendance at local theatres, waiting until admissions for the last show of the evening have been sold.

Wilfred Rodgers, 17 years old, son of Mr. and Mrs. I. W. Rodgers of Poplar Bluff, Mo., graduated from the Western Military Academy, Alton, Ill., the past week and as a reward for his work his parents have given him a two months' trip to Europe. When he returns to this country he will enter the University of Missouri at Columbia, Mo.

Billy Sohm and wife of Quincy, Ill., will journey to Omaha, Nebr., to witness their son's graduation from the School of Medicine, Creighton University, Omaha. Sohm is manager of the Belasco Theatre, Quincy, Ill.

Charles Harned has re-opened the theatre at Bethany, Ill.

Milwaukee

ELMER HALL, formerly assistant manager of the Rialto theatre, Milwaukee has taken a position in the same capacity to Harry Jones, manager of Saxe's Merrill theatre.

W. J. Van Dyke owner of the Vaudette theatre Kaukaunna, Wis., has started on a long motor journey to Los Angeles via the southern route. He will visit the studios while out in movie colony and no doubt will have a lot of news for the boys when he returns home about Aug. 15th.

M. J. Weisfeldt, divisional sales manager of F. B. O. is spending a few weeks at the Milwaukee exchange and this week has been making a trip in the territory accompanied by S. H. Abrams, manager of the Milwaukee office.

Henry Goldman, Green Bay, Wis., operating the Colonial and Grand theatres has been remodeling the Colonial, increasing seating capacity, installing a new ventilating system and in both houses installed reflector arcs in his machines.

Max Stahl, manager Educational Exchange, Milwaukee, has returned from that Company's annual convention which was held in New York City. He reports it was the most successful event of its kind in the history of their organization.

The Alhambra theatre, Carl Laemmle's latest acquisition in Milwaukee will close Aug. 1st for general repairs. Already one thousand new seats have been installed and it is understood that considerable work will be done before reopening again.

Les Hoadley, organist at the Milwaukee theatre, Teutonia Ave., is the proud papa of a baby girl who arrived last Saturday morning. Papa Hoadley now is playing all the baby songs on the Wurlitzer at the Milwaukee—even "Rock-a-Bye-Baby" and "Baby Shoes."

H. J. Fitzgerald, branch manager of First National, Milwaukee will start out on a two weeks business trip into the upper peninsular of Michigan covering large and small towns in this section.

E. C. Foster was recently elected president of the Musicians Union in Milwaukee, succeeding Walter Holman.

F. R. Trottman, owner of the Gem theatre, Milwaukee left on his annual summer vacation and will spend most of his time fishing at Manitowish, Wisconsin.

Charlie Koehler, formerly with Paramount and now with Progress Pictures, Milwaukee, has acquired we understand, a new Maxwell sedan, and that he plans going out in the territory very shortly to show the boys his new car.

Producers Distributing Corp., it is understood will in a very short time operate as a buying exchange in Milwaukee.

On Monday, June 22, Warner Bros. are opening their Vitagraph Exchange in Milwaukee.

Philadelphia

E. B. LINCK has sold the Hippodrome, Williamsport, Pa., to an undisclosed purchaser for $255,000. He has operated a theatre on the same site for the past fifteen years. He will retire from the motion picture industry and enter the real estate business.

Moskovitz & Lyson, who have operated the Star Theatre 31st & Wharton Sts., Philadelphia, for some years, have leased it to M. Seltzer. The theatre will be opened the latter part of August after extensive alterations have been made.



Edward Hearn, in support of Clara Bow in the new B. P. Schulberg production, "The Lawful Cheater."

Oscar Neufeld, of De Luxe; Ben Amsterdam, of Masterpiece; Gene Marcus, of Twentieth Century; Dave Starkman, of Standard Films and John Bethel, of American Feature Film Exchange were among the Philadelphians who recently attended the I.M.P. & D.A. conference in New York.

Grovner and Handel, who operate a chain of small theatres in West Jersey, are in the market for some small theatres in the south central part of the state. No deal has as yet been closed.

George Maillard, Scranton salesman for Pathe, has returned to his duties after a two weeks' illness.

Carl Bonowitz, the well-known organist. who has been playing for several years at the Germantown Theatre, has signed a long-term contract with the Stanley Company of America. He will open the Stanley Company's new $3,000,000 theatre on the Boardwalk, Atlantic City, on July 4th and will play in Atlantic City permanently thereafter.

The Broadway, one of the Stanley Company's South Philadelphia picture and vaudeville houses, has been closed for the season.





Kansas City



BRUCE FOWLER of Chicago, former manager of the McVickers theatre, has arrived in Kansas City to manage the Newman and Royal theatres for Paramount, the houses being recently purchased from Frank L. Newman. Mr. Fowler will be in full charge of the theatres after this week, it is understood. Mr. Newman said Tuesday he was uncertain as to what date he would leave for Los Angeles, where he will manage three theatres there for Paramount.

Theodore P. Davis, formerly an exhibitor of the St. Louis territory, recently purchased the Liberty theatre, Parsons, Kas. He was unacquainted with the fact that prior to obtaining service in the Kansas City territory the sale of his former theatre and purchase of the Parsons would have to be investigated by a theatre board which proves all sales and purchases in the territory. He was "up against it." Then along came "Doc" Cook, business manager of the M.P.T.O. Kansas-Missouri, who was on a tour. After a couple of cigars had been smoked up "Doc" had explained away all Mr. Davis' troubles and Mr. Cooke departed with a check from Mr. Davis for a membership in the M.P.T.-O.K-M.

At a meeting of virtually all exhibitors of Kansas City Tuesday in the Hotel Baltimore, Kansas City, plans were formulated for conducting the Better Movie Week campaign in conjunction with the national move. Elaborate arrangements are to be made, the details of which will be worked out later. Jay Means, vice-president of the M.P.T.O. Kansas-Missouri, was chosen general chairman of the Kansas City committees. Several appointments on a number of the committees, which will be about ten in number, are yet to be made.

The Garden theatre, down town house of Kansas City which has been closed, will open Sunday, the policy being a first run feature, a comedy and stock musical comedy with 50 cents top on Sunday and 40 cents on week. This is the second Kansas City theatre within the last two weeks to adopt the motion picture-musical comedy combination for the summer, the other house having been the Globe. J. C. Randolph will manage the theatre.

F. C. Grubel and E. J. Grubel, owners of the Electric theatre, first run house of Kansas City, Kas., now are the largest holders of Minnesota avenue frontage property—the principal street of Kansas City, Kas.,—in town. The holdings of the two brothers, who last week purchased a site to be reserved for a theatre, now aggregates 305 feet and is valued at more than $750,000.

Convention Hall and Penn Valley Park in Kansas City served as bits of Hollywood last week when Paramount used them as a studio and "location" in making film tests of four aspiring motion picture stars, the tests being part of a nation-wide campaign to select twenty young men and women to be trained in Paramount picture school on Long Island.

Jungle heat failed to slow up Kansas City's movie row last week. R. V. Anderson, director of International News, and W. E. Truog, Universal district manager, drove 300 miles to Kansas City to attend a sales meeting.

T. O. Byerle, First National branch manager, returned at last from the territory and said he soon would hit the trail again.

Bob Withers, Enterprise branch manager, also returning and plunging back into the "selling land" again before he had time to shave.

Al Kahn, formerly president of Film Classics, Inc., former Vitagraph distributers, will leave Kansas City soon to enter the real estate business in Florida.

All employees of the Metro-Goldwyn branch are on the outlook for the Metro-Goldwyn "trackless train," which is expected to pass through Kansas City next month.

Harry Taylor, Universal branch manager, is covering the Eastern Kansas territory this week while at the Kansas City office they are celebrating "Billy Truog Tribute Period" for a month in honor of W. E. Truog, Universal district manager. In fact there is a mystic air of prosperity around the "U" branch, Freddie Hershorn of that office having purchased another car, this one being a huge sedan.

F. H. Butler has been added to the staff of P.D.C., while Mike Frisch, former Des Moines film veteran, left Kansas City for the West Coast.

C. F. Senning, Educational branch manager, left behind a busy office to attend the annual convention of his company in New York.

Sam Krullberg, Chadwick home office representative, was a Kansas City visitor.

H. E. Schiller, former Educational branch manager, has been appointed city salesman for First National.

Among the out-of-town exhibitors in the Kansas City market last week were: Stanley Chambers, Miller Theatre, Wichita, Kas.; Fees Brothers, Parsons, Kas.; O. K. Mason, Newton, Kas.; J. R. Burford, New Burford theatre, Arkansas City, Kas.; M. T. Wilson, Chanute, Kas.; H. Ford and M. Holliday, Carthage, Mo.; Charles Sears, Sears Circuit, Nevada, Mo.; C. M. Pattee, Pattee theatre, Lawrence, Kas.

The Maple and Best theatres of Wichita, Kas., have been taken over by C. E. Sutton, according to advices reaching Kansas City.

C. E. Graf, owner of the Photoplay theatre, Havensville, Kas., was under the impression that he deserved a vacation, so last week he set forth to "see the country" for a month, confining his trip to the West Coast.



Salt Lake City



EDDIE DIAMOND, manager of the Pantages Theatre, returned yesterday from Los Angeles where he attended the Shriner's convention. He said the movie electrical parade was a wonderful sight.

Max Schubach, who operates a string of theatres in the Denver territory, is paying this city a visit enroute to the coast.

Art Schayer, manager of the local Fox exchange has joined the rest of the film managers in acquiring a new shiny auto. Art's selection is a Dodge coupe, and he is making them all sit up and take notice.

Frank Horr, formerly shipper at the Producers Distributing Corporation local office has resigned to take over the managerial reins at the Star Theatre which opens today at Bingham Canyon, Utah. Louis Strike, owner of the Star here, is the owner. Al Seal, formerly shipper at Select and Greater Features will succeed Horr.

Following the policy of the Orpheum vaudeville, the local Orpheum discontinues variety performances next week, devoting the entire time to two first run productions a week.

Dave Schayer has tendered his resignation of the Orpheum Theatre.

Joe English, crack salesman in zone number 6 in Montana out of the local Famous Players-Lasky has "gone and done it." Mrs. English is a Montana product. The ceremony was solemnized June 10 at Billings. Joe says that he will continue to sell films notwithstanding.

Felix Feist, general sales manager of the Metro-Goldwyn corporation was here this week on his tour of the exchanges of the country. He was accompanied by Harry Lustig, Western Division Manager. They went into conference with George L. Cloward, resident manager, with Feist explaining the policies governing distribution of the productions on this season's release schedule.

Reginald Denney, Universal star, will be in this city Monday to make personal appearances at the Victory Theatre.

The Carl Laemmle special traveling unit making the "See America First" series pulled into this city Tuesday, under the direction of C. E. "Doc" Holah. A delegation headed by Mayor C. Clarence Neslen, and the ten girls who were selected as beauty contest participants, met the unit at the Salt Lake County line and escorted the big Fageol roadster and the palatial Pullman trailer to the city. A parade down the main streets and then up to the capitol, where Governor George H. Dern welcomed Holah to the state, followed.

R. D. Boomer, short subject salesman for the local Pathe branch, returned from southern Utah yesterday after a successful trip. He leaves tomorrow for northern Utah and has received a splendid proposition on the coast. He is succeeded at the local house by H. H. Johnson, formerly chief of police at Toole, Utah, where he owns the Strand Theatre.

Our old friend Jimmie Keitz and family pulled in from Denver yesterday having made a record drive from the Colorado capitol to this city. He went to Denver in the interest of exploitation on a Columbia production.

Ned Marin, Western Sales Director for Universal, and L. J. Schlaifer, newly appointed Division Manager, will be here next week. The latter replaced Fred Gage, who recently resigned. He comes in from Portland, while Marin is headed for the coast from Chicago.

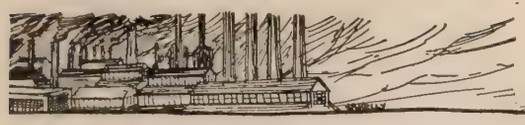
Alex Singelow has been added to the Fox Sales force out of the local office to cover Montana. He was formerly covernig that state from the office at Butte which was transferred to this city last week.

Jimmie Lynn, formerly manager of the Fox exchange at Butte was tendered a farewell banquet at Butte prior to the closing of the office, by the theatre men and exchange employees of that city. Lynn is now working in the Portland territory for Fox.

J. H. Miller, operating the Ideal Theatre at Heber City, Utah, and H. H. Rich, owner of the Rich Theatre at Montpelier, Idaho were on the Row this week contracting for new productions for their houses.

The old Vitagraph emblems have disappeared from the exchange windows and beautiful new signs have taken their place announcing that Warner Brothers are therein housed.





Central Penn



NOTWITHSTANDING the first ten days of June broke all heat records of the Harrisburg Weather Bureau for that period in any year, every motion picture theatre of the city is still operating and at this writing none has indicated any intention of closing during any part of the summer. This applies both to neighborhood and downtown theatres. This is almost unprecedented for Harrisburg where usually, each summer, one or more theatres have closed to take advantage of the dull season.

One theatre in Steelton, the Standard, has closed for the summer. It is owned by Thomas J. Nelley, a prominent politician and hotel man, who also owns the Strand, a larger theatre in the same town which will continue to operate during the heated period. Charles E. Newbaker is manager of both houses. The Victoria theatre, Steelton, a small picture house patronized largely by colored persons, will continue in operation through the summer.

Prior to beginning work of erecting their proposed new motion picture theatre in West Scranton, the Comerford Amusement Company will await the report of engineers who have been employed to learn if there is any danger of cave-ins at the site, which is in the coal mining regions. There have in the past been cave-ins in that vicinity, as in other parts of Scranton which are built over mining operations, but in recent years conditions generally have been made safer through building huge underground pillars in the worked parts of the mines or by filling in the voids. The site of the proposed theatre is on North Main Avenue and the Comerford interests desire to satisfy themselves that the underground conditions are safe before proceeding with the building.

John Sollenbergen, lessee and manager of the Star picture theatre in Hummelstown, rented the building to the Dauphin County Volunteer Firemen's Association for the holding of its seventh annual convention on June 12 and 13. A feature of the convention was a big parade on the 13th.

High intensity lamps, three times more powerful than those formerly used on the projection machines in Loew's Regent Theatre in Harrisburg, has just been installed. Manager Sydney J. Gates says the new lamps will make the pictures brighter than heretofore and will bring out more details in the scenes. A generator weighing 1700 pounds was required to take care of the new lamps. It was announced also that the Regent's big screen has been re-silvered.

"Loew's Regent Newsette," an attractive newspaper appearing each week from Loew's Regent Theatre, Harrisburg, is an innovation introduced since the Loew interest took over the house.

One feature of the "Newsette" which Sydney J. Gates, the house manager, regards as especially valuable as a business-getter, is a coupon which appears in each issue asking patrons to advise the management whether they desire to be informed by mail of the coming programs each week. Patrons are asked to mail the coupon to the theatre or leave it with an attendant in the main lobby.



Detroit



CHARLES J. RICHARDSON, assistant dramatic critic of the Detroit Times has been appointed motion picture editor of the same publication. He succeeds Lee J. Smits, recently resigned. Mr. Richardson is also Detroit correspondent for MOTION PICTURE NEWS.

Sam Warner, of Warner Brothers was a recent visitor in Detroit, attending local sales conferences.

Captain Nungesser, French Air hero, who attracted much attention during his Detroit visit at the Broadway Strand, is now appearing at the Powers theatre in Grand Rapids.

In the avalanche of new houses, which Detroit is to have, at least three of them will open before the end of the current year. The first to open will be the New Roosevelt, owned by the Cinderella Theatre corporation. The Grand Riviera, out Grand River avenue at Joy Road, is fast nearing completion and will be opened within a few weeks. John H. Kunsky's new State Theatre on Elizabeth and Woodward is not to open until December. It has been previously announced that the theatre would be completed next October.

Sam Brown will open his third theatre in Detroit, next September, when the Fenkell is opened to the public. This house, at Fenkell and Dexter, will seat approximately 1,100, and will be operated as a combination house.

Fitzpatrick and McElroy are now supervising the construction of three new theatres. They are located in Alpena, Ludington and Three Rivers. The Alpena house is constructed on the site of the former Maltz theatre which burned recently. The house will have a seating capacity of 1,300. The Ludington house will be finished in August and will take the place of the old Lyric. The Three Rivers auditorium will be one of the most elaborate motion picture palaces in a small community. The new house is to be directly opposite the Rex theatre which is in operation as usual.

Edward C. Beatty has just returned from an extended trip to New York City and Atlantic City.

Al Ruttenberg, of the New Home theatre is preparing to depart on his annual journey to the Muskoka lake country of Ontario. R. H. Stubbs, of the same theatre has just returned from an eastern motor trip.

The Shubert, Detroit, has closed its regular musical comedy policy for the summer and is now being devoted to the showing of motion pictures. The first attraction is "Some Wild Oats," which has been shown in the same house in past summers.

Louis Wisper, of Wisper and Ruttenberg, now operating the Gratiot theatre in Detroit, plans to spend more than $15,000 on the house within the coming month. A new organ has been ordered and the whole auditorium is to be redecorated, refurnished and renovated. The reopening date is tentatively set for September 1.



Canada



UNUSUAL interest was aroused at Toronto, Ontario, on June 10 through the arrival there of the Metro-Goldwyn-Mayer trackless train with its usual crew. Unique incidents occurred when the train pulled into the brand new Union Station, this being the first "train" to make use of the big depot. Representatives of Regal Films, Limited, and others were on hand to greet the caravan and accompanied it on its journey to the City Hall where it was welcomed by Mayor Foster. Later in the day the film train proceeded to the Parliament Buildings at Toronto where it was inspected by Government officials.

Following the announcement of the promotion of Phil Reisman of Toronto, general manager of Famous-Lasky Film Service, Limited, to the headquarters staff of Famous Players-Lasky at New York, it is reported that he has been succeeded as Canadian District manager by W. Milligan, who was formerly identified prominently with Famous-Lasky Film Service, Limited. There are no other changes, it is understood, W. A. Bach continuing as Ontario branch manager at Toronto, and Ed. English remaining as Montreal branch manager, other managers in key cities continuing as before.

Some few weeks ago announcement was made at Montreal, Quebec, that free moving picture shows would be held locally along educational lines at appropriate intervals. The first of these free shows was held on a recent morning at the Capitol theatre, Montreal, the manager of which is Harry Dahn, under the auspices of the University of Montreal and the Canadian Pacific Railway when a five-reel picture of Canadian scenery from Coast to Coast was presented before a good audience. Other promised features relate to such subjects as Safety First, Forest Conservation, respect for law and order, etc.

Jack Arthur, directing the Hippodrome, Toronto, leading house of the Famous Players chain, outlined the summer policy of the "Hipp" on June 12 in a special announcement. The big house has been done over with chintzes and cretonnes in place of heavy drapes, lights are dimmed and other effects secured. Admission prices have been reduced, the scale now including 25 cents for matinee performances and up to 75 cents for night shows. Mr. Arthur is making a special point of the fact that the feature starts each night at 9:45 o'clock "enabling people to have dinner, to enjoy the daylight saving and still see a Hippodrome presentation."

Walter F. Davis, who has been outstanding as the manager of the Metropolitan theatre, Winnipeg, for the past year, is slated for a special post at the Toronto headquarters of Famous Players Canadian Corp., it is announced at Toronto. Mr. Davis went to Winnipeg some time ago from Alabama.

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San Francisco



SAN Francisco's part of "See America First" was completed early and shown at the Granada Theatre with the week beginning June 6th. A couple of days before its completion pictures were taken of the city's shoppers and many went to this house to see their beloved city on the screen. In the screen Vanna Carroll, winner of the contest held under the direction of Universal Pictures and a local daily, took the leading part.

One of the local publications is raising a fund to be sent to needed children in the Far East and much favorable comment was made when Carl Laemmle, president of Universal Pictures, sent this publication a check for $25 to add to its fund.

Joseph Urban, theatrical scenic designer who has been in California for six months engaged in motion picture activities has returned to New York to submit plans and sketches for the new Ziegfeld Theatre at Fifty-fourth street and Sixth avenue, the construction of which has started.

Announcement has been made that Wilford C. Flynn, has been appointed house manager of the Imperial Theatre. Before joining Charlie Pincus at the Imperial, Flynn was popular in Los Angeles motion picture theatrical circles having been connected with the Hippodrome in that city and at one time with the Unique Theatre at Belvedere. John MacFarland popular in local motion picture circles for the past year has been appointed assistant house manager of the Imperial. "Smiling Mac", as he is known was formerly connected with the Granada and California theatres in this city, in various capacities.

George A. Oppenheimer of George A. Oppenheimer, Inc., which recently sold out to Warner Brothers, will, on June 17th, together with his family, sail for a trip to Europe.

Ethel Seavers, whose smiling face for the past two years was popular at either the local Universal or Metro-Goldwyn offices has accepted the offer to be the "hostess" at the new West Coast Theatres, Inc., Northern California offices which have been enlarged and are now in the Loew Building.

The entire Board of Directors of the West Coast Theatres, Inc., together with Manager Bowles, meet in the local offices of the company the second week in June to discuss the enlarging of the corporation's business.



Indianapolis



MAJOR C. B. BLAKE is redecorating the Savoy theatre in Louisville. The Savoy was formerly the old Buckingham of burlesque fame, and Major Blake has been three years remoulding the house policy by featuring good motion picture attractions. He is a firm believer that clean shows will win out and has proved this by his long up-hill pull.

The Cherokee Amusement Co. has sold their Cherokee theatre on Bardstown Road, Louisville, to Alfred Kopf, Ben Ford and H. W. Nadal, for a consideration of approvimately $50,000. Mr. Nadal owns and operates the Hilltop theatre at 1759 Frankfort Ave., Louisville.

The Parkland, in Louisville, operated by H. G. Peltier, is the only theatre in the city that does not open on Sunday.

The Louisville Cement Co. Community House is building a new auditorium at Speed, Indiana. The seating capacity will be 500, and the new house will be under the efficient management of J. G. Dorsey.

Fred J. Dolle, director of the Kentucky M. P. T. O. has recently returned from the directors' meeting in New York and is very enthusiastic in regard to the newly adopted plans.

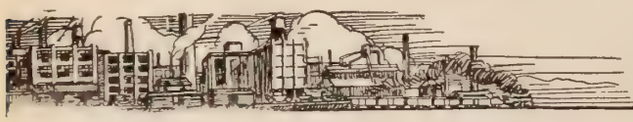
The Switow Theatrical Co. of Louisville are remodeling the Orleans theatre at Orleans, Ind. When completed, the Orleans will be a strictly modern small theatre. Mr. Switow is in Europe and the present time in Palestine. He will return about September 1st.

The Jacobson sisters are building a new theatre at Preston and Caldwell streets, Louisville. This house will have a seating capacity of 500 and will cater to colored patronage.

Percy Gladden, one of the oldest exhibitors in Indiana, has opened an airdome at Worthington, Ind. He has named it the Hippodrome and it will seat 1000.

Whitie Wagoner has resigned from Celebrated Players and has joined the Metro-Goldwyn staff in Indiana.

V. V. Huddleston, a former salesman with Famous Players in Indianapolis has recently rejoined the same sales force. Fred Wagoner the new branch manager of Famous Players, states that he is glad to have Huddleston back again.



Denver



JAMES R. GRAINGER, general sales manager of Fox Film Corporation, is spending several days in Denver in the interest of the new super-productions of his company.

Ned Marin, Western division sales manager of Universal Film Exchanges, is also in Denver for a short visit. During his stay, a regional sales conference of all Universal salesmen in this territory will be held.

Eugene Gerbase, local manager of Universal has just returned from an extensive sales trip into the New Mexico territory.

J. H. Ashby, local manager of Associated First National, has just returned from visiting the key cities of the New Mexico territory.

Harry Nolan, Western district supervisor of Associated First National, is in Salt Lake City for a two weeks' visit to the local Exchange of the First National organization.

A. G. Edwards, one of the oldtimers in the Denver territory has just brought new laurels to his exchange and is proudly displaying two magnificent banners significant of his efficiency and energy as a booker and salesman. The banners represent the western division championship and the national championship of Producers Distributing Corporation, resulting from a contest among bookers for securing new business. A parade will be held in the near future in which Ed will be required to carry both banners. Mr. Edwards is also champion in many other lines in which no insignias are presented.

Allen Burke, DeLuxe Feature exchange manager of Salt Lake City, Utah, has been a visitor at the Local DeLuxe Exchange during the past week. He returned Friday of this week.

Ben Fish, well known exchange man in the Denver territory, is in Denver as a special feature representative of the Pathe Exchanges. Mr. Fish was formerly a Metro-Goldwyn exchange manager of Denver having since been associated with Fox Film Corporation.

Mel Wilson is back visiting exhibitors in the Denver territory as special representative of Producers Distributing Corporation.



Des Moines



LYLE UTSLER of Famous Players is vacationing in Denver, Colo.

Merrill Anderson of the advertising department of Famous Players is spending his vacation in the Black Hills, going on his motorcycle.

William Johnson of the Rialto theatre, Fort Dodge, Ia., was a visitor in the city during the past week.

John Waller, an exhibitor from Osceola, was a guest of Famous Players during the past week.

Louis Koletis of the Columbia theatre, Waterloo, was a guest of Universal, this being his first visit to Des Moines in a year.

J. E. Michaels of Leon was a guest of the Universal during the week.

R. S. Ballentyne, manager of Pathe, is spending several days in Chicago.

Joe Smith, formerly of the Majestic theatre, Fort Dodge, Ia., is now traveling in the northern part of Iowa for Pathe. R. W. McEwan, who was formerly on the northern territory is now on the southern territory.

A. W. Kahn, manager of Educational, is attending the national convention of sales executives in New York City.

R. J. Relf of the Star theatre, Decorah, Ia., was a guest at the Premier Exchange.

H. A. R. Dutton of Chicago, president of the Exhibitors' Supply company, spent a week in Des Moines.

Guy P. Morgan of New York, representative for Samuel Goldwyn Production, was a guest in Des Moines enroute to Kansas City.

Leo Wedertz, contract clerk for First National, is spending his vacation in Burlington, Ia.

M. Bryant of the Gem theatre, Celwein, was a visitor in Des Moines recently.

M. C. Rice, salesman for Film Booking, is confined at the Iowa Lutheran hospital. It will be several weeks before Mr. Rice is back on the job.

Atlanta

PROMOTION as manager of the Galax theatre in Birmingham, Ala., has been received by Rodney Bush, assistant manager of Loew's Palace theatre in Memphis. Notice of the good fortune was received by Mr. Bush on Saturday afternoon. He will leave at once to take up the duties of his new post. Mr. Bush has been associated with the Famous-Players interests in Memphis since last June and was formerly connected with the Jamestown, New York, theatre for four years.

L. G. Moultrie, formerly of the Alamo Theatre, Gainesville, Ga., has severed connections with that theatre, having disposed of his interests to his associate, Mr. Robert Addington. Mr. Moultrie, during his regime, built up an excellent business and created a generous measure of good will among his patrons for the theatre. His leave taking is causing general regret. Mr. Moultrie's plans are as yet uncertain, but it is known that he expects to continue in the exhibition end of the industry.

A slight fire broke out at the Rialto theatre, Atlanta, Tuesday evening, when a fan motor broke. No flurry or excitement was caused, and the flames were quickly subdued. Although the fire department was called by someone in the lobby of the theatre who smelled smoke, its services were not needed for the fire was out by the time the engines arrived. No damage was done and nobody was hurt or frightened due to the quiet and expert handling of the situation by Manager W. T. Murray.

W. G. Atkinson, well known exhibitor in this territory who is at present with the Hudson-Essex company in Rockingham, North Carolina, is planning to go back into the film business. Mr. Atkinson has been connected with the Majestic theatre in Hamlet, N. C., and the Star theatre in Rockingham. He was employed at one time by the Rockingham Theatre company to supervise and instruct the remodeling of the Opera house, now known as the Garden Theatre. Later he managed the Garden Theatre in Rockingham and the Garden in Bennettsville, S. C. During the past year Mr. Atkinson has not been connected with the exhibition game, but he is definitely planning to go back into this end of the business.



Striking newspaper ad on "The Price of Pleasure" (Universal) at the Kings and Rivoli, St. Louis.

W. E. Callaway, who manages this district for First National, came in town Wednesday morning from New Orleans for a few days visit to the local exchange.

J. S. Jossey, who has under his jurisdiction Cleveland and Cincinati for Progress Pictures, Inc., arrived in Atlanta Tuesday en route to Forsyth, Ga., where he will spend a short while with his mother. Mr. Jossey, who is a native Atlantan, will probably return to Atlanta for another brief visit on his way back to New York, in the next week or so.

F. E. Williamson, manager of the Williamson and Grand theaters in Winter Haven, Florida, came to Atlanta early in the week for a flying visit to his friends up and down film row.

C. B. Cleveland, of the Lyric theatre, Lebennon, Tenn. is another one of the visitors who brightened film row with his presence this week.

Jack Cook, who has been traveling out of the New Orleans branch of Producers Distributing Corporation, has been transferred to Atlanta, and will cover the South Georgia and Florida territory.

Maurice Mitchell, of the Home State Film company, spent last week in Nashville, and returned to Atlanta Wednesday of this week, jubilant over the number of contracts signed.

H. K. Buchanan, vice president of the Home State Film Company, came in Wednesday. He has been spending the past six weeks in North Carolina in the interests of the company.

T. A. Branon who motored to Charlotte, N. C., in his new Studebaker sedan, taking his family with him, returned Tuesday after a pleasant two weeks' vacation. Mrs. Branon did not return to Atlanta, but is visiting relatives in Greensboro. Mr. Branon heads the Eltabeau office here.

R. B. Wilby is another distinguished visitor who was seen on film row this week. Mr. Wilby has particular interest in Atlanta since the opening of the Cameo theater, which, under the managership of Thomas G. Coleman, is enjoying good business and is making steady patrons of theatre going Atlantans.

E. L. Cole, secretary of the Atlanta Film Board of Trade, left Thursday for Tennessee, where he will remain for a few days in the interests of the Board.

Phelps Sasseen, valued member of the Liberty Film distributing corporation sales force, came in town last Friday to spend the week-end, going out again Monday morning for South Carolina.

Jack Chertok of New York city, who, for the past several weeks has been located in Atlanta, is leaving for Los Angeles, to join the studio forces of Metro-Goldwyn. Mr. Chertok is a nephew of Louis C. Rouglin, well known in the local film fraternity. He is going to join the Metro-Goldwyn forces with the definite aim and intention of studying the directorial end of the game, and with hopes that he will be placed on a director's staff.

J. A. Rehkopf, who will be remembered in this territory as the very capable inspector employed last year by the Atlanta Film Board of Trade, and more recently as the manager of the Judge Titus theatres in Daytona, is terminating his connection with these theatres this week. Since Judge Titus sold his holdings to Famous Players-Lasky corporation, many changes have been brought about, and it is due to this rather recent deal that Mr. Rehkopf is terminating his services which have extended all in all over a period of 12 years with the Daytona theatres. As yet Mr. Rehkopf has made no definite plans, but he expects to have his own theatre, or to line up with some organiation as supervisor of projection.

For fourteen consecutive weeks the local First National exchange has held the coveted first place in the "played and paid" business—first place meaning that it heads all the exchanges in the country. For this record C. R. Beacham, exchange manager, is in line for congratulations. W. E. Callaway, district manager comes in for a share of praise, also, in the rating of the Southern district. Mr. Callaway's district has held first place in business results for about twelve weeks.

Liberty Film Distributing corporation held a sales convention Monday evening, at the Ansley hotel. All the Atlanta salesmen were in town in order to attend the dinner. Leon Rich was present, and William Oldknow was a guest in an unofficial capacity. Those attending included Oscar Oldknow, vice-president and general manager; Hank Hearn, sales manager and office manager; Milton Jones, booker and assistant manager; Ray Beall, head of publicity. Mr. Rich is to have charge of the exchanges which will be located in Havana, Cuba, and Central America, according to present plans. Frank Rogers, William Specht, Rufus Davis, Phelps Sasseen, and Fred Martin—all members of Liberty's sales force, participated in the conference.

Adolph Samuels, who has been spending the past several months in Germany, has returned. He landed in New York Friday, and arrived in Atlanta the early part of this week, after an interesting passage. It seems that Mr. Samuels was on the high seas just about the time Mother Nature began kicking over the traces, and the ship was steam heated throughout the entire voyage. However, he reports a very delightful trip. Mrs. Samuels is continuing to enjoy it, for she is remaining in Breslau, visiting friends and relatives, and regaining her health.

E. C. Asbell, well known exhibitor in this territory, manager of the Capitol and Grand theatres in Macon, Ga., came in town last week for a few days, visiting his friends on film row and at the several theatres.

C. W. Starr, salesman for Famous Players-Lasky, is now making his territory in a handsome new Dodge, and is able now to cover ground in double quick time. His route takes him through South Georgia and South Carolina.

Dave Prince and Ernest Geyer, branch manager and exploiteer, respectively, of the Famous Players-Lasky force, returned from Albany Saturday evening. Mr. Geyer left town immediately again, going to Tennessee Monday morning.

O. L. Freeman, ad sales manager for the local Paramount office is making a trip through Tennessee in his new Essex car, and is sending back reports that business is "top-hole."

J. I. Simms, of Orangeburg, S. C. has leased the Orangeburg Theatres from the Orangeburg Amusement company, and is taking charge immediately.

Baltimore

DESPITE the fact that the weather returned to normal and business took a decided turn for the better, H. A. Blum, manager of the Victoria Theatre, 415 East Baltimore street, a downtown playhouse closed Saturday night, June 13, until early in August and the Grand Theatre, Highlandtown, will close Saturday night, June 20, according to an announcement by C. B. Councilman, the manager.

It is also indicated that several other moving picture theatres will close shortly for a brief period during the warm weather.

Guy L. Wonders, manager of the Rivoli Theatre went to New York last week to attend the golf tournament for film men at Briar Club Lodge.

The golf bug has bitten E. A. Lake, manager of Keith's Hippodrome for he is busily practicing during his spare moments.

The theatres in Baltimore are rapidly donning their hot weather attire and the cool figured creton and linen covers for the chairs and new uniforms for the usherettes and doorman give the playhouses an air of cooling comfort.

Mrs. Frank A. Hornig, wife of the manager of the Horn Theatre, is now on a vacation at Atlantic City and New York with their young 12 year old son who recently fractured his arm.

Seattle

L. J. SCHLAIFER, manager of the Seattle branch of the Universal Pictures Corporation for the last four years, was receiving the congratulations of his friends on Film Row and among the exhibitors last week upon the announcement of his appointment to the office of Western division manager for the Universal organization. Under the terms of his promotion, it is expected that he will make his general headquarters in San Francisco, as the exchanges at Los Angeles, San Francisco, Portland, Seattle, Denver, Spokane and Salt Lake City are included in his territory. Mr. Schlaifer has been in the employ of the Universal company for a number of years, having been associated with them in Portland prior to his coming here several years ago.

Prices at Jensen-Von Herberg's Coliseum Theatre in this city were raised to a fifty cent level last week by Manager Frank Steffy, coincident with the announcement of a new policy that will bring a majority of that company's larger pictures to the Fifth Avenue theatre.

J. A. Gage, manager of the Educational Pictures Exchange, left the city recently for New York City, where he was scheduled to attend the Educational branch managers convention early in June. At the time he left, Mr. Gage's office here was in second place in the National Sales Contest being run by that company. Wallace Rucker, salesman for the local office, remained in the city during Mr. Gage's absence to handle the business of the exchange.

Under the direction of Clyde Walker, editor of the Northwest Film Journal of this city, the First Annual Pacific Northwest Film Golf Tournament was rapidly being rounded into shape. The tournament was to be held at the Rainier Golf and Country Club the middle of June, and exhititors and film men from every part of Washington, Oregon, Idaho and Montana were expected to take part. In addition to various local trophies donated, cups have been received from Douglas MacLean, Carl Laemmle and other film stars and magnates, to be awarded for prowess on the links.

F. J. Weskell, owner and manager of the Rose and Liberty Theatres at Colfax, Wash., was the only out-of-town visitor on Film Row last week, with the exception of the near-by exhibitors who spend a short time in this city practically every week. Mr. Weskell, accompanied by Mrs. Weskell, made their visit a combined vacation of business and pleasure, booking a number of new pictures during their four-day visit in this city.

Sam Spring, secretary-treasurer of the First National Pictures Corporation was a recent visitor in this city, where he spent a number of days in conference with Branch Manager Fred G. Sliter, and John G. Von Herberg, a trustee of the First National company. Mr. Spring is a former Seattle resident, having lived here during his youth and still having two brothers in business in this city. He is on a tour of the First National branches, and left for California after his brief visit in Seattle.

Following the remodeling of the Casino Theatre in Spokane, Manager Ray Grombacher has announced his intention of spending approximately $25,000 in repairs and renovating on the Liberty, his leading showhouse in that town. Mr. Grombacher was a recent visitor here, having returned from the M.P.T.O.A. convention with J. M. Hone, executive secretary of the M.P.T.O.W., whose headquarters are maintained in this city.



Nat Beier, newly appointed manager of Warner Bros. New Jersey exchange.

The Producers Distributing Corporation office was entirely ruled by the feminine element last week, during the absence of the male members of the organization who were all enroute to the P.D.C. convention in San Francisco. Among those who made the trip from this territory were Branch Manager Charles E. Feldman, Office Manager A. J. Sullivan, and Salesmen A. H. McMillan, Jack Rue and C. L. Bruwell.

Something new in the line of entertainment for children is being provided by the Spokane first run houses, in their Saturday Forenoon Matinees, being put over in conjunction with various film and civic bodies of that city. Because there are practically no surburban houses in the city that offer suitable children's programs, the Saturday morning shows are developed with a thought to children's pleasure, and these bills, at small admission prices, have been extremely successful from nearly every point of view.

L. K. Brin, president and general manager of Kwality Pictures Exchanges in the Pacific Northwest, returned from Astoria last week and was making preparations for a business trip to New York City. In Astoria Mr. Brin attended the opening of the new Astoria Theatre, built by local capital as a community enterprise. In New York he plans to buy a number of Stage Right films for distribution through his exchanges during the coming season.

Announcement was made last week by H. A. Black, branch manager of the Warner Brothers-Vitagraph Exchange, to the effect that Dave Farquhar had been moved to Vancouver, B. C., where he will open an office for that organization to distribute film throughout the Pacific Canadian territory. Mr. Farquhar, who has been with the Warner Brothers-Vitagraph office in Oregon, will be succeeded in the latter territory by Charles Code, brother of William Code, a suburban exhibitor of this city.

The Farewell Concert of Salvatore Santaella, pianist-director of Al Finkelstein's Strand Theatre Orchestra, was held in this city early in June, and Mr. Santaella's association with that house was terminated after a number of months in this city.

Southeast

WORD has been received of an engagement announcement which reads as follows: Mrs. Harvey Durant Abernathy of Hickory, announces the engagement of her daughter, Clarissa Harlowe to Mr. Claude Francis Lee, the wedding to take place Saturday, June 27th, at five o'clock in the afternoon. Mr. Lee is a well known exhibitor in North Carolina having a theatre in Hickory and Lincolnton, and before entering into the exhibition end of the line, he was associated with Southern Enterprises quite a number of years.

F. A. Abbott, owner of the Exhibitor's Supply and former manager of the Broadway Theatre this city, is now operating a picture Theatre at Blowing Rock, N. C., and he is also furnishing pictures for Lakewood Park.

Walter Griffith, General Manager of the Rosen Film Delivery Service, of New Haven, Conn., is a Charlotte visitor. Mr. Griffith is here in the interest of inaugurating a truck delivery service out of Charlotte, through the Charlotte territory. He appeared before the Film Board of Trade and explained thoroughly his proposition.

J. H. McWhorter salesman with the Universal Film Exchange has been promoted to Short Product Manager in the above named Exchange.

C. A. Anderson formerly with the Associated Exhibitors Exchange has joined the Universal Sales Force. Mr. Anderson is a brother of W. W. Anderson, Manager of Pathe Office in Atlanta.

The Broadway Theatre, Charlotte, has changed from Keith Vaudeville to Moving Pictures for the Summer months.

Warner Bros., have rented space in the new Film Building for their Exchange and they are getting ready to open up as soon as they have completed the necessary arrangements and some improvements.

Tom Brannon and wife of Atlanta, were Charlotte visitors the past week. Mr. Brannon is the General Manager of the Eltrabran Film Company, with Offices in Charlotte, Atlanta, and New Orleans.

Enos Beam, of Beam Bros., Shelby, N. C., is taking a three months vacation and he intends to visit Los Angeles making the rounds of the different Studios. Mr. Beam has a beautiful Theatre in Shelby, which seats over eight hundred people, and has an eight piece orchestra, thus giving to his patrons a big City show in a small town.

It is reported that A. F. Moses, who is connected with the Piedmont Amusement Company of Winston-Salem, N. C., is entering into an agreement or arrangement with the owners of the former Broadway Theatre, which was destroyed by fire some time ago, to build a new Theatre on this site. Mr. Moses is a member of the Piedmont Amusement Company, as stated above, and reports have been circulated previously that the Theatre would be built for the Piedmont Amusement Company, but it is now announced that the Theatre will be leased to Mr. Moses exclusively.

Walter Price, who was formerly Manager for Metro-Goldwyn, also manager for the Universal Offices in Washington and Philadelphia, is a Charlotte visitor as personal representative of Mr. Jimmie Granger. Mr. Price is looking over the Charlotte Office of the Fox Film Corporation, and will be here a week or ten days.

C. L. (Hank) Henry, formerly with Howard & Wells Amusement Co., of Wilmington, N. C., has accepted a position with F. B. O., as Salesman, and is to cover the South Carolina Territory for this Company.

A new theatre, the Royal, motion picture and vaudeville, has just recently been opened by President Milton Starr, of the T. O. B. A. The theatre is located in Columbia, South Carolina. Has 1028 seats. It is managed by Evans Sprott.



Texas



WM. LYTLE and Jack Burke, San Antonio theatre owners are in town looking over conditions at the Prince and Cozy theatres, controlled by them. The Cozy is dark at this time on account of a 22 story office building being erected alongside the theatre.

P. K. Johnson branch manager for Fox Film Service and Ben Broyle, sales manager for Fox. were in Houston for several days this week.

Diaz Callaham from the office of Producers Film Exchange, Dallas was in town for a day this week.

Ralph Morrow for two years branch manager for Producers passed through on a tour of inspection as district manager for the same exchange. Mr. Morrow is one of the best known film men in Texas and his many friends were glad to learn of his promotion. Ed. Bloomingthal south Texas salesman for Producers was also in town.

Otto Brauer Universal manager for the Houston territory left for a ten day trip through east Texas. Mr. Brauer will make the trip in his new Jordan car.

Claude Ezelle Associated Exhibitors manager for Texas spent several days in Houston selling his new fall product.

Plans to close the Palace theatre for the summer at the end of next week's production didn't come through and the Gene Lewis-Olga Worth company will continue throughout the season, as announced by Mr. Lewis early last week.

The new fall picture line up has caused a flock of film men to visit Houston. Possibly more film salesmen and managers have been in town during the past two weeks than ever before in the same period of time.

Otto Bauer, Universal south Texas representative, set sail for Dallas last week with two of the prize contracts of the season.

Wm. Horwitz owner and manager of the New Texan and Iris theatres is busy re-arranging his programs to take care of the new products he purchased while in the east several weeks ago.

Aside from a regular campaign announcing their daily attractions the Majestic theatre is running a local campaign on their cooling system. The Majestic is one of the two theatres in Houston with a modern system of cooling and heating.

Sam Abrams, manager of the Rialto theatre will leave for Dallas the latter part of this week. Mr. Abrams will be out of town for several days.

Ed Bremer, local manager of the Majestic theatre, who has been in Chicago for more than a month will return to Houston the latter part of this week. Mr. Bremer has been on a tour of inspection for his company.

That a new downtown popular price theatre will be erected at an early date is almost a fact. It will be erected and operated by the Olymphus theatre owner.



Cincinnati



THE First National offices are now quartered in their new headquarters on the fifth floor of the Broadway Film Building.

J. S. Jossey, president of Progress Film Co., spent several days in the city conferring with Maurice Strauss local manager for his firm. Mr. Jossey is on his way north after spending several weeks in the south with his family.

Interests controlling the Hill Top Theatre, Louisville, Ky., have purchased the Cherokee theatre in the same city for the sum of $50,000.

Jack Von Tilzer, special representative for United Artists stopped off at the local exchange last week.

Hill and McVail owners of the Lyric Theatre at Caldwell, Ohio, announce that they have booked solid with Universal for the coming season.

Lee Reiley, special representative for this district from the Hays office is in the city preparing for his coming campaign.

Among the visitors at the local Universal Office last week were, R. V. Anderson, General Sales Manager, Dan Lederman, special representative for Carl Lammle and David Gould, special Universal representative.

Louis Checkers, made a flying trip to the city last week. Louis is the successful manager of the Majestic Theatre, Springfield, Ohio.

W. Lasance, city salesman for Universal is now the proud father of a baby girl whom he will name Joan.

David Davidson and Mrs. Davidson of the Welsh Theatre, Welsh, W. Va., spent several days in the city visiting both the track at Latonia and the winning streak of the Cincinnati Reds.

The Film Picnic given by the exchange managers for their employees at Base Island came off as per schedule on Saturday, June 13. Baseball games, running races, swimming contests, beauty contests and many other famous sports as well as a pie eating contest were on the program and a good time was had by all.

Lou Snitzer and Elmer Shard who recently added the Washington Theatre to their allready rapidly growing chain of theatres have purchased the lot next door to the Theatre and will increase the size of their auditorium to a seating capacity of 1200; they will spend $10,000 on the improvements. Business in their other houses is reported as good and their success should be assured for they are both splendid fellows.



Newspaper Opinions on New Pictures



"Cyrano de Bergerac"—J. W. Keenan and E. T. Peter—St. James Theatre, Boston, Mass.

Boston Herald: "The immortal Cyrano has at last appeared on the screen. Without benefit of lines Pierre Magnier succeeded in putting over the robust, pulse-stirring attributes of the Gascoigne cadet whose life was at once a glorious triumph and a stark tragedy.

The Boston Telegram: "The play was advertised as 'an artistic screen triumph.' Those words amply describe it. Pierre Magnier, who played with Bernhardt, took the title role of Cyrano. The role called for extreme versatility, but Magnier carried it off with ease that was astonishing. In the role of Roxane, the beautiful cousin of Cyrano's, was Linda Moglia, romantic and lovely. From the comments as the St. James was being emptied of its guests, it is safe to say Cyrano de Bergerac was a popular and a wise choice."

Boston Globe: "'Cyrano de Bergerac,' noted French comedy by Edmond Rostand, has been given a movie version and to make the gloriously and shamelesly sentimental play thoroughly and more strangely fascinating it is in colored pictures. . . The large audience at times was moved to applaud."

Boston Traveler: "The production is a notable one in many ways . . . There is, moreover, plenty of action, plenty of humor, drama and human interest to offset the moth-ball feeling incidental to costumes."

Boston Post: "There are two outstanding high-lights—the playing of the title role by Pierre Magnier, a Continental actor, and the filming of the story entirely in colors. Because of the period of the Rostrand story, the 17th century, with its colorful costumes, the color idea proves especially effective."

"The Desert Flower"—First National—Strand, New York

New York American: "Her style becomes more distinct with each picture. That odd little face, the most expressive on the screen, is usually crinkled with laughter or glowing with good Irish fight. The audience is always with her. Colleen Moore is one of the few actresses who can act cute right through a picture, and makes her audiences love it. It is a good show."

New York Times: "Colleen Moore gives a vivacious performance as a sympathetic little hoyden. The narrative is amusing."

New York Morning Telegraph: "Rattling good entertainment. If there is any comedienne whose methods are surer or more productive of results (than Miss Moore) we shall have to be shown. Colleen never misses a point. She is as delightful as ever. A pleasant evening's doings, better than the average."

New York Mirror: "Colleen Moore injects an infectious buoyancy and humor into her role, suggestive of 'Sally' and 'Flaming Youth.'"

New York World: "Brings back the delightful little Miss Moore, giving her an opportunity to register vivacity."

New York Journal: "There is no doubt but that Colleen Moore is a splendid little actress. She is cute and amusing."

New York Evening World: "When Colleen Moore is properly cast there are few screen comediennes who are able to provide more delicious entertainment, and she is properly cast in 'The Desert Flower,' a fit successor to 'Sally.' There isn't a doubt but that 'The Desert Flower' will go far."

New York Telegram & Mail: "Ideal summer entertainment. It is brisk and joyous—the sort of thing that George M. Cohan might spoon out to an avid public. Immeasureably better than the play from which it was taken. A piece of spick and span entertainment. Much laudation goes to Miss Moore, for she has become one of our most skilful comediennes. The audience bubbled over her."

New York Evening Post: "Will delight Colleen Moore enthusiasts. Pleasant entertainment."

New York Sun: "There are few motion picture stars who can hold one's interest completely, but that is what Colleen Moore does in 'The Desert Flower.' Gives Miss Moore the chance to romp the gamut of emotions. If there is a better comedienne than Miss Moore we don't know her."

(*Continued on page 3206*)

Forward Looking Exhibitors are Getting Ready for the Greater Movie Season



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GREATER MOVIE SEASON

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CONSTRUCTION & EQUIPMENT DEPARTMENT



Modern Equipment Reduces Operating Cost

Better Shows Resulting From Installation of New and Improved Apparatus; Patronage Increased

UNDOUBTEDLY most exhibitors have been impressed with the influx of new equipment, that has been placed on the market within the past year or two and likewise with the advancement in the design of older standard apparatus. However, it may have escaped the attention of many that this new equipment and better designed standard equipment has resulted to the very material advantage of exhibitors in making possible more perfectly presented shows, greatly reducing the cost of theatre operation and placing theatres in a position to make a stronger appeal for potential patrons.

Every exhibitor will find it to his advantage to keep fully informed on all types of theatre equipment. In some instances installation of a certain type of equipment means the saving of large sums each year otherwise spent in overhead or operation, or still another type improves the quality of the picture shown on the screen while, for instance, in the case of lighting the control apparatus further beautification of the theatre itself is accomplished. Modern methods now are even perfected to the extent of reversing the loss in summer due to decreased patronage to actual profits resulting from good attendance caused by patrons seeking out certain individual theatres as a refuge from excessive heat.

Thus the concentrated efforts of equipment and theatre design engineers have resulted in motion picture theatres taking their place among highly modernized industrial establishments—for strictly speaking motion picture theatres are industrial institutions. It therefore follows that the most efficiently equipped and scientifically operated theatres are to enjoy growing success while theatres which, for one reason or another, fail to adopt modern methods and equipment, will soon become obsolete and pass into the discard.

A resume of some of the new equipment and improved standard apparatus should be of interest especially at this season, when many exhibitors are planning remodelling and re-equipping their house during the summer months. The following equipment mentioned is far from a complete listing of apparatus that the progressive exhibitor should investigate:

One of the heavy overhead expenses borne by every theatre is excessive fire insurance rates, caused mainly as a result of the presence of a highly inflammable material, film. The degree of fire proofness of a theatre building and its equipment determines, in most instances, this rate. A new film safe, designed for the storage of film in the theatre, and which has been passed by the Board of Fire Underwriters Laboratories, has recently been put on the market. It is claimed that the insurance companies will allow a reduction in the premium rate on the installation of one of these safes; the reduction being of an amount that should make the purchase of this equipment an excellent investment.

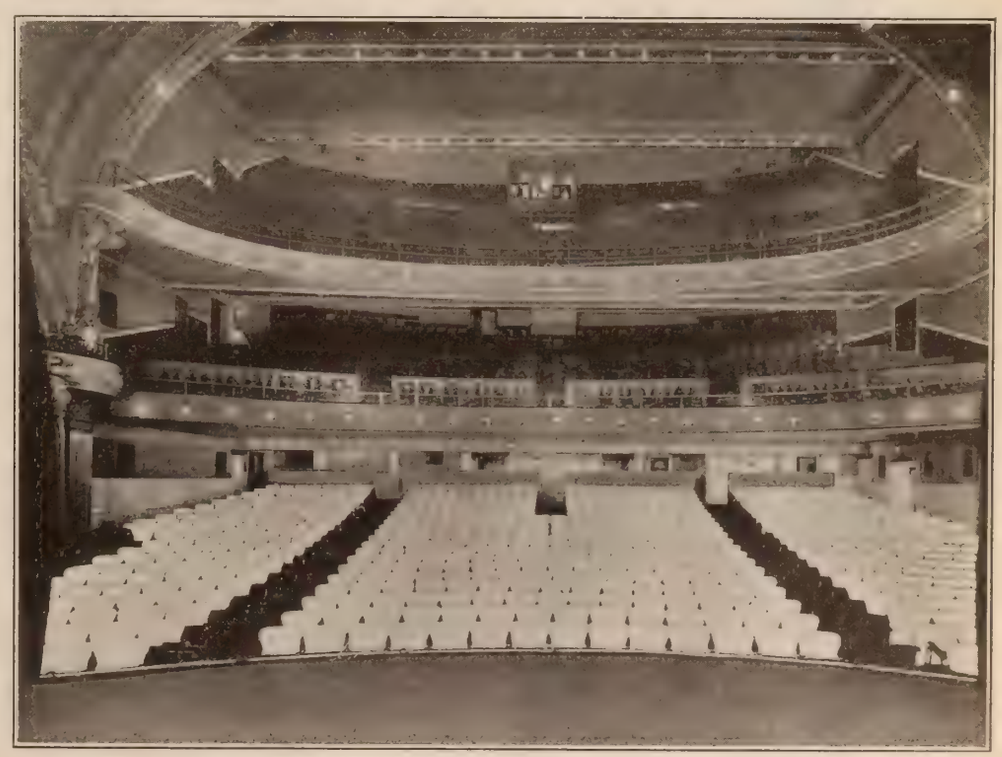
Of equal importance with the reduction of overhead is lower operating costs. Two equipments that are more or less familiar to many exhibitors and which are proving successful in this function are incandescent lamp projection apparatus and reflector arc lamps. It is claimed for these two types of equipment that the projection results obtained are superior in many instances to those secured by older methods while at the same time a great economy of electrical power consumed is experienced. This saving in the cost of electrical power is one more avenue toward greater net profits for theatres.

Probably the most talked of successful theatre engineering accomplishments are the recent installations of special refrigeration and atmospheric conditioning apparatus in several theatres. This apparatus is making these houses popular places for people to go in their endeavor to escape excessive summer heat. In smaller houses efficient ventillating apparatus is also helping to dispel the seasonal depression.

It is in this particular field of engineering endeavor that the greatest advancements can be looked forward to in theatre equipment and the day anticipated when a majority of the better houses will be in a position to reverse the effect of hot weather and transvert it into a real asset.

In beautifying of theatres the modern theatre lighting systems have played a very important role. Remote control switch boards, located in many instances in the projection room under the supervision of the projectionist, have proved invaluable in the presentation of modern performances

And so the listing of advancements in theatre equipment could continue—illustrating how better theatres and shows are now made possible by modern engineering; and that these better theatres and shows are operated at less cost in proportion to those of a few years past. This short discussion of modernized equipment also proves the necessity for every exhibitor to keep fully posted in this phase of his business.



B. F. Keiths house, Indianapolis, dolled up for summer. The light colored chair covers brighten up the general appearance of the auditorium.



The Capitol theatre, Salisbury, N. C., which was recently opened by J. M. Davis, owner. This house has a seating capacity of 738 on the main floor and 200 in the balcony.

J. M. Davis, Salisbury, N. C., Opens Second Theatre of 1000 Seats

THE brilliant opening recently of the new Capitol theatre in Salisbury, N. C., marked the second theatrical venture of J. M. Davis, prominent banker of that city, and sole owner of the Iris theatre as well as the new Capitol house.

The new theatre is a beautiful building, inside and out, and is equipped with the most modern fittings. Facing on Innes street, it has an artistically designed Spanish front of two stories, made additionally attractive by a large ornamental glass marquise. On the top of the structure stands an immense, high-powered electric sign, visible to a large section of the business part of the city.

The main interior of the theatre which has a seating capacity on the lower floor of 738 with 200 seats in the balcony, is reached from Innes street, where there is an artistically designed Spanish front of two stories. At the opening of the long lobby arcade is the beautiful Stanley box office. The wall frames and attraction boards are Stanley Bluebirds. The lobby itself has a pleasing effect with Rockwood tile flooring.

Passing from the main lobby into the inner lobby, first on the left is the manager's office directly opposite of which is the handsome ladies' lounge. The fixtures and furnishings of this room were supplied by the R. W. Norman Co. of Salisbury. The men's retiring room opens off of the inner lobby as does also the house supply room.

The main auditorium is built at right angles of the inner lobby causing the large foyer to become a continuation of the inner lobby. There are four large aisles with ramps six feet wide crossing the side sections to each of the six exits. The seating space is 32" between rows allowing ample leg room while the chairs are upholstered by American Seating Co.

The walls are paneled two tone buff and sepia with strippled brown. All ornamental work trimmed in gold bronze. Auditorium lighting is on a three color dimming system controlled from the booth with ornamental wall brackets and nine large ceiling domes of leaded art glass. The dimmers on domes and walls are separately controlled.

The balcony with a capacity of 200 is equipped with aisle lights and contains the projection room. The latter's equipment consists of a 75-75 Hertner Transverter which is housed is an individual generator room within the large booth enclosure. The projection is obtained by two 6-B Powers projectors. The room also carries controls for the immense fans on the roof of the building for cooling. A Brenkert Spotlight completes the booth battery. The rewind room opens into the main booth equipped with a Fulco Automatic Rewind and Film cabinets.

The movable console of the big Robert Morton Organ is located in the Orchestra pit. The main organ chamber is mounted to the right of the proscenium arch with swells opening at the twisted rope grills topping the first row of exits.

The stage is large and roomy modernly equipped with twelve spacious dressing rooms containing toilets and running water. The pin rail is located fourteen feet above the stage floor on the first balcony of dressing rooms. Equipment carries 22 sets of lines with counterweight system. Draw drapes over the screen are of blue and gold while the front draperies are of velvet with a solid body and gold rope fringe.

Mr. James M. Davis the owner of the Capitol is a Salisbury man. Banker for the greater proportion of his life and at the same time has owned the Iris theatre in his home town. He is one of the city's most prominent citizens and numbers his friends by the thousands. The Capitol is a child of his own brain, owned entirely and operated by him. He felt that in building the type of theatre he had visioned that it required a theatre architect and employed Roy Benjamin of Jacksonville, Florida, to draft the plans and the splendid results achieved are to both his credit and that of L. S. Bradshaw, the contractor.

Urey K. Rice, the managing director of the Capitol, needs no introduction to exhibitors in the Southern field. He began his theatrical experience in his home town, Paducah, Ky., in 1907. He cranked an old Powers five at the Kentucky, Tennessee and Bijou theatres there. Associations with other companies followed and after service overseas during the world war he opened the new Southern Theatre with J. A. Maddox in Columbus, Ohio, in 1919. Three years with that house followed by three more with the Piedmont Amusement Co. at Winston-Salem, N. C., as General Manager proved him to be the most capable executive.

A happy coincidence is the fact that the two feature organists at the new theatre are Mr. and Mrs. Grant E. Linn who were for two years organists with Mr. Rice at Columbus, Ohio. The Linns are organists of note, having held responsible engagements with Crandall Theatres.

Me. and N. H. Open New Strand in Rumford

The New Strand theatre erected in Rumford, Maine by the Maine and New Hampshire Amusements Company, of which William P. Gray of Lewiston is the president, was opened June 1. The theatre has a seating capacity of between 800 and 900 and is equipped throughout in the most modern and attractive way. The cost of construction was about $90,000. The theatre is situated opposite the municipal buildings and will be managed by James A. O'Brien of Portland former manager of the Jefferson Theatre in Portland and of the Empire in Lewiston.



U. K. Rice, Manager of the new Capitol theatre, Salisbury, N. C.

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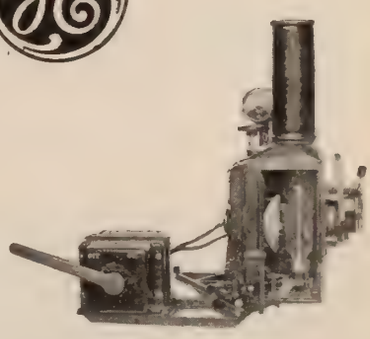
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Greenville, N. C. New Theatre Vies With Best On Atlantic

GREENVILLE, N. C., has one of the most beautiful picture theatres in the state and one of the most beautiful in this section of the country, the new Egyptian which recently opened its doors.

It is the old Casino taken over by the General Enterprise Inc., which is headed by Harry K. Lucas. It is the building of the old theatre but there is nothing that would remind one of the former place. Everything on the inside from the ceiling wall paper to the carpets on the floor is brand new and of surpassing excellence.

The theatre is a replica of the tomb of Old King Tut-Anka-Ahmen which was discovered by Lord Carnarvon of England, basking in the languid sun of Egypt near the fertile delta of the Nile.

When Mr. Lucas decided to have the theatre decorated according to the Egyptian plan he found that it was necessary to get around a bona fide copyright of England. So Mr. Lucas did nothing other than to buy the privilege of using the color scheme that Lord Carnarvon discovered over in Egypt and he has made remarkable use of it.

The first sight that will greet persons who enter the new theatre will be a huge electric sign extending from one end of the entrance to the other. The sign reads "Egyptian Theatre" and is fixed on the front of a heavy street canopy, swung from the front of the theatre over the sidewalk, and suspended by means of heavy chains. The canopy extends to a line with the curb. On either end of the canopy will be the name of the picture running in the theatre. This also will be in electric lights—just like the entrances to the best theatres in New York. Underneath, the ceiling of the canopy is studded with scores of electric lights which will make the entrance to the lobby one of great brilliance.

The lobby proper looks like it was made of solid granite. Countless millions of dots of white and black paint produce the desired effect. One gets the idea while walking in, of entering a great palace of bygone days.

The doors are gilded so as to appear to be of solid bronze and inside one steps on a red carpet of such wonderful plush texture that the reaction is that of walking over a bed made from the petals of fragrant roses.

Then, passing on into the house of amusement one is faced with the real beauty of the theatre. The wall paper has been imported from England at great expense. It is called polychrome paper. But the word is really inadequate to describe it. It is multicolored alright but the colors, of metallic lustre, are so wonderfully blended that the result is indescribable. And the painting of the wood work, the design of the frieze, the ceiling paper, the shaded and elaborate lights, the indirect lighting effect, the stage and proscenium opening of imitation granite and the whole picture is one of par excellence. The screen sets back on the stage as would a throne of Pharaoh the Magnificent.

Novelty Scenic Studios Issues Interesting Booklet

The Novelty Scenic Studios has issued a very interesting booklet entitled "New Standards in Photoplay Presentation." This booklet discusses the physical aspects of the theatre as coordinate and essential phases of successful theatre management. Factors are mentioned that tend to promote goodwill and stimulate steady and consistent patronage.

The booklet is fully illustrated with stage settings that should help exhibitors in suggestions of the best type of setting for particular types of houses and stages.



Continuing a practice that has been in effect for some years, the graduating class of the Brooklyn Navy Yard school for projectionists (shown above) visited the factory of the Nicholas Power Co. on June 2nd and were taken through the plant. In the photo are shown J. Sasse, chief electrician mate, A. Arquello, J. Yellen, E. Todd, L. Welch, M. Dougard, C. Sherman, L. Dawkins, E. Godsey, H. Griffin, Sales Mgr. and P. A. McGuire, Adv. Mgr. Nicholas Power Co.

Matthews Elected Vice-Pres. Robert Morton Organ Co.

Mr. J. A. G. Schiller, Chief Executive of the Robert Morton Organ Company, announces the election of Mr. R. P. Matthews of New York, as Vice-Presiden of the Company.

Mr. Matthews is recognized as one of the most progressive and successful men in the organ world today. He has made a special study of theatre organ business particularly, and is responsible for some of the best accepted methods of the sale and distribution of this highly specialized type of business.

He has a host of intimate friends all over the United States, and has been prominently identified with the development of the most advanced ideas in theatre organ building.

Mr. Matthews will continue to handle the National Advertising, as well as the active management of the Eastern, Middle-Western and Southern divisions.

Mr. Schiller also announces the completion of plans for the quarter of a million dollar addition to the factory at Van Nuys, California, as well as the removal to larger quarters, of the New York office, about July 1st. The new office will be located at 1560 Broadway, and Mr. Matthews will have his headquarters there. With the new addition to the Van Nuys plant, the Robert Morton Organ Company will have one of the most modern high class organ factories in the world. Mr. Schiller states that the additional plant at Van Nuys has been necessitated by the remarkable demand for the Robert Morton.

Mr. Schiller is particularly elated with the recent volume of orders for the large type Robert Morton Units, for installation in prominent theatres in the country. Among orders recently placed with the factory are a large four manual feature organ for the new Krupa theatre at Lancaster, Pa., a Unit for the $3,000,000.00 new Loew theatre in New Orleans, La., in which it is reported, the Saenger Amusement Company of New Orleans are interested. Detroit's new $2,000,000.00 Grand Riviera theatre will have a Robert Morton Organ. The Pantages Circuit on the Pacific Coast, have also placed orders with Mr. Schiller for five large Robert Morton Units.

Up-State N. Y. Scheduled for $300,000-$100,000 Houses

Purchase of three pieces of real estate in the 600 block of South Salina street by Thomas Hogan, attorney and realty operator, as the site of a new Syracuse theatre, became known the other day. The deal is reported to involve a sum totaling $300,000. According to the report, Mr. Hogan has been approached by a theatrical firm with a long term lease for a theatre.

Le Roy, N. Y. is soon to have a new $100,000 moving picture theatre, according to an announcement by Ralph E. Blouvet, who owns the Family in the same town and the Strand in Brockport. Mr. Blouvet has completed negotiations whereby he becomes associated with the Western New York Theatrical Enterprises, Inc., which is soon to open the new Lafayette theatre in Batavia. Fred M. Gimmerman of Buffalo is one of the officials of the Western company. Full details of the undertaking are being withheld pending the completion of some of the details. The new house will have a seating capacity of 1,000.

Definite and Real

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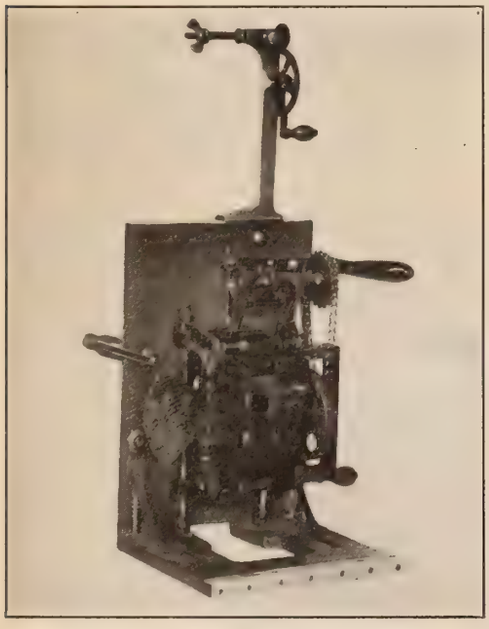
Inquiries and Comments

Ghosts of the Past

ANCIENT history possesses a fascination which is peculiar unto itself. It starts with a train of reminiscences which cause one to delve deeper and deeper in an effort, sometimes all too futile, to arrive at the beginning of things.

Aside from the sentimental value which attaches to the finding of such explorations, a highly useful end is served in that they function as a means for measuring progress in any particular field. Then too, there is a certain egotistical consideration which is satisfied whenever a comparison of past and present practice is found to favor the latter.

The causes for such explorations are sometimes trivial; indeed often accidental. Of such a nature was the one which prompted the Nicholas Power Company to pry into the "Morgue" in search of "antiques" from which it emerged with a complete line of projector models, starting with



(Fig. 1) Model number 1, designed during the years 1903 and 1904.

No. 1 and ranging through to present perfected type.

The ancient history of the motion picture projector, while probably not possessing the public interest involved in the exploration of King Tut's Tomb or the more recent one of Ancient Carthage, nevertheless holds interest for its own particular circle.

As said once before, it possesses a fascination peculiar unto itself.

Through the courtesy of the Nicholas Power Company we are permitted to reveal the results of their exploration which traces the evolution of this particular projector from its origin to the present day.

Model Number 1

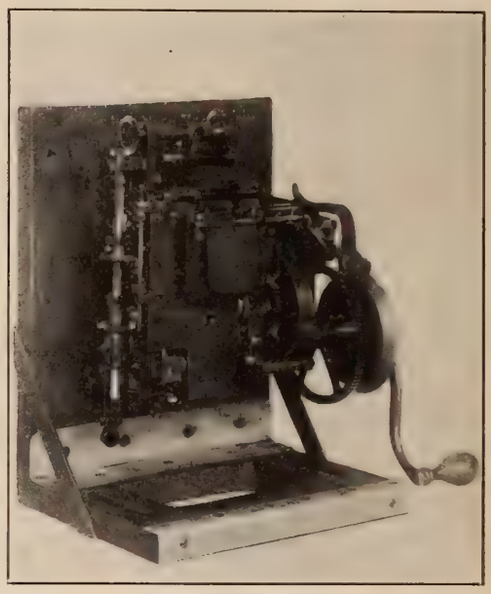
This model was designed during the years 1903 and 1904. The film was run from a reel known as a reel hanger on the top of the mechanism down through the mechanism into a film bag. It then went through an aperture in the wooden base of the mechanism, as shown in Fig. 1, into an ordinary bag made of cotton or linen which was about a foot wide by four feet long. This film, of course, simply dropped into the bag after which it was removed and rewound on a reel ready for the next performance. The No. 1 model had the following features:

The intermittent was known as the two pin cam and is similar to that now used by the Simplex for fast movement. The aperture plate was held on a piece of brass on the bag attached to the wooden base of the mechanism. The tension shoes were simply flexible steel wound entirely around the gate of the mechanism held in front by two small screws having no adjustment devices whatsoever. The framing device simply consisted of a spiral spring from the lower part of the base of the frame to a lever attached to the top of the frame base. The entire mechanism was drawn in that fashion from top to bottom on two guide rods. The projector was driven by a 7-inch wheel attached to the crank of the machine which actuated the projector by means of a small round belt. This, in turn, propelled the entire projector driven by one brass chain on two sprockets. One sprocket consisted of the upper feed and with the lower sprocket, which was fastened to the intermittent movement, made up the entire drive. The only gears on the mechanism were two toggle gears, one of which was attached to the spindle driving the cam and the other to a one blade perforated shutter on the inside of the mechanism. (Inside shutter.) This was the entire driving device of Power's No. 1 mechanism which was marked "N. Power, New York." In connection with this, it is the only model which used a chain drive. This model had only one upper feed sprocket and no lower feed sprocket. The framing devise was on the right side of the projector.

Model Number 2

This was known as the "Peerlesscope, 117 Nassau Street." Incidentally, these models were not numbered as they are numbered to-day, and it was not until the No. 4 was produced that they began to so number them. The earlier models up to the No. 4 were not in regular production. About three mechanics were employed and these men working upon the suggestions and rough drawings submitted by Nicholas Power, who was a practical projectionist, produced a projector from time to time which were disposed of as fast as they were made. During the period from 1903 to 1907 the force consisted of Nicholas Power, Charles Linderer (who is still with the Company), and a force of mechanics varying from about three to ten.

Power's No. 1 was really a very crude and simple device and in No. 2 we begin to see



(Fig. 2) Model number 2, known as the "Peerlesscope, 117 Nassau Street."

the present Power's Projector taking shape. In this model we find the first Power's framing carriage, which is an improvement over the No. 1, consisting of a one pin cam, constructed of brass instead of steel, and which framed on two vertical guide rods upon which the carriage frames up and down.

This projector was entirely driven by gears, thus doing away with all chain drives. The intermittent movement and the upper feed sprocket were fed by a vertical spindle which in turn had pivot gears attached to it. In the first model there were two gears and two sprockets. The No. 2 model had about twenty-five gears and the tendency since has been to decrease their number. The aperture plate and gate shoe were also improved on this type. The aperture plate takes in the entire face of the front part of the projector with steel runners attached to same and the gate shoe consists of a square steel box which had very fine springs inserted in the back to act as a tension device for the shoe. This is the first model to have tension shoes with a tension device, although it was not adjustable. It also has the first automatic fire shutter consisting of a flap. A small rod projected out on the side of the mechanism engaging the lever that was trippled by a disc on the framing handle. This handle lifted the lever up and opened the flap of the fire shield at the same time.

(*Continued on page* 3200)





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Inquiries and Comments

(*Continued from page* 3198)

This type had the first intermittent bracket which consisted simply of a hinged roller and opened up sideways to the left and was non-adjustable. The roller was made of hard rubber and rotated on the intermittent bracket itself. This outfit consisted of only one upper feed sprocket and had no lower sprocket; the film feeding into a bag as in model No. 1. The improvement over the No. 1 was that the shutter consisted of two blades instead of one and was of solid brass metal, not perforated as in No. 1.

The framing device was attached to the lower left hand side of the mechanism instead of the upper right as in model No. 1.

(*To be concluded.*)

Carlisle Theatre Will Have 1,200 Seating Capacity

Carlisle, Pa., is to have a new motion picture theatre, with a seating capacity of 1,200, as the result of the purchase, recently announced by David Cooper, proprietor of the Orpheum Theatre, in that city, of the two brick properties. The properties were bought for $60,000.

Mr. Cooper stated that the erection of the new theatre will start next Spring. The properties together have a frontage of 55 feet on High street, and extend 240 feet to the rear to Church avenue.

The site of the proposed theatre is directly opposite Mr. Cooper's present Orpheum theatre on which he holds a lease good for several years, and he has not stated whether he proposes to continue operating the Orpheum after the new theatre is completed.

Mr. Cooper has been successfully engaged in the motion picture business in Carlisle for six years.

Norse Legends Depicted on Walls of Oregon Theatre

LEGENDS of the norsemen depicted in impressionistic paintings make the unique and distinctive mural decorations of the new Lowell theatre which has just been opened in Eugene, Ore.

The picture house was named for Lowell Smith, the world flyer, but it is probable that the name will be changed to the McDonald theatre. Eugene business men favor the change because the theatre was built by A. H. MacDonald, who had always taken an active part in Eugene civic affairs, and who died just before the theatre was opened. His son, Donald McDonald is manager of the new theatre.

Prince Lingworm, The Lad in the Bearskin, The King of Arabia's Daughter, The Northwind Goes O'er the Sea and Land in Battle are the myths which are illustrated. The architecture combines Roman and Byzantine and is particularly effective in combination with the wall painting which are developed in the three primary colors. Organ grilles which flank the stage at either side are done in wrought iron in typically medieval style.

The theatre has a seating capacity of 1400. The building which houses it occupies almost all of a block and provides room for several retail stores. The bulding is reinforced concrete with stucco exterior finish. The approximate cost of building and equipping the theatre was $135,000.

The theatre is handsomely furnished with comfortable seats, well equipped restrooms and is carpeted throughout with a thick handsome carpet. Lights are bunched and are so arranged that at no time is there difficulty in finding one's way about.

The operating room is equipped with two big motion picture machines, a double dissolving stereoptican and an array of spotlights so placed that no motion is lost in operation.



Exterior of the Roda Kuarn, or Red Mill, Stockholm, a first run house.

Two New Theatre Projects Under Way in California

Another house for the rapidly growing chain of M. Blumenfeld theatres is nearing completion. This theatre is in San Mateo, Cal.

T. & D. Jr.'s new house on Polk street, San Francisco, has already broken ground preparatory to immediate construction.

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Latest Reports on New Theatre Projects

The following list of new theatre projects have been reported to the office of the News during the last week:

ILLINOIS

Chicago—Arch. J. E. O. Pridmore is drawing plans for theatre, stores (6) and office bldg., 3 sty., to be erected at Sheridan Road nr. Irving Park Blvd., approx. cost $1,000,000; seat. cap. 2900. Owners Ascher Bros.

MICHIGAN

Detroit—Arch. E. J. Knopke, 1101 Lafayette Bldg., is drawing plans for theatre, stores and office bldg., 2 sty. brk., steel and stone. Site withheld. Owner care of Arch.

Owosso—Plans are being drawn for theatre bldg., 1 sty., 66 x 132, brk. & steel, to be erected at E. Main St., Owosso. Owner Joseph Lebowski, Owosso.

NEBRASKA

Omaha—Archts.. John & Alan McDonald, Standard Oil Bldg., are drawing plans for 2 sty. & bas. theatre bldg., 50 x 128, brk. & re. conc., to be erected at 50th & Dodge Streets, approx. cost $50,000. Owner A. R. Hanses, 4901 Dodge St.

NEW JERSEY

Bogota—Arch. Hector Hamilton is drawing plans for theatre bldg., stores (4) and offices; 2 sty., to be erected at corner of Cypress Ave. & Queen Anne Rd., approx. cost $200,000. Owner Queen Anne Theatre, Inc.

Bradley Beach—Arch. Aubrey Jackson, 461 8th Ave., N. Y. C., is drawing plans for theatre bldg. & stores, brk., 1 sty., 55 x 140, to be erected at Main St. nr. 2nd Ave., Bradley Beach, approx. cost $50,000, seat. cap. 800 to 1000. Owners Benjamin Temeles of Avon, Harry Mayo of Phila.

Hackensack—Arch. Wm. E. Lehman of Newark, N. J., has completed plans for theatre, stores (17) and offices (23) bldg., 2 stys., 98 x 154, to be erected on Main St., approx. cost $475,000, seat. cap. 2400. Owners Bratter & Pollock.

Irvington—Arch. Wm. E. Lehman of Newark, N. J., is drawing plans for theatre bldg., stores and offices, 1 sty., brk., to be erected on Springfield Ave., Irvington. Owner Sanford Theatre Co.

Milburn—Arch. Fred'k A. Elsasser, 845 Broad St., Newark, is drawing plans for theatre bldg., stores and offices; 1 & 2 sty., brk. & limestone trim, 69 x 150, to be erected on Millburn Ave., approx. cost $75,000.

OHIO

Cincinnati—Arch. Ed Sloctmeyer, 3113 Phillips Ave., is drawing plans for theatre bldg., 42 x 125, 1 sty. & part bas., conc. & brk., to be erected at Rulison & Cleves Pk., approx. cost $40,000. Owner Chas. Penn & Co., 1175 Rulison Ave.

Coldwater—Peter Hulsken, Domestic Bldg., Lima, Ohio, drawing plans for theatre bldg., stores (3) and lodge rooms, 2 sty. & bas., brk., approx. cost $60000, to be erected in Coldwater, site not yet selected. Owner K. of C., Coldwater, Ohio.

Cleveland Heights—Edward Paul Beck, 9501 Wade Park, Cleveland, Ohio, is drawing plans for theatre bldg., stores (5) and offices (13), 70 x 150, 2 sty. & bas., approx. cost $175,000, to be erected on the N. E. cor. Cedarbrook & Lee Roads, Cleveland Heights. Owner Cedar Lee Realty Co., Pres. Chas. D. Simmons, Leader News Bldg., Cleveland.

Youngstown—Plans are being drawn for theatre bldg. to be erected at W. Federal St. & Market Ct., 20 x 137, approx. cost $750,000 to $1,000,000, seat. cap. 1900 to 2000. Owner Chas. W. Schafer 247 Park Ave., & Geo. J. Renner, Jr., Park & Mich. Avenues.

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Advertising in the Equipment Department Pays

GUNDLACH RADIANT Projection Lens

To theatres still using No. 1 lenses in focal lengths of 4½" and over—

GUNDLACH-MANHATTAN OPTICAL CO.

853 Clinton Ave. So. Rochester, N. Y.

Write for New Price List

The new No. 2 Gundlach Radiant Projection Lens offers better illumination and a saving in current.

No. 2 Size

Lenses are made only by Gundlach in the shorter focal lengths from 4½" to 5¾"

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adventurous Sex, The	Clara Bow	Assoc. Exhib	5039 feet	Mar. 21
Air Mail, The	Special Cast	Paramount	6976 feet	Mar. 28
Beauty and the Bad Man	Special Cast	Prod. Dist. Corp	5794 feet	May 9
Beyond the Border	Harry Carey	Frod Dist. Corp	4469 feet	April 25
Billy, The Kid	Franklyn Farnum	Inde. Pict. Corp. (S. R.)	4800 feet	
Blood and Steel	Desmond Holmes	Inde. Pict. (S. R.)	5300 feet	
Border Justice	Bill Cody	Inde. Pict. Corp. (S. R.)	5432 feet	Nov. 8
Coast Patrol, The	Kenneth McDonald	Barsky (S. R.)	5000 feet	
Confessions of a Queen	Terry-Stone	Metro-Goldwyn	5820 feet	April 4
Crimson Runner, The	Priscilla Dean	Prod. Dist. Corp	4775 feet	June 6
Daddy's Gone A'Hunting	Joyce-Marmont	Metro-Goldwyn	5851 feet	Mar. 7
Denial, The	Special Cast	Metro-Goldwyn	4791 feet	Mar. 21
Double Action Daniels	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	4650 feet	
Dressmaker from Paris, The	Rod La Rocque	Paramount	7080 feet	Mar. 28
Fighting Romeo, A	Al Ferguson	Fleming Prod. (S.R.)	5000 feet	
Fighting the Flames	Haines-Devore	C. B. C. (S. R.)	5800 feet	
Forbidden Cargo	Evelyn Brent	F. B. O	4850 feet	April 11
Friendly Enemies	Weber and Fields	Prod. Dist. Corp	6288 feet	May 9
Golden Trails		Sanford Prod. (S.R.)	5 reels	
Goose Hangs High, The	Constance Bennett	Paramount	6186 feet	Feb. 14
Great Divide, The	Terry-Tearle	Metro-Goldwyn	7811 feet	Feb. 21
Head Winds	House Peters	Universal	5309 feet	Mar. 28
Hunted Woman, The		Fox	4954 feet	April 4
I Want My Man	Sills-Kenyon	First National	6175 feet	April 18
Jimmie's Millions	Richard Talmadge	F. B. O	5167 feet	Feb. 28
Just Traveling	Bob Burns	Sierra Pict. (S. R.)	4400 feet	
Last Laugh, The	Emil Jannings	Universal	6519 feet	Dec. 20
Let 'er Buck	Hoot Gibson	Universal	5547 feet	Jan. 3
Mad Whirl, The	May McAvoy	Universal	6184 feet	Dec. 6
Marriage in Transit	Edmund Lowe	Fox Film	4800 feet	April 11
Men and Women	Special Cast	Paramount	6223 feet	Mar. 28
Monster, The	L. Chaney-J. Arthur	Metro-Goldwyn	6435 feet	Feb. 28
My Wife and I	Special Cast	Warner Bros	6700 feet	June 6
New Lives for Old	Betty Compson	Paramount	6796 feet	Mar. 7
New Toys	Richard Barthelmess	First National	7250 feet	Feb. 21
One Year to Live	Special Cast	First National	6064 feet	Feb. 28
Percy	Charles Ray	Asso. Exhib	5384 feet	Feb. 28
Playing With Souls	Special Cast	First National	5831 feet	Mar. 14
Price of Pleasure, The	Valli-Kerry	Universal	6618 feet	June 13
Recompense	M. Prevost-M. Blue	Warner Bros	7480 feet	May 2
Renegade Holmes, M.D.	Ben Wilson	Arrow (S. R.)	4947 feet	
Riders of the Purple Sage	Tom Mix	Fox	5578 feet	Mar. 28
Romance and Rustlers	Yakima Canutt	Arrow (S. R.)	4994 feet	Nov. 15
Sackcloth and Scarlet	Alice Terry	Paramount	6732 feet	Mar. 7
Sally	Colleen Moore	First National	8636 feet	Mar. 28
Scar Hanan	Yakima Canutt	F. B. O	4684 feet	April 4
Scarlet Honeymoon, The	Shirley Mason	Fox	5080 feet	Mar. 21
Seven Chances	Buster Keaton	Metro-Goldwyn	5113 feet	Mar. 28
Sign of the Cactus, The	Jack Hoxie	Universal	4938 feet	Jan. 10
Speed	Betty Blythe	Banner Prod. (S. R.)	6000 feet	May 30
Stop Flirting	Special Cast	Prod. Dist. Corp	5161 feet	June 6
Tainted Souls	Special Cast	Fox		
Too Many Kisses	Richard Dix	Paramount	5759 feet	Mar. 14
Waking Up the Town	Jack Pickford	United Artists	4802 feet	April 11
Where Romance Rides	Dick Hatton	Arrow	4301 feet	Feb. 12
Zander the Great	Marion Davies	Metro-Goldwyn	5851 feet	May 16

APRIL

Feature	Star	Distributed by	Length	Reviewed
Adventure	P. Starke-T. Moore	Paramount	6602 feet	April 25
After Business Hours	Hammerstein-Tellegen	C. B. C. (S. R.)	5800 feet	
Awful Truth, The	Agnes Ayers	Prod. Dist. Corp	5917 feet	
Bandit Tamer, The	Franklyn Farnum	Inde. Pict. (S. R.)	5000 feet	
Border Vengeance	Jack Perrin	Madoc Sales (S. R.)	4500 feet	
Fighting Sheriff, The	Bill Cody	Inde. Pict. (S. R.)	4500 feet	May 30
Charmer, The	Pola Negri	Paramount	6076 feet	April 18
Code of the West	O. Moore-C. Bennett	Paramount	6777 feet	April 25
Courageous Fool, The	Reed Howes	Rayart (S. R.)		
Crowded Hour, The	Rebe Daniels	Paramount	6558 feet	May 9
Dangerous Innocence	LaPlante-E. O'Brien	Universal	6759 feet	Mar. 21
Declasse	Corinne Griffith	First National	7869 feet	April 4
Eyes of the Desert	Al Richmond	Sierra Prod. (S. R.)	4500 feet	
Fifth Avenue Models	Philbin-Kerry	Universal	6581 feet	Jan. 24
Fighting Parson, The	Al Ferguson	Davis Dist. Div. (S.R.)	5000 feet	
Fighting Sheriff, The	Bill Cody	Inde. Pict. (S. R.)	4500 feet	May 30
Galloping Vengeance	Bob Custer	F. B. O	5095 feet	April 11
Getting 'Em Right	George Larkin	Rayart (S. R.)	4669 feet	
Gold and the Girl	Buck Jones	Fox	4512 feet	April 4
Go Straight	Gladys Hulette	B. P. Schulberg (S.R.)	6107 feet	May 23
Heart of a Siren, The	Barbara La Marr	First National	6700 feet	Mar. 21
Justice Raffles	Henry Edwards	Cranfield & Clarke. (S. R.)	6000 feet	
Kiss in the Dark, A	Special Cast	Paramount	5767 feet	April 18
Love's Bargain	M. Daw-C. Brook	F. B. O	5641 feet	April 25
Madame Sans Gene	Gloria Swanson	Paramount	9994 feet	May 2
Man and Maid	Special Cast	Metro-Goldwyn	5307 feet	April 18
My Son	Nazimova-J. Pickford	First National	6500 feet	April 25
Night Club, The	R. Griffith - V. Reynolds	Paramount	5732 feet	May 16
One Way Street	Special Cast	First National	5596 feet	April 11
Pioneers of the West		Sanford Prod. (S. R.)	5 reels	
Private Affairs	Special Cast	Prod. Dist. Corp	6132 feet	
Proud Flesh	Special Cast	Metro-Goldwyn	5770 feet	April 25
Roaring Adventure, The	Jack Hoxie	Universal	4657 feet	Feb. 14
Ridin' Comet, The	Yakima Canutt	F. B. O	4354 feet	May 16
Rough Going	Franklyn Farnum	Indep. Pict. Corp. (S. R.)	4800 feet	
Shackled Lightning	Frank Merrill	Hercules Prod. (S. R.)		
She Wolves	Special Cast	Fox	5783 feet	May 9
Silent Sanderson	Harry Carey	Prod. Dist. Corp	4841 feet	June 20
Sky Raider, The	Capt. Charles Nungesser	Assoc. Exhib	6638 feet	April 4
Spaniard, The	Cortez-Goudal	Paramount	6676 feet	April 18
Sporting Venus	Special Cast	Metro-Goldwyn	5938 feet	May 23
Straight Through	Wm. Desmond	Universal	4867 feet	
Tale of a Thousand and One Nights	Special Cast	Davis Dist. Div. (S. R.)	6800 feet	Feb. 14
Tearing Thru	Richard Talmadge	F. B. O	4714 feet	May 23
That Devil Quemado	Fred Thomson	F. B. O	4768 feet	April 4
Two-Fisted Sheriff, A	Yakima Canutt	Arrow (S. R.)	4149 feet	Dec. 6
Way of a Girl, The	Boardman-M. Moore	Metro-Goldwyn	5025 feet	April 18
Western Engagement, A	Dick Hatton	Arrow		
Wings of Youth		Fox		May 16
Winning a Woman	Perrin-Hill	Rayart (S. R.)	4865 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
Alias Mary Flynn	Evelyn Brent	F. B. O	5559 feet	May 30
Any Woman	Alice Terry	Paramount	5963 feet	June 13
Bandit's Baby, The	Fred Thomson	F. B. O	5291 feet	June 20
Barriers of the Law	Holmes-Desmond	Indep. Pict. (S. R.)	5400 feet	
Burning Trail, The	William Desmond	Universal	4783 feet	April 18
Chickie	Mackaill-Bowers	First National	7767 feet	May 9
Crackerjack, The	Johnny Hines	C. C. Burr (S. R.)	6500 feet	May 23
Fear Fighter, The	Billy Sullivan	Rayart (S. R.)		
Fighting Demon, The	Richard Talmadge	F. B. O	5470 feet	
Fugitive, The	Ben Wilson	Arrow	4892 feet	
Hearts and Spurs	Buck Jones	Fox	4600 feet	June 20
His Supreme Moment	B. Sweet-R. Colman	First National	6600 feet	April 25
Lilies of the Streets	J. Walker-V. L. Corbin	F. B. O	7160 feet	April 25
Little French Girl, The	Betty Bronson	Paramount	5628 feet	June 13
Lunatic at Large, A	Henry Edwards	Cranfield & Clarke (S. R.)	6000 feet	
Makers of Men	Kenneth McDonald	Barsky Prod. (S. R.)	5000 feet	
Necessary Evil, The	Dana-Lyon	First National	6307 feet	May 23
Old Home Week	Thomas Meighan	Paramount	6780 feet	June 6
Phantom Rider, The	Al Richmond	Sierra Prod. (S. R.)	4750 feet	
Quick Change	George Larkin	Rayart (S. R.)		
Raffles, The Amateur Cracksman	House Peters	Universal	5557 feet	May 30
Rainbow Trail, The	Tom Mix	Fox	5251 feet	April 25
Red Love	Lowell-Russell	Lowell Film Prod. (S. R.)	6500 feet	May 23
Saddle Hawk, The	Hoot Gibson	Universal	5468 feet	Mar. 7
Scandal Proof	Shirley Mason	Fox	4400 feet	June 6
School for Wives	Tearle-Holmquist	Vitagraph	6750 feet	April 11
Shock Punch, The	Richard Dix	Paramount	6151 feet	May 23
Snob Buster, The	Reed Howes	Rayart (S. R.)		
Soul Fire	Barthelmess-B. Love	First National	8262 feet	May 16
Speed Wild	Maurice B. "Lefty" Flynn	F. B. O	4700 feet	June 20
Talker, The	A. Nilsson-L. Stone	First National	7861 feet	May 23
Texas Bearcat, The	Bob Custer	F. B. O	4770 feet	
Up the Ladder	Virginia Valli	Universal	6023 feet	Jan. 31
Welcome Home	Special Cast	Paramount	5909 feet	
White Fang	Strongheart (dog)	F. B. O	5800 feet	June 20
White Thunder	Yakima Canutt	F. B. O	4550 feet	
Wildfire	Special Cast	Vitagraph	6 reels	June 20
Wizard of Oz	Larry Semon	Chadwick (S. R.)		April 25
Wolves of the Road	Yakima Canutt	Arrow	4375 feet	
Woman's Faith, A	Reubens-Marmont	Universal	6023 feet	April 4

JUNE

Feature	Star	Distributed by	Length	Reviewed
Dangerous Odds	Bill Cody	Inde. Pict. (S. R.)	4800 feet	
Desert Flower, The	Colleen Moore	First National		June 13
Double Fisted	Jack Perrin	Rayart (S. R.)		
Down the Border	Al Richmond	Sierra Prod. (S.R.)	4750 feet	
Every Man's Wife		Fox		
Eve's Secret	Betty Compson	Paramount	6305 feet	May 9
Faint Perfume	Special Cast	B. P. Schulberg (S.R.)	6228 feet	
Grounds for Divorce	Florence Vidor	Paramount	5712 feet	
High and Handsome	"Lefty" Flynn	F. B. O		
Human Tornado, The	Yakima Canutt	F. B. O		
I'll Show You the Town	Reginald Denny	Universal	7400 feet	June 6
Introduce Me	Douglas McLean	Assoc. Exhib	5980 feet	Mar. 21
Just a Woman	Windsor-Pearle	First National	6500 feet	June 6
Lost—a Wife	Special Cast	Paramount	6420 feet	
Making of O'Malley, The	Milton Sills	First National		
Man From Lone Mountain, The	Ben Wilson	Arrow		
Man in Blue	Herbert Rawlinson	Universal	5634 feet	Feb. 21
Man She Bought, The	Constance Talmage	First National		
Meddler, The	William Desmond	Universal	4890 feet	May 23
Mike		Metro-Goldwyn		
Mist in the Valley	Alma Taylor	Cranfield & Clarke (S. R.)	5500 feet	
Modern Babylon		Paramount		
My Lady's Lips	Special Cast	B. P. Schulberg (S. R.)		
Ridin' Easy	Dick Hatton	Arrow	4483 feet	
Ridin' Thunder	Jack Hoxie	Universal	4354 feet	May 23
Rough Stuff	George Larkin	Rayart (S. R.)		
Smooth as Satin	Evelyn Brent	F. B. O		
Texas Trail, The	Harry Carey	Prod. Dist. Corp		
White Monkey, The	La Marr-T. Holding	First National		
Whirling Lariats	Fred Thomson	F. B. O		
Youth's Gamble	Reed Howes	Rayart (S. R.)		

JULY

Feature	Star	Distributed by	Length	Reviewed
Bad Lands, The	Harry Carey	Prod. Dist. Corp		
Bloodhound, The	Bob Custer	F. B. O.		
Cold Nerve	Bill Cody	Inde. Pict. (S. R.)	5000 feet	
Don Daredevil	**Jack Hoxie**	Universal	4810 feet	
Danger Signal, The		Columbia Pict. (S.R.)		
Don't	S. O'Neill-B. Roach	Metro-Goldwyn		
Drug Store Cowboy, The	Franklyn Farnum	Ind. Pict. Corp. (S.R.)	5100 feet	Feb. 7
Duped	Holmes-Desmond	Inde. Pict. (S. R.)	5400 feet	
Fighting Youth		Columbia Pict. (S.R.)		
Lady Who Lied, The	L. Stone-V. Valli	First National		
Lady Robinhood	Evelyn Brent	F. B. O.		
Marriage Whirl, The	C. Griffith-H. Ford	First National		
Mysterious Stranger, The	Richard Talmadge	F. B. O.		
Pipes of Pan	Alma Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Secret of Black Canyon, The	Dick Hatton	Arrow		
Strange Rider, The	Yakima Canutt	Arrow		
Taming the West	Hoot Gibson	Universal	5304 feet	Feb. 28
Trailed	Al Richmond	Sierra Prod. (S. R.)	4750 feet	
White Desert, The	Special Cast	Metro-Goldwyn		

AUGUST

Feature	Star	Distributed by	Length	Reviewed
California—Or Bust	Richard Dix	Paramount		
Camille of the Barbary Coast	Busch-O. Moore	Assoc. Exhib.	5600 feet	
Children of the Whirlwind	Lionel Barrymore	Assoc. Exhib.		
Don Q	Douglas Fairbanks	United Artists		
Drusilla With a Million	Special Cast	F. B. O.	7391 feet	
Fine Clothes	L. Stone-A. Rubens	First National		
Girl Who Wouldn't Work, The		B. P. Schulberg (S.R.)		
Gold Rush, The	Charles Chaplin	United Artists		
His Buddy's Wife	Glenn Hunter	Assoc. Exhib.	5600 feet	
In the Name of Love	Cortez-Nissen	Paramount		
Manhattan Madness	Dempsey-Taylor	Assoc. Exhib.	5500 feet	
My Pal	Dick Hatton	Arrow		
Only Thing, The	Special Cast	Metro-Goldwyn		
Overland Limited, The		Gotham Prod. (S. R.)		
Parisian Love		B. P. Schulberg (S.R.)		
Penalty of Jazz, The		Columbia Pict. (S.R.)		
Range Justice	Dick Hatton	Arrow		
Speed Demon, The		Columbia Pict. (S.R.)		
Street of Forgotten Men	Special Cast	Paramount		
Unwritten Law, The		Columbia Pict. (S.R.)		
Wanderer, The	William Collier, Jr.	Paramount		

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Bronze Collar, The	Valentino	United Artists		
Fifty-Fifty	L Barrymore-H. Hampton	Assoc. Exhib.	5564 feet	
If Marriage Fails	J. Logan-C. Brook	F. B. O.	6006 feet	May 23
Keep Smiling	Monty Banks	Assoc. Exhib.		
Lost World, The	Special Cast	First National	9700 feet	Feb. 21
Marrying Money		Truart (S. R.)	5800 feet	
New Champion, The		Columbia Pict. (S.R.)		
Parisian Nights	E Hammerstein-L. Tellegen	F. B. O.	6278 feet	June 20
Sealed Lips		Columbia Pict. (S.R.)		
Ship of Souls	B. Lytell-L. Rich	Assoc. Exhib.	6800 feet	
Souls for Sables		Tiffany (S. R.)	6500 feet	
S. O. S. Perils of the Sea		Columbia Pict. (S.R.)		
Three in Exile		Truart (S. R.)	5800 feet	
Throwback, The	Special Cast	Universal		
Under the Rouge	Tom Moore	Assoc. Exhib.	6500 feet	

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Across the Hall	Edna Marian	Universal	2 reels	
Adventures of Adenoid	Aesop's Fables	Pathe	1 reel	April 25
After a Reputation	Edna Marian	Universal	2 reels	
Air Tight	Bobby Vernon	Educational	2 reels	June 13
Alice's Egg Plant	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
Almost a Husband	Buddy Messinger	Universal	2 reels	
Amateur Detective	Earle Foxe	Fox	2 reels	
Andy in Hollywood	Joe Murphy	Universal	2 reels	
Apache, The	Earle Foxe	Fox Film	2 reels	
Apollo's Pretty Sister		Fox	2 reels	
Are Husbands Human	James Finlayson	Pathe	1 reel	April 11
Artists' Blues	G. Joy-J. Moore	Rayart (S. R.)	2 reels	
Ask Grandma	"Our Gang"	Pathe	2 reels	May 30
At the Seashore	Monkey	Fox	2 reels	
At the Zoo	Aesops Fables	Pathe	1 reel	
Baby Blues		Educational	2 reels	
Bachelors	Special Cast	Universal		
Bad Bill Brodie	Charles Chase	Pathe	2 reels	
Bad Boy	Charles Chase	Pathe	2 reels	April 11
Balboa Discovers Hollywood	"Red Head"	Sering D. Wilson (S.R.)	1 reel	
Bark is the Woods	Harry Langdon	Pathe	2 reels	
Bashful Jim	Ralph Graves	Pathe	2 reels	Mar. 21
Below Zero		Educational	2 reels	
Big Chief Ko-Ko (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Big Red Riding Hood	Charley Chase	Pathe	1 reel	May 9
Black Gold Bricks	Roach-Edwards	Universal	1 reel	
Black Hand Blues	"Spat Family"	Pathe	2 reels	April 18
Bobby Bumbs & Co.	Cartoon	Educational	1 reel	
Brainless Horsemen		Fox	2 reels	
Brass Button	Billy West	Arrow	2 reels	
Breaking the Ice	Ralph Graves	Pathe	2 reels	April 11
Bride Tamer, The	Milburn Moranti	Sierra Pict. (S.R.)	2 reels	
Butterfly Man, The		Fox	2 reels	
Cat's Shimmy, The	"Kid Noah"	Sering D. Wilson (S.R.)	1 reel	
City Bound	Charles Puffy	Universal	1 reel	
Clean-Up Week	"Aesop's Fables"	Pathe	1 reel	Mar. 7
Clear the Way	Buddy Messinger	Universal	2 reels	
Cleopatra and Her Easy Mark	"Cartoon"	Sering D. Wilson (S. R.)	1 reel	
Cloudhopper, The	Larry Semon	Educational	2 reels	June 6
Columbus Discovers a New Whirl		Sering Wilson (S. R.)	1 reel	
Cotton King	Lloyd Hamilton	Educational	2 reels	
Crime Crushers	Lige Conley	Educational	2 reels	
Cure, The (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S.R.)	1 reel	
Daddy Goes A'Grunting		Pathe	2 reels	
Curses	Al. St. John	Educational	2 reels	May 23
Darkest Africa	"Aesop's Fables"	Pathe	1 reel	
Day's Outing A	"The Gumps"	Universal	2 reels	
Deep Stuff	Aesops Fables	Pathe	1 reel	
Dinky Doodle and Cinderella	"Dinky Doodle"	F. B. O.	1 reel	
Discord In "A" Flat	Arthur Lake	Universal	1 reel	
Dog Days	"Our Gang"	Pathe	2 reels	Mar. 14
Dog 'On It	Bobby Dunn	Arrow	2 reels	
Dome Doctor, The	Larry Semon	Educational	2 reels	
Don't Pinch	Bobby Vernon	Educational	2 reels	April 25
Don't Worry	Wanda Wiley	Universal	2 reels	Mar. 21
Dragon Alley	Jackie McHugh	Educational	2 reels	May 16
Dumb and Daffy	Al. St. John	Fox	2 reels	
Dynamite Doggie	Al. St. John	Educational	2 reels	Mar. 21
Echoes From the Alps	Aesops Fables	Pathe	1 reel	May 23
End of the World, The	Aesops Fables	Pathe	1 reel	
Excuse My Glove	"Spat Family"	Pathe	2 reels	Mar. 14
Expensive Ebony	"Ebenezer Ebony"	SerinWg ilson (S. R.)	1 reel	
Fares Please	Al. St. John	Educational	2 reels	May 16
Fast Worker, A	Aesops Fables	Pathe	1 reel	
Felix Full O'Fight	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
Felix Gets His Fill	'Cartoon"	M. J. Winkler (S. R.)	1 reel	
Felix Grabs His Grub	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
First Love	"Our Gang"	Pathe	2 reels	
Fishermen's Luck	"Aesop's Fables"	Pathe	1 reel	
For Hire	Edward Gordon	Universal		
For Love of a Gal	"Aesop Fable"	Pathe		
Fun's Fun	Bowes-Vance	Educational	1 reel	June 6
Getting Trimmed	Wanda Wiley	Universal	2 reels	April 18
Giddap	Special Cast	Pathe	2 reels	Mar. 21
Going Great	Eddie Nelson	Educational	2 reels	June 13
Goldfish's Pajamas	"Kid Noah"	Sering D. Wilson (S.R.)	1 reel	
Good Morning, Nurse	Ralph Graves	Pathe	2 reels	May 30
Good Scouts		M. J. Winkler (S. R.)	2 reels	
Great Guns	Bobby Vernon	Educational	2 reels	Feb. 21
Gridiron Gertie	Wanda Wiley	Universal	2 reels	
Guilty Conscience, A	Eddie Gordon	Universal		
Gypping the Gypsies		Sering Wilson (S. B.)	1 reel	
Half a Hero	Lloyd Hamilton	Educational	2 reels	Mar. 7
Hard Boiled	Charley Chase	Pathe	2 reels	Mar. 21
Hard Working Loafer, The	Arthur Stone	Pathe		
Haunted Honeymoon	Tryon-Mehaffey	Pathe	2 reels	Feb. 28
Heart Trouble	Arthur Lake	Universal		
Hello, Goodby	Lige Conley	Educational	2 reels	May 30
Hello, Hollywood	Lige Conley	Educational	2 reels	Mar. 28
Helping Hand	Jimmy Aubrey	F. B. O.	2 reels	
Here's Your Hat	Arthur Lake	Universal	1 reel	May 9
Her Lucky Leap	Wanda Wiley	Universal	2 reels	
He Who Gets Crowned	Jimmy Aubrey	F. B. O.	2 reels	
He Who Got Smacked	Ralph Graves	Pathe	2 reels	May 9
Hey! Taxi!	Bobby Dunn	Arrow	2 reels	
High Hopes	Bowes-Vance	Educational	1 reel	Feb. 14
His Marriage Wow	Harry Langdon	Pathe	2 reels	Mar. 7
Hold My Baby	Glenn Tryon	Pathe	2 reels	April 25
Honeymoon Heaven		Sering Wilson (S. R.)	1 reel	
Horace Greely, Jr.	Harry Langdon	Pathe	2 reels	June 6
Horrible Hollywood		Lee-Bradford (S. R.)		
Hot and Heavy	Educational		2 reels	
Hot Dog	Animal	C B C (S R)	2 reels	
Hot Times in Iceland	Aesops Fables	Pathe	1 reel	
House of Flickers, The		Fox	2 reels	
House That Dinky Built	(Cartoon)	F. B. O.	1 reel	
Housing Shortage, The	'Aesop Fable"	Pathe	1 reel	
Hysterical History (Series)		Universal	1 reel	
Ice Boy, An		Sering D. Wilson (S.R.)	1 reel	
Ice Cold	Arthur Lake	Universal	1 reel	June 13
In Dutch	Aesop's Fables	Pathe	1 reel	
Inside Out	Bowes-Vance	Educational	1 reel	Mar. 28
Into the Grease	James Finlayson	Pathe		
Iron Mule	Al St. John	Educational	2 reels	April 18
Is Marriage the Bunk	Charles Chase	Pathe	1 reel	April 4
Isn't Life Terrible	Charles Chase	Pathe	2 reels	
Itching for Revenge	Eddie Gordon	Universal	2 reels	Mar. 7
It's All Wrong	Karr-Engle	Universal		
James Boys' Sister		Sering Wilson (S. R.)	1 reel	
Jungle Bike Riders	Aesop's Fables	Pathe	1 reel	Mar. 14
Just in Time	Wanda Wiley	Universal	2 reels	
Kicked About	Eddie Gordon	Universal	2 reels	Mar. 14
Kidding Captain Kid	"Cartoon"	Sering Wilson (S R)	1 reel	
King Cotton	Lloyd Hamilton	Educational	2 reels	May 9
King Dumb	Jimmy Aubrey	F. B. O.	2 reels	
Ko-Ko Trains Animals (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Lead Pipe Cinch, A	Al Alt	Universal		
Lion Love		Fox	2 reels	Feb. 28
Lion's Whiskers		Pathe	2 reels	April 18
Little Red Riding Hood	"Dinky Doodle"	F. B. O.	1 reel	
Locked Out	Arthur Lake	Universal	1 reel	May 30
Looking for Sally	Charles Chase	Pathe	2 reels	May 9
Lost Cord, The	Bert Roach	Universal	1 reel	Feb. 21
Love Bug, The	"Our Gang"	Pathe	2 reels	April 4
Love Goofy	Jimmie Adams	Educational	2 reels	Mar. 7
Love Sick	Constance Darling	Universal	2 reels	May 23
Love's Tragedy		Sering Wilson (S. R.)	1 reel	
Lucky Accident, The	Charles Puffy	Universal	1 reel	
Lucky Leap, A	Wanda Wiley	Universal	2 reels	
Marriage Circus, The	Ben Turpin	Pathe	2 reels	April 11
Married Neighbors	Engle-Karr	Universal	2 reels	
Meet the Ambassador	Jimmy Aubrey	F. B. O.	2 reels	
Mellow Quartette	Pen & Ink Vaudeville	Educational	1 reel	April 4
Merrymakers	Bowes-Vance	Educational	1 reel	Mar. 28
Met by Accident	Wanda Wiley	Universal	2 reels	
Milky Way, The	Charles Puffy	Universal	1 reel	
Miss Fixit	Wanda Wiley	Universal	2 reels	
Monkey Business	"Pen & Ink Vaude."	Educational	1 reel	May 9
Moonlight Nights	Gloria Joy	Rayart (S. R.)	2 reels	
Nearly Rich	Charles Puffy	Universal	1 reel	
Neptune's Stepdaughter		Fox	2 reels	
Nero's Jazz Band		Sering Wilson (S. R.)	1 reel	
Never Fear	Bowes-Vance	Educational	1 reel	
Never on Time		Lee-Bradford	2 reels	
Never Weaken	Lloyd reissue	Assoc. Exhib.	2237 feet	
Nice Pickle, A	Edwards-Roach	Universal	1 reel	
Nobody Wins	Arthur Lake	Universal	1 reel	
No Place to Go	Arthur Lake	Universal	1 reel	
Now or Never (re-issue)	Harold Lloyd	Assoc. Exhib.	3 reels	
Office Help	"Aesop Fabe"	Pathe	1 reel	

Feature	Star	Distributed by	Length	Reviewed
Official Officers	"Our Gang"	Pathe	2 reels	
Oh, Bridget	Walter Hiers	Educational	2 reels	
Oh, What a Gump	"The Gumps"	Universal	2 reels	
Old Family Toothbrush		Sering Wilson (S. R.)	1 reel	
On Duty	Wanda Wiley	Universal	2 reels	
One Glorious Fourth		M. J. Winkler (S. R.)	2 reels	
Orphan, The	Al Joy	Ricardo Films, Inc. (S. R.)		
Over the Bottom	Stan Laurel	F. B. O.	2 reels	
Over Here	Harry Langdon	Pathe	2 reels	
Papa's Pet	Roach-Edwards	Universal	1 reel	April 11
Pegg's Love Affair		Screen Art Dist.		
Peggy the Vamp		Davis Distr.	2 reels	Oct. 11
Permanent Waves	"Aesop's Fables"	Pathe	1 reel	
Permit Me	Bowes-Vance	Educational	1 reel	
Pie-Eyed	Stan Laurel	F. B. O.	2 reels	
Pie Man, The	"Aesop Fable"	Pathe	1 reel	Mar. 21
Plain Clothes	Harry Langdon	Pathe	2 reels	Mar. 28
Plain and Fancy Girls	Charles Chase	Pathe	1 reel	Mar. 14
Plain Luck	Edna Marian	Universal	2 reels	
Plenty of Nerve	Edna Marian	Universal	2 reels	
Polo Kid, The	Eddie Gordon&	Universal	2 reels	
Poor Sap, The		Fox	2 reels	
Powdered Chickens	Edna Marian	Universal	2 reels	Mar. 28
Props' Dash for Cash		Educational	1 reel	
Putting on Airs	Edna Marian	Universal	2 reels	April 11
Puzzled by Crosswords	Eddie Gordon	Universal	2 reels	Mar. 7
Queen of Aces	Wanda Wiley	Universal	2 reels	May 16
Raid, The	Gloria Joy	Rayart Pictures	2 reels	
Raisin' Cain	Constance Darling	Universal	2 reels	April
Rapid Transit	Al. St. John	Educational	2 reels	
Rarin' Romeo	Walter Hiers	Educational	2 reels	Mar. 28
Raspberry Romance	Ben Turpin	Pathe	2 reels	Feb. 28
Red Pepper	Al. St. John	Educational	2 reels	April 4
Regular Girl, A	Wanda Wiley	Universal	2 reels	
Riders of the Kitchen Range	Mohar-Engle	Pathe	1 reel	June 6
Remember When	Harry Langdon	Pathe	2 reel	April 25
Rip Without a Wink		Sering Wilson (S. R.)	1 reel	
Ripe Melodrama, A		Sering Wilson (S. R.)	1 reel	
Rivals	Billy West	Arrow	2 reels	
Robinson Crusoe Returns on Friday		Sering Wilson (S. R.)	1 reel	
Rock Bottom	Bowes-Vance	Educational	1 reel	May 9
Robbing the Rube		Lee-Bradford Corp.	2 reels	
Rolling Stones	Charles Puffy	Universal	1 reel	May 30
Rough Party	Al Alt	Universal		
Royal Four-Flush	"Spat Family"	Pathe	2 reels	June 13
Runaway Balloon, The	"Aesop's Fables"	Pathe	1 reel	
Runt, The	"Aesop's Fables"	Pathe	1 reel	June 6
Sailor Papa, A	Glenn Tryon	Pathe	2 reels	April 4
Saturday		Davis Dist. Div.	2 reels	
Sheiks of Bagdad		Pathe	1 reel	
Sherlock Sleuth	Arthur Stone	Pathe		
Ship Shape	Vance-Bowes	Educational	1 reel	April 18
Shootin Injuns	"Our Gang"	Pathe	2 reels	May 9
Should a Husband Tell?		Red Seal Pict. (S.R.)	1 reel	
Should Husbands Be Watched	Charles Chase	Pathe	1 reel	Mar. 14
Sir Walt and Lizzie		Sering Wilson (S. R.)	1 reel	
Sit Tight	Jimmie Adams	Educational	2 reels	May 30
Skinners in Silk		Pathe	2 reels	May 13
Skyscraper, The	Harry Langdon	Principal Pict. (S. R.)	2 reels	
Sleeping Sickness	Edwards-Roach	Universal	1 reel	May 30
Slick Articles	Engle-Karr	Universal	2 reels	May 30
Smoked Out	Lake-Hasbrouch	Universal	1 reel	April 18
Sneezing Beezers		Pathe		
Snow-Hawk	Stan Laurel	F. B. O.	2 reels	April 18
S. O. S.	"Aesop's Fables"	Pathe	1 reel	
Spanish Romeo, A (Van Bibber)		Fox	1 reel	
Speak Freely	Edna Marian	Universal	2 reels	
Stick Around	Bobby Dunn	Arrow	2 reels	
Stop, Look and Whistle		Fox	2 reels	
Storm, The (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Super-Hooper-Dyne Lizzies		Pathe	2 reels	June 13
Sure Mike!	Martha Sleeper	Pathe	1 reel	May 23
Teaser Island		Sering Wilson (S. R.)	1 reel	
Tell It To a Policeman	Glenn Tryon	Pathe	2 reels	May 23
Tender Feet	Walter Hiers	Educational	2 reels	May 23
Tenting Out	Roache-Edwards	Universal	1 reel	Mar. 28
This Week-End		Lee-Bradford (S. R.)		
Thundering Landlords	Glenn Tryon	Pathe	2 reels	
Too Young to Marry	Buddy Messinger	Universal	2 reels	
Tough Night, A	Jimmy Callahan	Aywon Film	2 reels	
Tourists De Luxe	Hayes-Karr	Universal	2 reels	May 16
Transatlantic Flight, A	"Aesop's Fables"	Pathe	1 reel	
Twins	Stan Laurel	F. B. O.	2 reels	
Two Cats and a Bird (Novelty)	"Cartoon"	Educational	1 reel	
Two Poor Fish	"Pen & Ink"	Educational	1 reel	May 30
Uncle Tom's Girl	Edna Marian	Universal	2 reels	
Unwelcome	Charles Puffy	Universal	1 reel	
Waiting	Lloyd Hamilton	Educational	2 reels	
Wake Up	Bowes-Vance	Educational	1 reel	June 13
Water Wagons	Special Cast	Pathe	2 reels	Feb. 21
Welcome Danger	Bowes-Vance	Educational	1 reel	Feb. 28
West is West	Billy West	Arrow	2 reels	
What Price Goofy	Charley Chase	Pathe	2 reels	June 6
When Dumbells Ring		Fox	2 reels	
When Men Were Men	"Aesop Fable"	Pathe	1 reel	
White Wing's Bride	Harry Langdon	Pathe		
Whose Baby Are You	Glenn Tryon	Pathe	2 reels	
Why Hesitate	Neal Burns	Educational	2 reels	April 11
Why Sitting Bull Stood Up		Sering Wilson (S. R.)	1 reel	
Wide Awake	Lige Conley	Educational	2 reels	
Wild Papa	"Spat Family"	Pathe	2 reels	May 16
Wild Waves	Bowes-Vance	Educational	1 reel	May 23
Wine, Woman and Song	"Aesop Fable"	Pathe	1 reel	
Wooly West, The	Buddy Messinger	Universal	2 reels	

Short Subjects

Feature	Distributed by	Length	Reviewed
Action (Sportlight)	Pathe	1 reel	
All Under One Flag (Sportlight)	Pathe	1 reel	
Animal Celebrities (Sportlight)	Pathe	1 reel	
Animated Hair Cartoon	Red Seal (S. R.)	1 reel	
Balto's Race to Nome (Special)	Educational	2 reels	May 23
Barbara Snitches (Pacemaker Series)	F. B. O.	2 reels	
Battle of Wits	Josie Sedgwick	Universal	2 reels	
Bashful Whirlwind, The (Edmund Cobb)	Universal	2 reels	
Beauty and the Bandit (Geo. Larkin)	Universal	2 reels	
Beauty Spots (Sportlight)	Pathe	1 reel	April 18
Broken Trails	Denver Dixon (S.R.)	2 reels	
Cabaret of Old Japan	M. J. Winkler (S.R.)	1 reel	
Color World	Sering Wilson (S. R.)	1 reel	
Captured Alive (Helen Gibson)	Universal	2 reels	
Close Call, The (Edmund Cobb)	Universal	2 reels	
Cocoon to Kimona	M. J. Winkler (S.R.)	1 reel	
Come-Back, The (Benny Leonard)	Henry Ginsberg-S. R.	2 reels	
Concerning Cheese (Varieties)	Fox	1 reel	
Covered Flagon, The (Pacemaker Series)	F. B. O.	2 reels	
Cowpuncher's Comeback, The (Art Acord)	Universal	2 reels	
Cross Word Puzzle Film (Comedy-Novelty)	Schwartz Enterprises (S. R.)	1 reel	
Day With the Gypsies	Red Seal Pict. (S. R.)	1 reel	
Divertisement	Sering Wilson (S. R.)	1 reel	
Do You Remember?	Red Seal (S. R.)	1 reel	
Dude Ranch Days (Sportlight)	Pathe	1 reel	May 30
Earth's Other Half (Hodge-Podge)	Educational	1 reel	June 6
East Side, West Side	DeForrest (S. R.)		
Fighting Cowboy (Series)	Universal		
Fighting Ranger (Serial)	Universal	15 episodes	Feb. 7
Film Facts	Red Seal (S. R.)	1 reel	
Fire Trader, The (Serial)	Universal	15 episodes	
Floral Feast, A	Sering Wilson (S.R.)	1 reel	
Frederick Chopin (Music Masters)	Jas. A. Fitzpatrick (S. R.)	1 reel	
From Mars to Munich (Varieties)	Fox	1 reel	April 4
Frontier Love (Billy Mack)	Denver Dixon	2 reels	
Fugitive Futurist	Cranfield & Clarke (S. R.)		
George F. Handel (Music Masters)	Jas. A. Fitzpatrick (S. R.)	1 reel	
Gems of the Screen	Red Seal (S. R.)	1 reel	
Ghost City, The (Serial)	Universal	15 episodes	
Golden Panther, The (Serial)	Pathe		
Great Circus Mystery, The (Serial)	Universal	15 episodes	
Hittin' the Trail (Fred Hank)	Sierra Pict. (S. R.)	2 reels	
Idaho (Serial)	Pathe	10 episodes	Feb. 28
If a Picture Tells a Story	Cranfield & Clarke (S. R.)		
In the Spider's Grip (Novelty)	Educational	1 reel	April 11
Jazz Fight, The (Benny Leonard)	Henry Ginsberg (S. R.)	2 reels	
Judge's Cross Word Puzzle (Novelty)	Educational	1 reel	Jan. 31
Klondike Today (Varieties)	Fox	1 reel	
Knockout Man, The (Mustang)	Universal	2 reels	
Land of the Navajo (Educational)	Fox	1 reel	Feb. 28
Learning How (Sportlight)	Pathe	1 reel	
Leopard's Lair	Universal	Serial	
Let's Paint	Cranfield & Clarke (S. R.)		
Line Runners, The (Arnold Gregg)	Universal	2 reels	
Little People of the Garden (Secrets of Life)	Educational	1 reel	
Little People of the Sea (Secrets of Life)	Educational	1 reel	Feb. 28
Lizzie's Last Lap	Cranfield & Clarke (S. R.)		
Loaded Dice (Edmund Cobb)	Universal	2 reels	April 4
Luna-cy (Stereoscopik)	Pathe	1 reel	
Mad Miner, A (Western)	Hunt Miller (S. R.)		
Magic Hour, The	Red Seal Pict. (S. R.)	1 reel	
Marvels of Motion	Red Seal (S. R.)	1 reel	
Marvellous Manhattan	M. J. Winkler (S.R.)	1 reel	
Merton of the Goofies	"Pacemaker"	F. B. O.	2 reels	
Mexican Melody (Hodge-Podge)	Educational	1 reel	
Mexican Oil Fields	M. J. Winkler (S. R.)	1 reel	
Movie Morsels (Hodge Podge)	Educational	1 reel	April 4
Neptune's Nieces (Sportlight)	Pathe	1 reel	
New Sheriff, A (Western)	Hunt Miller (S. R.)	2 reels	
Olympic Mermaids (Sportlight)	Pathe	1 reel	
One Glorious Scrap (Edmund Cobb)	Universal	2 reels	
Only a Country Lass (Novelty)	Educational	1 reel	May 23
Ouch (Stereoscopik)	Pathe	1 reel	
Our Six-legged Friends (Secrets of Life)	Educational	1 reel	
Outlaw, The (Jack Perrin)	Universal	2 reels	
Paris Creations (Novelty)	Educational	1 reel	Feb. 7
Paris Creations in Color (Novelty)	Educational	1 reel	Feb. 28
People You Know (Screen Almanac)	Film Booking Offices	1 reel	
Perfect View, The (Varieties)	Fox	1 reel	
Plastigrams (Novelty)	Educational		
Power God, The (Serial)	Davis Dist. Div. (S. R.)		
Pronto Kid, The (Edmund Cobb)	Universal	2 reels	
Queen of the Round-Up (J. Sedgwick)	Universal	2 reels	June 13
Race, The (Van Bibber)	Fox	2 reels	
Record Breaker, The	Pathe	Serial	
Rim of the Desert (Jack Perrin)	Universal	2 reels	
Roaring Waters (Geo. Larkin)	Universal	2 reels	
Rock Bound Brittany (Educational)	Fox	1 reel	
Ropin' Venus, The (Mustang Series)	Universal	2 reels	
R. Valentino and Eighty-eight Prize-winning American Beauties	Chesterfield (M. P. Corp.) (S. R.)	3 reels	
Secrets of Life (Educational)	Principal Pict. (S. R.)	1 reel	Feb. 21
Shadow of Suspicion (Eileen Sedgwick)	Universal	2 reels	
Show Down, The (Art Acord)	Universal	2 reels	
Smoke of a Forty-Five, The (Western)	Hunt Miller (S. R.)		
Soft Muscles (Benny Leonard)	Ginsberg (S. R.)	2 reels	
Song Cartunes (Novelty)	Red Seal Pict. (S. R.)	1 reel	
Sporting Judgment (Sportlight)	Pathe	1 reel	May 9
Steam Heated Islands (Varieties)	Fox	1 reel	
Stereoscopiks (Novelty)	Pathe	1 reel (Series)	May 16
Storm King (Edmund Cobb)	Universal	2 reels	
Straight Shootin' (Harry Carey)	Universal	2 reels	
Stratford on Avon	Red Seal Pict. (S. R.)	1 reel	
Sunken Silver (Serial)	Pathe	10 episodes	April 18
Surprise Fight, The (Benny Leonard)	Henry Ginsberg (S. R.)	2 reels	
Thundering Waters (Novelty)	Sering D. Wilson (S. R.)	1 reel	April 25
Tiger Kill, The (Pathe Review)	Pathe		
Traps and Troubles (Sportlight)	Pathe	1 reel	Mar. 21
Turf Mystery (Serial)	Chesterfield Pict. Corp. (S. R.)	15 episodes	
Valley of Rogues (Western)	Universal	2 reels	April 18
Van Bibber and the Navy (Earle Foxe)	Fox	2 reels	
Village School, The (Hodge Podge)	Educational Film	1 reel	
Voice of the Nightingale, The (Novelty)	Educational	1 reel	Mar. 28
Waiting For You (Music Film)	Hegerman Music Novelties (S. R.)		
Wheels of the Pioneers (Billy Mack)	Denver Dixon	2 reels	
Where the Waters Divide (Varieties)	Fox	1 reel	
White Paper (Varieties)	Fox	1 reel	
Wild West Wallop, The (Edmund Cobb)	Universal	2 reels	May 16

Feature	Distributed by	Length	Reviewed
Wonder Book, The (Series)	Sering D. Wilson	500 feet	
Zowie (Stereoscopik)	Pathe	1 reel	

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace of Spades, The	Desmond-McAllister	Universal		
Age of Indescretion		Truart (S. R.)	5800 feet	
Amazing Quest, The	Henry Edwards	Cranfield & Clarke	5500 feet	
American Pluck	George Walsh	Chadwick Pict. (S. R.)		
An Enemy of Men		Columbia Pict. (S.R.)		
An Old Man's Darling	Laura La Plante	Universal		
Another Woman's Life	Mary Philbin	Universal		
Are Parents People?	Bronson-Vidor	Paramount	7 reels	June 6
Aristocrat, The	Special Cast	B. P. Schulberg (S. R.)		
As No Man Has Loved	Edward Hearn	Fox	10000 feet	Feb. 28
Ashes		First National		
Atlantis		First National		
Back Wash	Mary Pickford	United Artists		
Beautiful City	R. Barthelmess	First National		
Beauty and the Brute	Norman Kerry	Universal		
Beggar on Horseback, A	Ralston-Nissen	Paramount	6800 feet	June 20
Beloved Pawn, The	Reed Howes	Rayart (S. R.)		
Below the Line	Rin-Tin-Tin (dog)	Warner Bros.		
Ben Hur	Special Cast	Metro-Goldwyn		
Beyond the Law	Jack Hoxie	Universal		
Black Cyclone	Rex (horse)	Pathe		May 30
Blackmail	Special Cast	Universal		
Blind Virtue	Special Cast	Atlas Educ. Co. (S. R.)		
Bobbed Hair	Prevost-Harlan	Warner Bros.		
Boden's Boy	Special Cast	Hepworth Dist. (S. R.)	5300 feet	
Bohemian Girl, The	Gladys Cooper	Cranfield & Clarke (S. R.)		
Border Intrigue	Franklyn Farnum	Inde. Pict. (S. R.)	5 reels	June 6
Border Women	Special Cast	Phil Goldstone (S.R.)	5000 feet	
Brown of Harvard		Metro-Goldwyn		
California Straight Ahead	Reginald Denny	Universal		
Captain Fearless	Reginald Denny	Universal		
Charity Ball, The		Metro-Goldwyn		
Circle, The		Metro-Goldwyn		
Claim No. 1	Special Cast	Universal		
Clean-Up, The	Richard Talmadge	F. B. O.		
Clinging Fingers	Special Cast	Universal		
Coast of Folly	Gloria Swanson	Paramount		
Coming of Amos	Rod La Rocque	Prod. Dist. Corp.		
Count of Luxembourg, The	Larry Semon	Chadwick (S. R.)		
Crack of Dawn	Reed Howes	Rayart (S. R.)		
Crashing Through	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Cyclone Bob	Bob Reeves	Anchor Film Dist.		
Dark Angel, The	R. Colman-V. Dana	First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp.		
Deerslayer, The		Weiss Bros. (S. R.)	4780 feet	
Demon, The	Jack Hoxie	Universal		
Detour		Prod. Dist. Corp.		
Does Marriage Pay		Inde. Pict. Corp. (S. R.)		
Dollar Down	Ruth Rolland	Truart (S. R.)	5800 feet	
Dollar Mark	Mildred Harris-Fraser	F. B. O.		
Doubling for Cupid	Laura La Plante	Universal		
Dumb Head		Tiffany (S. R.)	6500 feet	
East of the Setting Sun	Constance Talmadge	First National		
Ermine and Rhinestone		H. F. Jans (S. R.)		
Everlasting Whisper, The	Tom Mix	Fox		
Every Woman's Desire		First National		
Eve's Lover	Special Cast	Warner Bros.		
Exquisite Sinner, The	Special Cast	Metro-Goldwyn		
Extra Man, The		Universal		
Face to Face	Viola Dana	Metro-Goldwyn		
Face on the Air, The	Evelyn Brent	F. B. O.		
Fair Play	Special Cast	Wm. Steiner (S. R.)		
Fall of Jerusalem		Weiss Bros. (S. R.)	6800 feet	
Fast Pace, The	Special Cast	Arrow		
Fate of a Flirt, The		Columbia Pict. (S.R.)		
Fighter's Paradise, The	Rex Baker	Phil Goldstone	5000 feet	
Fighting Romeo, A	Al Ferguson	Davis Dist. Div. (S. R.)		
Fighting Smile, The	Bill Cody	Inde. Pict. Corp. (S. R.)	4630 feet	
Fight to a Finish, A		Columbia Pict. (S.R.)		
First Year, The	Special Cast	Fox		
Flaming Waters		F. B. O.		
Florrie Meets a Gentleman	Barbara La Marr	First National		
Fool, The	Special Cast	Fox		April 25
Forest of Destiny, The		Gotham Prod. (S. R.)		
Free to Love	C. Bow-R. McKee	B. P. Schulberg (S. R.)		
Friends	Special Cast	Vitagraph		
Frivolity		B. P. Schulberg (S. R.)		
Galloping Dude, The	Franklyn Farnum	Inde. Pict. Corp. (S. R.)	4700 feet	
Going the Limit	Richard Holt	Gerson Pict. (S. R.)		
Golden Cocoon		Warner Bros.		
Good Deed O'Day	Wm. Desmond	Universal		
Goose Woman, The		Universal		
Go West	Buster Keaton	Metro-Goldwyn		
Grass		Paramount	10 reels	Mar. 7
Graustark	Norma Talmadge	First National		
Great Sensation, The		Columbia Pict. (S.R.)		
Greatest Thing, The	Special Cast	Asso. Exhib.		
Gulliver's Travels	Special Cast	Universal		
Halfway Girl, The	Doris Kenyon	First National		
Handsome Brute, The		Columbia Pict. (S.R.)		
Happy Warrior, The		Vitagraph		
Havoc	Special Cast	Fox		
Headlines	Alice Joyce	Assoc. Exhib.		
Hearts and Fists		Asso. Exhib.		
Hearts and Spangles		Gotham Prod. (S. R.)		
Hell Bent for Heaven		Warner Bros.		
Hell's Highroad	Leatrice Joy	Prod. Dist. Corp.		
Heir's Apparent	Special Cast	First National		
Her Father's Daughter		F. B. O.		
Her Sister From Paris	C. Talmadge	First National		
His Master's Voice	Thunder (dog)	Gotham Prod. (S. R.)		
His Woman	Special Cast	Whitman Bennett	7 reels	
Home Maker, The	Alice Joyce	Universal		
How Baxter Butted In		Warner Bros.		
Hurricane		Truart (S. R.)	5800 feet	
I'll Tell The World	Richard Dix	Paramount		
Invisible Wounds		First National		
Iron Horse, The		Fox Film Corp.	11835 feet	Sept. 13
John Forrest	Henry Edwards	Cranfield & Clarke (S.R.)	5000 feet	
Jungle Law, The	Richard Dix	Paramount		
Justice of the Far North		C. B. C. (S. R.)	5500 feet	
Kings of the Turf		Fox		
Kiss Me Again	Special Cast	Warner Bros.	7 reels	June 6
Knockout Kid, The	Jack Perrin	Rayart Pict. Corp. (S. R.)		
La Boheme	Lillian Gish	Metro-Goldwyn		
Ladies of Leisure		Columbia Pict. (S.R.)		
Lariat, The	William Desmond	Universal		
Law and the Lady	Special Cast	Aywon (S. R.)	6 reels	Jan. 10
Lazybones		Fox Film		
Lena Rivers	Special Cast	Arrow	6 reels	
Lew Tyler's Wives		B. P. Schulberg (S. R.)		
Life of a Woman		Truart (S. R.)	6500 feet	
Lightnin'	Jay Hunt	Fox		
Light of Western Stars		Paramount		
Lightning		Tiffany (S. R.)	6500 feet	
Lightning Jack	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Lightning Lover, The	Reginald Denny	Universal		
Lightning Passes, The	Al Ferguson	Fleming Prod. (S.R.)		
Lights of New York	Marion Davies	Metro-Goldwyn		
Limited Mail, The		Warner Bros.		
Little Annie Rooney	Mary Pickford	United Artists		
Little Girl in a Big City, A		Gotham Prod. (S. R.)		
Live Wire, The	Johnny Hines	First National		
Lodge in the Wilderness		Tiffany (S. R.)	6500 feet	
Lost Chord, The	Alice Lake	Arrow	6300 feet	Jan. 3
Love Cargo, The	House Peters	Universal		
Lover's Island	Hampton-Kirkwood	Assoc. Exhib.		
Loyalties	Special Cast	Fox		
Lure of Broadway, The		Columbia Pict. (S.R.)		
Lying Wives	Special Cast	Ivan Abramson (S. R.)	7 reels	May 2
Mad Marriage, The	Special Cast	Rosemary Films (S. R.)	6 reels	Jan. 10
Man and the Moment		Metro-Goldwyn		
Man and the Law, The	Thomas Meighan	Paramount		
Manicure Girl, The	Bebe Daniels	Paramount		
Man on the Box, The	Sydney Chaplin	Warner Bros.		
Man Without a Conscience	Louis-Rich	Warner Bros.	6850 feet	May 2
Mare Nostrum	Special Cast	Metro-Goldwyn		
Married Hypocrites	Fredericks-La Plante	Universal		
Marry Me	Special Cast	Paramount		
Men of Steel		First National		
Merry Widow	Mae Murray	Metro-Goldwyn		
Message to Garcia, A		Metro-Goldwyn		
Midshipman Sterling	Ramon Novarro	Metro-Goldwyn		
Miracle of Life, The	Busch-Marmont	Assoc. Exhib.		
Miracle of the Wolves, The			10346 feet	Mar. 7
Midnight Flames		Columbia Pict. (S.R.)		
Miss Vanity	Mary Philbin	Universal		
Million Dollar Doll		Asso. Exhib.		
Moonlight Kisses	Mary Philbin	Universal		
Morals for Men		Tiffany (S. R.)	6500 feet	
Morganson's Finish		Tiffany (S. R.)	6500 feet	
Napoleon the Great		Universal		
Night Life of New York	Special Cast	Paramount		
Oats for the Woman	Special Cast	Universal		
Once to Every Man	O'Brien-Dove	Fox Film Corp.		
Outlaw Tamer, The	Clayton-F. Farnum	Inde. Pict. (S. R.)		
Pace That Thrills, The	Ben Lyon	First National		
Painted Woman, The	Kirkwood-Lee	Prod. Dist. Corp.		
Pals		Truart (S. R.)	5800 feet	
Part Time Wife, The		Gotham Prod. (S. R.)		
Paths to Paradise	Bronson-R. Griffith	Paramount		
Peacock Feathers	Virginia Valli	Universal		
Peak of Fate, The		F. B. Rogers		
Phantom of the Opera	Lon Chaney	Universal		
Police Patrol, The	James Kirkwood	Gotham Prod. (S. R.)		
Pony Express, The	Special Cast	Universal		
Price of Success		Columbia Pict. (S.R.)		
Prince, The	Philbin-Kerry	Universal		
Purchased Youth	Anna Q. Nilsson	F. B. O.		
Quality Street		Metro-Goldwyn		
Quicker 'n Lightning	Buffalo Bill	Weiss Bros. (S. R.)	5 reels	June 13
Quo Vadis	Emil Jannings	First National	8945 feet	Feb. 28
Racing Blood		Gotham Prod. (S. R.)		
Reckless Sex, The	Special Cast	Truart (S. R.)	6 reels	Feb. 14
Red Clay	William Desmond	Universal		
Resurrection		Principal Pict. (S. R.)		
Return of a Soldier	Special Cast	Metro-Goldwyn		
Rime of the Ancient Mariner, The		Fox Film		
Road That Led Home, The		Vitagraph		
Romance of an Actress		Chadwick (S. R.)		
Romola	Gish Sisters	Metro-Goldwyn	About 12 reels	Dec. 13
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose of the World	Special Cast	Warner Bros.		
Sally of the Sawdust	Fields-Dempster	United Artists		
Salvage		Truart (S. R.)	5800 feet	
Satan in Sables	Lowell Sherman	Warner Bros.		
Satan's Son	Special Cast	Inde. Pict. (S. R.)		
Savages of the Sea	Frank Merrill	Hercules (S. R.)	4850 feet	Mar. 7
Scraps	Mary Pickford	United Artists		
Sea Woman, The	Sweet-McLaglen	First National		
Seventh Heaven	Special Cast	Fox		
Shadow on the Wall		Gotham Prod. (S. R.)		
Shadow of the Mosque	Odette Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Shenandoah		B. P. Schulberg (S.R.)		
Shootin' Square	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Siege	Virginia Valli	Universal	6424 feet	June 20
Siegfried		Ufa		
Sign of the Claw		Gotham Prod. (S. R.)		
Silent Witness		Truart (S. R.)	5800 feet	
Skyline of Spruce, The	Special Cast	Universal		
Slave of Fashion, A	Special Cast	Metro-Goldwyn		
Some Pun'kins	Chas. Ray	Chadwick, (S. R.)		
Sorrows of Satan	Special Cast	Paramount		
Souls Adrift	Rosemary Davies	Assoc. Exhib.		
Souls That Pass in the Night	Special Cast	Universal		
Span of Life	Betty Blythe	Banner Prod., (S. R.)		
Speed Limit, The		Gotham Prod. (S. R.)		
Spook Ranch	Hoot Gibson	Universal	5147 feet	May 2
Sporting Chance		Tiffany (S. R.)	6500 feet	
Steele of the Royal Mounted		Vitagraph		
Stella Dallas		First National		
Strange Bedfellows		Metro-Goldwyn		
Stranger of the North	Richard Travers	Assoc. Exhib.	6 reels	July 5
Storm Breakers, The	House Peters	Universal		
Sunshine of Paradise Alley	Special Cast	Chadwick Pict. (S.R.)		
Sun Up		Metro-Goldwyn		
Super Speed	Reed Howes	Rayart (S. R.)		
Tale of a Vanishing People		Tiffany (S. R.)	6500 feet	

Feature	Star	Distributed by	Length	Reviewed
Tearing Loose	Wally Wales	Weiss Bros. (S. R.)	4900 feet	June 13
Teaser, The	Laura La Plante	Universal		May 30
Temptress		Metro-Goldwyn		
Ten Commandments	Special Cast	Paramount	9980 feet	Jan. 5-24
Ten to Midnight		Prod. Dist. Corp.		
Tenderfoot, The	Jack Hoxie	Universal		
Thank U	Special Cast	Fox		
That Man from Arizona	D.Revier-W.Fairbanks	F. B. O.		
This Woman	Special Cast	Fox		
Three Faces East		Prod. Dist. Corp.		
Tides of Passion	Mae Marsh	Vitagraph	6279 feet	May 9
Timber Wolf, The	Buck Jones	Fox		
Too Much Youth	Richard Holt	Gerson Pict.	4800 feet	Feb. 23
Tower of Lies	Chaney-Shearer	Metro-Goldwyn		
Trailing Shadows	Edmond Lowe	Fox Film		
Trapped in the Snow Country	Rin-Tin-Tin (dog)	Warner Bros.		
Travelin' Fast	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Travis Coup, The		Tiffany (S. R.)	6500 feet	
Twin Sister, The	Constance Talmadge	First National		
Unchastened Woman, The	Theda Bara	Chadwick (S. R.)		
Unholy Three	Lon Chaney	Metro-Goldwyn		
Unknown Lover, The	Elsie Ferguson	Vitagraph		
Up and t 'Em	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Vanishing American, The	Richard Dix	Paramount		
Viennese Medley	Special Cast	First National		
What Will People Say		Metro-Goldwyn		
Wheel, The	Special Cast	Fox		
When Honor Ends	Richard Dix	Paramount		
Where the Worst Begins		Truart (S. R.)	8005 feet	
White Mice	Jacqueline Logan	Sering D. Wilson (S. R.)		
White Outlaw, The	Jack Hoxie	Universal		
Why Girls Go Back Home		Warner Bros.		
Wild Girl		Truart (S. R.)	5800 feet	
Wild Bull's Lair, The	Fred Thomson	F. B. O.		
Wild Ridin'	Buck Jones	Fox		
Winds of Chance	A. Nilsson-B. Lyon	First National		
Winning of Barbara Worth		Principal Pict. (S.R.)		
Wise Guy, The	Lefty Flynn	F. B. O.		
With Kit Carson Over the Great Divide	Special Cast	Sunset Prod. (S. R.)		
Without Mercy		Prod. Dist. Corp.		
Woman Hater	Chadwick-Brooks	Warner Bros.		
Woman Scorned, A	Pola Negri	Paramount		
Women		Banner Prod. (S. R.)		
Women and Wives		Metro-Goldwyn		
World's Illusion, The		Metro-Goldwyn		
Worst Woman, The	Special Cast	B. P. Schulberg (S.R.)		
Wrong Coat, The		Tiffany (S. R.)	6500 feet	
Wrongdoers, The	L. Barrymore	Astor Dist. Corp.		
Yoke, The	Special Cast	Warner Bros.		
You Can't Live on Love	Reginald Denny	Universal		

Newspaper Opinions on New Features

(*Continued from page* 3191)

"Stop Flirting"—Producers Distributing Corp.—Forum, Los Angeles

Los Angeles Examiner: "Not in many years has the screen shown such a comedy as 'Stop Flirting,' now at the Forum. Not, in fact, in about fifteen years. Some of the younger movie fans have probably never seen such a film. It's knock-down, drag-out stuff of the pre-Chaplin era.

"And the funniest thing about it is—it's funny. Early in the picture your better judgment takes the air, your self-respect passes into a coma, and you join in the chorus of guffaws that waxes stronger with every reel.

"It may not be edifying—but neither is a ride on the Jack Rabbit at Ocean Park. They both have entertainment value of their kind, and it's about the same kind. 'Stop Flirting' is drawing capacity audiences, and pleasing them mightily.

"It may fairly be called a comedy hit—everybody gets hit with something, and some get hit with everything. And it cannot be called a flop, even though they all take turns flopping on their dorsal vertebrae and going on backwards to complete the spinal circuit."

"Don Q, Son of Zorro"—United Artists, Globe, New York

Times: "'Don Q, Son of Zorro,' is just as full of new ideas as the average Fairbanks effort. With a whip for a weapon he stirred an audience to many an outburst of genuine merriment and at the end there was a peal of applause. It is a swift picture with plenty of pleasing surprises and action. It has an ideal part for Mr. Fairbanks. This is a photoplay which creates no end of mirth and sustains the interest all through. It probably will prove to be a far more satisfactory box office asset than 'The Thief of Bagdad.'"

Herald-Tribune: "The sets and the settings are magnificent, and thephotography is beautiful. Never for a moment does the picture seem too long, so we know that all of it must have been interesting. Where one enemy was slain in previous Fairbanks pictures, ten are slain in 'Don Q.' It is a bigger and better picture. Don't miss it."

World: "It is as winning and exuberant a Douglas Fairbanks as you ever have seen that cracks the whip in 'Don Q.' Of the star it is likely that almost everyone will approve. Douglas Fairbanks never made a scene sitting down in his life, and probably no picture which he ever has made has found him more actively engaged with the business at hand."

American: "'Don Q, Son of Zorro,' with Douglas Fairbanks dashing light-heartedly through the title role, not only has all the charm of his former productions but several added delights all its own. If you want to forget your every-day worries, or lose yourself in the gallantries of another age, or just gain enough courage to talk back to a traffic cop, don't miss it. It is the finest tale of adventure that has ever been screened."

Telegraph: "Douglas Fairbanks in 'Don Q, Son of Zorro' provides, first and last, a picture of supreme entertainment, and just about as perfect a production as any the writer has seen. There isn't a doubt of its box-office possibilities and for sheer entertainment, scenic beauty and general interest it is far above the average."

Daily News: "'Don Q, Son of Zorro,' besides being a perfect example of showmanship, is the best picture Douglas Fairbanks ever made. The picture has dash, charm, and an abundance of bubbling wit. It is a movie for everybody from seven to seventy, and there are no rules to keep away under or over that mark."

Mirror: "'Don Q, Son of Zorro' is Douglas Fairbanks' greatest production, and we do not slight 'Robin Hood' or any of his previous brilliant productions in saying this—but it stands in a glorious class, all by itself, as the most marvelous melodrama ever produced. It is a screen masterpiece. It shows a wealth of effort and of thought. It is rich in color and meteoric in its speedy development. The sets are superb."

Evening World: "Douglas Fairbanks has hit the bulls-eye again. In 'Don Q, Son of Zorro,' he exhibited a feature every bit as good as 'The Thief of Bagdad,' although the two productions are as dissimilar as it would be possible to make them. In 'The Thief' he showed what could be done with fantasy, while here he revels in gripping melodrama. 'Don Q' is only going to be on Broadway for eight weeks, but probably by that time everybody who believes in good movies will have an opportunity to see it. Don't miss it."

Post: "The appearance of a new Douglas Fairbanks picture is always an event, and the premiere at the Globe theatre seemed more of an event than usual because 'Don Q, Son of Zorro' is one of the most entertaining films that has ever emerged from the Fairbanks studio. Those who saw and thrilled at 'The Mark of Zorro' some years ago have the same sort of treat in store for them, considerably magnified in proportion."

Sun: "Swift, exciting, good humored and picturesque—that string of adjectives describes 'Don Q, Son of Zorro,' the latest effort of the bouncing Douglas Fairbanks which aroused honest and resounding palm pounding. All parties who had a finger in the picture have done first rate work, and there is no reason why 'Don Q, Son of Zorro' cannot style itself the best motion picture melodrama of 1925—as, forsooth, it is."

Journal: "'Don Q, Son of Zorro' is dramatic, dashing and decidedly well worth seeing. Fairbanks is absolutely perfect in his role. Fairbanks makes his fans wait a whole year for his picture appearances—but, believe me, this one was worth waiting for. 'Don Q,' is the best picture he has ever made, from the standpoint of sheer entertainment."

Telegram: "Douglas Fairbanks is up to his old tricks again—and a power of new ones. In 'Don Q, Son of Zorro' he achieves the greatest triumph of his career with a picture that is as fast as a streak of lightning and much more certain in the way it always hits the mark for which it seems destined."



The carpenters have been busy of late at the Christie studios in Hollywood, building additions to the house of comedy. Here is a $25,000 addition to the fun factory, in course of construction.

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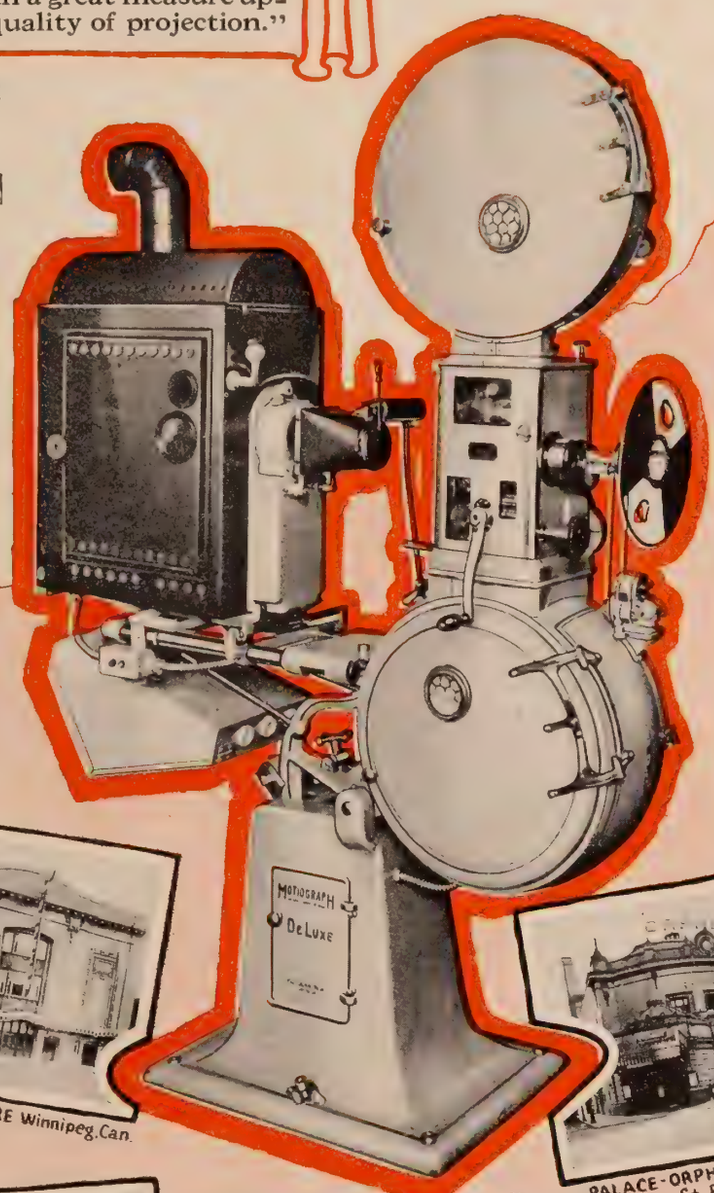
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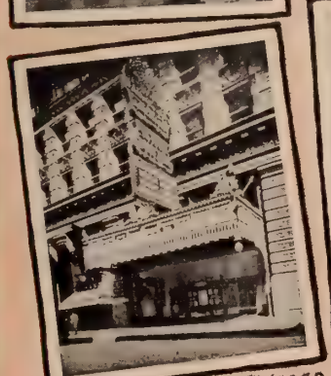

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